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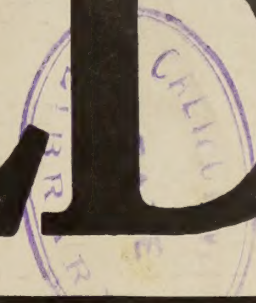
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Moving Picture WORLD

33216



Vol. 62, No. 1

MAY 5, 1923

PRICE 25 CENTS

The greatest success
of the season!
Hollywood Revealed!
Robert Hughes'

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**SOULS
FOR
SALE**

Goldwyn

This is the Picture

THAT H. A. SNOW MADE AFTER TWO YEARS OF THRILLING ADVENTURE IN AFRICA.

THAT SCORED A RECORD RUN OF THREE SENSATIONAL MONTHS AT THE LYRIC THEATRE, NEW YORK CITY, AT \$1.65 TOP.

THAT HAS RECEIVED MORE FREE SPACE IN NATIONAL MAGAZINES AND NEWSPAPERS THAN ANY OTHER PICTURE IN THE HISTORY OF THE INDUSTRY.


That Is Proving a Sensational Success from Coast to Coast

It's the World's
Greatest Show
Greater
than the
Circus!

The Mad Monarchs of the Murky Mor
Pinioned and Pictured!

Carl Laemmle presents
H.A. SNOW'S
Hunting Big Game in Africa
WITH GUN AND CAMERA
UNIVERSAL PICTURES
The picture that ran for three months at the Lyric Theatre N.Y.C.

R. Sch



A
SUPER FEATURE
IN ONE REEL

WILLIAM FOX
presents

The Land of Tut-ankh-Amen

Another example of super showmanship

Right from the front pages of the papers

Actual scenes of the treasure seekers
in the Valley of the Kings

You know what a money maker it will
be for you. Clean up quick--and please
your patrons with your enterprise

Special adver-
tising material
available at ev-
ery Fox exchange

WRITE, WIRE or PHONE your nearest Fox exchange
NOW while everyone is talking TUT-ANKH-AMEN

FOX FILM CORPORATION



Soon - IF WINTER COMES

Capacity Everywhere!

IN the three cities where it has been shown, "Enemies of Women" has played absolute capacity and broken records.

In all of these cities it has played *against the strongest opposition picture* in the field today.

IN NEW YORK

Absolute capacity at Two Dollar top at the Central Theatre, Broadway, for four weeks.

IN CHICAGO

Opened last Sunday for a run at the Roosevelt Theatre, to turn-away business. On Monday the business was the biggest in the history of the theatre.

IN LOS ANGELES

Playing absolute capacity at Grauman's Rialto, after the most tremendous opening in the history of the theatre. From present indications it will set new records for this house.

All of the critics, in all of these cities, as well as all the trade papers, unite in proclaiming it an unparalleled box office attraction.

*Harrison's Reports says:
"The last word in film art!"*

Watch it Sweep the Country

ENEMIES OF WOMEN

By Vicente Blasco Ibanez
with Lionel Barrymore

and Alma Rubens

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

**A COSMOPOLITAN
PRODUCTION**

Distributed by
Goldwyn-Cosmopolitan

Every Keaton Comedy is a Knockout!

Moving Picture World

"The Love Nest"

(First National—Comedy—Two Reels)

In this comedy sad-faced Buster Keaton is shown meeting with all sorts of ludicrous adventures on the high seas. It is one of the very finest of his recent pictures and should please audiences everywhere. It is a chock full of humorous incidents and quite a large portion is in the nature of a burlesque of "virile sea stories." Buster's experiences aboard the whaling ship are screamingly funny as well as unusual and are executed with the many unique touches for which he is well known. Laughable also are his experiences aboard a deep-sea target which is being shelled by a squadron of warships. There is an excellent "climax," where it is shown that Buster's wonderful trip was all a dream and his motor boat has never been untied from the dock.—C. S. S.



Cincinnati Post

Buster Keaton is immense in "The Balloonatic." Here is a comedy artist who pulls more new gags than Chaplin. He certainly holds rank with Charley and Harold Lloyd themselves. There is a laugh a minute. All at the Capitol, where a pleasing musical program by Theodore Hahn Jr.'s Orchestra is not the least entertaining feature.

...do—look attractive. Buster Keaton is nothing short of superb in "The Frozen North." This comedy is a conglomerate satire of the screen dramas of the "great open spaces." Robert W. Service, the Royal Northwest Mounted Police, the William S. Hart and Eric von Stroheim types of villains—all of the Westerns and Northwestern stuff is here with a vengeance.

KEATON, TWO-GUN MAN.

Keaton plays the part of a two-gun bad man, holding up barrooms, bullying his wife and pursuing the mate of a neighbor. He first appears out of a subway kiosk in the centre of a great stretch of snow-covered table-land. When he sets out across the waste after his alluring prey he mounts a sled fashioned from the body of a Ford car. The camera is then "panned" forward to the dogs. These animals include tiny fox terriers, poodles, a black and white terrier, a poodle, a dachshund—twelve or fifteen varieties without a single Eskimo dog. The sight of this variegated collection of pups dragging the sled is superlatively ludicrous. Keaton's struggle with the woman is a gem. She is taller and heavier than the villain, and in her efforts to protect her honor, she gives him a frightful pummeling. The New Leather Pushers also demands attention.

New York Journal

Joseph M. Schenck presents

Buster Keaton

in his latest laugh creator

"The Love Nest"

Look over this List of 2 reel features

- | | | |
|-----------------|-------------------|-----------------------|
| "The Boat" | "The Blacksmith" | "The Frozen North" |
| "The Cops" | "The Paleface" | "The Electric House" |
| "Day Dreams" | "The Playhouse" | "My Wife's Relations" |
| "The Love Nest" | "The Balloonatic" | |



Presented by Joseph M. Schenck. Written and directed by Buster Keaton and Eddie Cline

Every show is a good show-when Keaton Heads the Bill!

Distributed by Associated First National Pictures, Inc.

"Breaking All His Previous

POSTAL TELEGRAPH - COMMERCIAL CABLES
TELEGRAM
 RECEIVED AT
 20 BROAD STREET
 NEW YORK CITY
 MAY 11 1923

129 NY 11P 29 NL MAR 30 1923

IRVING M LESSER
 ST LOUIS MO
 PRINCIPAL PICTURES CORP 1005 LOEW STATE BLDG
 ETC

JACKIE COOGAN IN DADDY IS GETTING BETTER COMMENTS THAN ANY
 OTHER PICTURE SINCE PEES BAD BOY AUDIENCES GIVE HEARTY
 APPLAUD AT THE END BUSINESS IS GOOD CONSIDERING HOLY WEEK
 STAFFORD P. SKOTCHDOPO

POSTAL TELEGRAPH - COMMERCIAL CABLES
TELEGRAM
 RECEIVED AT
 20 BROAD STREET
 NEW YORK CITY
 MAY 11 1923

120 NY 11P 14

KO DETROIT MICH MAR 30 1923

IRVING LESSER
 LOEWS BLDG NY

DELIGHTED TO SAY DADDY GIVING PERFECT SATISFACTION STOP
 BUSINESS ENTIRELY UP TO EXPECTATIONS CONGRATULATIONS
 GEORGE TREWILE

POSTAL TELEGRAPH - COMMERCIAL CABLES
TELEGRAM
 RECEIVED AT
 20 BROAD STREET
 NEW YORK CITY
 MAY 11 1923

129 NY 11P 29 NL MAR 30 1923

IRVING LESSER
 LOEW THEATRE BLDG NEW YORK NY

DADDY A BETTER BOX OFFICE ATTRACTION THAN OLIVER TWIST AND
 IS PLEASING EVERYONE MORE REGARDS FROM BOTH SAMUELS AND
 MYSELF
 W C PATTERSON

WESTERN UNION TELEGRAM
 RECEIVED AT
 129 NY 11P 29 NL MAR 30 1923

IRVING M LESSER
 ST LOUIS MO
 PRINCIPAL PICTURES CORP 1005 LOEW STATE BLDG
 ETC

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 APPLAUD AT THE END BUSINESS IS GOOD CONSIDERING HOLY WEEK
 STAFFORD P. SKOTCHDOPO

Sol. Lesser presents

JACKIE COOGAN

Box Office Records!"

SYMBOL
Blue
White
N L

These symbols back (number of check) number of telegram is indicated by the letter after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Other words character is indicated by the symbol appearing after the check.

RECEIVED AT AD1054 46 COLLECT NL
DESMOINES IOWA 3

1923 APR 3 PM 10 25

IRVING LESSER
LOEW STATE THEATRE BLDG NEWYORK NY
OPENED NEW THEATRE LAST SATURDAY NIGHT IN COUNCIL BLUFFS
WITH DADDY I AM PLEASED TO ADVISE YOU THAT THIS PICTURE
WENT OVER BIG AND IN MY OPINION IS BETTER THAN ANY OF THE
JACKIE COOGANS RELEASED TO DATE AUDIENCE BETTER PLEASED
THAN I EXPECTED KINDEST REGARDS
A H BLANK

SYMBOL
Blue
White
N L

These symbols back (number of check) number of telegram is indicated by the letter after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Other words character is indicated by the symbol appearing after the check.

RECEIVED AT E49N MX 50 BLUE
FY WASHINGTON DC 256P

Apr 5 1923

IRVING LESSER
LOEW STATE THEATRE BLDG NEWYORK NY
JACKIE COOGAN IN DADDY DOING UNUSUAL BUSINESS AND THE
CONSENSUS OF OPINION OF BOTH PRESS AND PUBLIC IS THAT
JACKIE HAS DONE HIS BEST WORK TO DATE IN THIS PICTURE
BOX OFFICE RESULTS SO FAR INDICATE THAT HE WILL BREAK
ALL OF HIS PREVIOUS RECORDS YOU ARE TO BE CONGRATULATED
H M CRANDALL
436 P



Directed by
E. MASON HOPPER
Photographed by Frank Good and Robert Martin; Continuity by Julian Josephson; Edited by Irene Morra; Produced under the personal supervision of Jack Coogan, Sr.

SYMBOL
Blue
White
N L

These symbols back (number of check) number of telegram is indicated by the letter after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Other words character is indicated by the symbol appearing after the check.

RECEIVED AT 213E at 11
BX CHICAGO ILL 1139A MARCH 31 1923

IRVING LESSER LOEWS STATE BUILDING
NEWYORK NY

DADDY DOING GOOD BUSINESS CHICAGO THEATRE AND GREATLY
SATISFYING AUDIENCES REGARDS
BALABAN AND LUTZ
1258P

in "DADDY"

A First National Picture



"Barthelmess at His Best"



By
Joseph Hergesheimer
Adapted by
Edmund Goulding
Art Direction by
Everett Shinn
Photographed by
George Folsey

Sunday, April 22, 1923

THE Film DAILY

Barthelmess at His Best and Dorothy Gish Winning in "The Bright Shawl"

Richard Barthelmess with Dorothy Gish in
Inspiration Pictures, Inc.—Asso. First Nat'l Pict.
DIRECTOR
AUTHOR
SCENARIO BY
MERAMAN
WHOLE
valuable pictorial appeal and splendid acting its
high lights

John S. Robertson
Joseph Hergesheimer
Edmund Goulding
George Folsey

Richard Barthelmess works very hard at times
ness to get over; Dorothy Gish a fiery
A carefully selected and well suited
cluding William Powell in a minor but
ainous Spanish captain, Mary Astor a
addition, and others Margaret Seddon,
Alberni, Andre de Beranger, Jetta Donal
George Hubart

Very fine
Excellent
As told "The Bright Shawl" is slight in plot and real
situation theme has been elaborated upon, there is exten-
sive detail—occasionally too extensive—definitely touches,
none the less interesting because they happen to be
obviously padding, and the previously mentioned vis-
ual appeal that rounds it out to advantage. The pro-
duction could still be cut to advantage. The pro-
fessionally repetitious titles such as those in which the
loyal Cuban family repeatedly leg their American co-
patriot to go back to his native land. Perhaps Rob-
ertson's touches in connection with the death and re-
moval of the body of a Cuban patriot are a trifle gree-

Good, but makes picture too long
Aids Cuban patriots in rebellion against Spanish
rule and encounters unexpected romance and
adventure

LENGTH OF PRODUCTION
When Joseph Hergesheimer's "The Bright Shawl"
appeared as a novel it wasn't the easiest thing to get
interested in because of the fact that it dealt with a
rebellious people, a tyrannical rule and conflict in gen-
eral to the extent that the reader felt little inclined to
delve through it for the sake of the romance included.
However, Edmund Goulding has done very well in
preparing the screen adaptation to eliminate most of
this and confine the plot to the principals. Neverthe-
less it still remains "The Bright Shawl" and the theme
could not be changed sufficiently to eliminate the rev-

Promise a Picture Splendidly Made, Well Acted and Otherwise Fine

Box Office Analysis for the Exhibitor
When "The Bright Shawl" attached to Richard Barthelmess
name and coupled with that of Dorothy Gish you certainly
have something to go to work on. With the star's admirers
you'll be satisfied not only with his name and rest assured
"The Bright Shawl" as a whole. For an artistically inclined
clientele you have something worth while to talk about in the
colorful atmosphere, excellent production and attractive set-
tings as well as many interesting performances.
Whether or not Barthelmess' latest is as strong a box office
feature as say, "Fury" or "Tol'able David," is a matter prob-

ably open to discussion. Where they have an aversion to so-
called costume plays they may class this as such and prepare
themselves to be displeased although there is everything to
oppose this poor judgment. And again it may be just a little
above the big trade, that is the biggest majority of those most
exhibitors have to cater to and consider. Some day they may
all come to the place where they will appreciate good enter-
tainment and not good action alone. At any rate Barthel-
mess and his co-workers deserve credit and the best exploita-
tion efforts of exhibitors to get the picture over.

A First
National
Picture



Inspiration Pictures, Inc.
Charles H. Duell, President, presents

RICHARD BARTHELMESS

with MISS DOROTHY GISH in

"THE BRIGHT SHAWL"

a John S. Robertson Production



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

IN season and out of season, we are all of us continually occupied with the task of finding out "what is wrong with the industry."

In this respect we do not suppose that the picture business differs in great degree from any other industry.

But with conditions changing so rapidly film men are more prone to snap judgment and loose expressions of opinion.

The latest editorial thought to be put forth is that "there are too many specials." "Specials," we are told, "are killing the business. Let's get back to the good old days," is the song.

Those who sponsor such a view are running counter to all current exhibitor experience; setting an opinion up that will find little sympathy from the theatre man who knows to what extent he must go today to "pull them out."

There are not too many "Specials." There never can be too many "Specials."

RESPONSIBLE for the claim that "too many specials," constitute an evil is the fact that the super production so often takes all the exhibitor's possible revenue in rental.

But this is an evil that more efficient marketing and selling, more intelligent "dealer co-operation" can handle.

No wise manufacturer in any line of industry will indefinitely continue a policy that does not nourish and encourage the dealer—and the dealer in our industry is the exhibitor. A business must stand or fall on the strength and prosperity of its dealers.

But to decry the "Special" because of evils in selling methods is to put the cart before the horse.

It is still bad form and poorer logic to advocate beheading as a cure for the toothache.

If the "Special" be defined as the picture that has something unusual, out of the ordinary—or extraordinary—about it, then we can't have too many "Specials."

If "the good old days" mean going entirely back to pictures that are "just good pictures"—then any exhibitor will tell you it means running counter

to what Mr. and Mrs. Public have shown to be their desires.

We need fewer "Specials" that are merely called such because of excessive footage, or preposterous cost of production, and more "Specials" that are made and sold on a basis encouraging to all concerned—producer, distributor and exhibitor.

THERE is more justice and clearer logic to the plaint that the bigger stars are being seen on the screen all too seldom for their own good—and for the industry's good.

This business still revolves on PERSONALITIES, on the feeling of acquaintanceship that springs up between the fan and the player whom he sees with frequency.

The star who is seen but once a year on the screen, and who must be judged for the other three hundred and sixty-four days of the year by his appearances in the newspaper columns, is running diametrically opposite to the traditions of screen success.

The industry has a concrete object lesson on this point.

Aside from his undoubted ability, it must be admitted that a good share of the credit for the phenomenal growth in popularity of Harold Lloyd must be ascribed to the fact that his screen appearances have been frequent enough to build and TO HOLD a following.

The public wants its idols, but it is exacting in the demands it makes of those idols. And the chief among those requirements is the opportunity to increase and improve on acquaintanceship. The fires of idolatry must be fed.

All of which is from the idol's viewpoint and aside from the very practical consideration that theatre prosperity is increased when the public is given frequent opportunity to exercise its desire for idol-worship.

Robert E. Welsh

Moving Picture WORLD

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Other Publications

Cine Mundial (Spanish). Technical Books.



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New Lighting System

Development by Universal Is Interest- ing Experts

Electrical men of the motion picture in-
dustry are strongly interested in the radical
development of a new lighting system for
gigantic outdoor sets that has taken place
during the filming of "The Hunchback of
Notre Dame" at Universal City.

Instead of having a few sun arcs boring
down on the mass of darkness and dissolving
it into light for the long shots, and then
moving every light on the set into different
and closer position for the close-ups, the
lights used in the spectacular "Notre Dame"
remain practically stationary. Only about
one-third of them are moved for any one
shot, even less on the average.

The reason for this is simple. The total
power on the set, estimated in popular terms,
is 160,000,000 candle power to 200,000,000
watts. This is twice as much as is necessary.
But the result is that with all this light
turned on there is no need to change and
concentrate the light for the close-ups. The
increased expense in lighting cost is only a
fraction of the amount that is saved in time
—with the overhead running from a thou-
sand to fifteen hundred dollars an hour.

Loew-Metro Club Elects

In the election of officers of the Loew-
Metro Club, held Tuesday afternoon in the
executive offices of Loew's, Inc., Colonel J.
E. Brady was chosen as president; David
Loew, vice-president; Rose Quimby, record-
ing secretary; David Blum, financial secre-
tary, and Charles Quick, treasurer.

A board of governors elected includes Paul
Berger, Charles Sonin, J. T. Mills, Charles
K. Stern, Len Cohen, David Loew and Max
Wolff. More than 250 members were pres-
ent.

Admission Price to Eastman Theatre Limits the Profits

FIGURES made public covering the
operation of the Eastman Thea-
tre from its opening, Septem-
ber 4 last, to the present time, and in-
cluding the entire concert season, em-
phasize the manner in which the big
institution is serving the public. The
figures show that while the theatre has
been well patronized, the quality of
entertainment has been maintained on
such a high scale that only a small re-
serve with which to face the summer
months has been accumulated.

Up to and including the week beginning
April 7 the attendance for all attractions has
been 1,077,881. During the period from the
opening of the present time the net profit
on the presentation of motion pictures was

\$37,969.35, which, the experience of other
theatres shows, is a small reserve with which
to carry on during the warm weather.

The series of concerts show a loss of \$9,-
875.26, and this despite the fact that many
of them were sold out. The moderate scale
of prices, however, and the expense incident
to presenting these concerts in the proper
atmosphere and setting made the cost to the
institution 17½ cents more for every person
who attended than was collected.

Figures show that it costs an average of
\$4,437 weekly to maintain the symphony or-
chestra which plays every afternoon and
evening. In addition to the orchestra sal-
aries, which will total \$230,724 for the full
year, the theatre will pay to other employes
\$140,866, or a total of \$371,590 to persons
living in and making Rochester their home.
Adding supplies to the salary budget, more
than a half million dollars will be paid out
during the first year of operation.

Four Paramount Conventions to Be Held, the First May 8

THE semi-annual Paramount sales
conventions, for the discussion
of distribution policies for next
season, will open in New York Tues-
day, May 8, according to an announce-
ment by S. R. Kent.

For the purpose of economy and ef-
ficiency, this convention will be held along
different lines from those previously con-
ducted. Instead of having one big con-
vention to which would be brought the
district and branch managers from all
parts of the country, with a consequent
heavy cost and impaired business activity,
the next Paramount convention will be
split into four conventions, held in four
different cities, and each convention will
be attended by all the salesmen, booking
managers and exploitation men in the
respective territories.

The first convention will be in the Com-
modore Hotel, New York, Tuesday and
Wednesday, May 8 and 9, and will be at-
tended by the sales forces from the Bos-
ton, New Haven, Maine, New York City,
New Jersey, Buffalo, Albany, Philadelphia,
Washington and Wilkes-Barre offices.

Following the two-day session in New
York, a group of home office executives,
headed by Mr. Kent, will go to Chicago,
where a two-day session will be held Sat-
urday and Sunday, May 12 and 13, at the
Drake Hotel. This convention will be at-
tended by the sales forces of the Detroit,
Pittsburgh, Cleveland, Columbus, Chicago,

Milwaukee, Peoria, St. Louis, Kansas City,
Minneapolis, Indianapolis, Sioux Falls, Des
Moines and Omaha offices.

Leaving Chicago Sunday night the con-
vention heads will go to New Orleans, ar-
riving there Monday, May 14, for a two-
day session which will be attended by the
sales forces of the Atlanta, New Orleans,
Charlotte, Dallas and Oklahoma exchanges.

The convention car will leave New Or-
leans Thursday, May 17, for Los Angeles,
arriving May 19 for convention sessions
Monday and Tuesday, May 21 and 22. The
Los Angeles convention will be attended by
the sales forces from the San Francisco,
Los Angeles, Seattle, Portland, Salt Lake
City and Denver offices.

Unlike other conventions, these sessions
will be attended not only by the home of-
fice executives, department heads and dis-
trict and branch managers, but also by all
of the salesmen in each of the exchanges,
the booking managers and the exploitation
representatives, so that every member of
the entire Paramount sales force through-
out the country will receive first hand in-
formation on Paramount's distribution poli-
cies for next year.

Taken by Surprise

Exhibitors Unaware of Passage of Tax Bill

After the South Carolina General Assem-
bly had closed its sessions and word had
gone out that the proposed sales tax levy on
theatres and some other lines of business
had been left on the table, it was discovered,
to the consternation of theatre owners, that
the levy was actually put over during the
eleventh hour of the session, owing to the
state's dire need of additional funds.

Under a suspension of rules it was rail-
roaded through the needed three readings
without giving interested parties an oppor-
tunity for a hearing of any sort.

The only avenue of escape is provided in
a proviso that the Governor shall appoint a
board to hear complaints against the tax
levy, and a concerted movement is already
being made to appear before this board as
soon as it is named. The tax levy is 10 per
cent—very similar to the federal admission
tax bill.

They Get The World ALONE

Take no other paper. Prefer the
"World" from cover to cover. Keep up
the good work.

J. P. PITTMAN,
Pittman Theatre,
Port Arthur, Texas.

The "World" is the only paper I need
in my business.

RUDOLPH DUBA,
Royal Theatre,
Kimball, So. Dak.

Announcing the

BLUE RIBBON LIST OF LIVE WIRE INDEPENDENT EXCHANGES

"Regional in News Value; National in Service"

That has been the slogan of Moving Picture World. To which is now added:
"Regional and National in Advertising Value."

All the announcements of the big national companies, all the national news, all the exploitation hints, exhibitor reports on pictures, straight from the shoulder reviews, more territorial news from every exchange centre than most regionals—and now—in addition:

A service that will keep the exhibitor in complete direct touch with the offerings of the leading reliable independent exchanges in his territory.

Turn to Insert facing page 58.

This SPECIAL ROTOGRAVURE "Blue Ribbon List of Live Wire Independent Exchanges" will hereafter be a monthly feature of Moving Picture World—appearing in the issue carrying the first date in each month.

The wise exhibitor nowadays keeps a close and watchful eye on the independent exchanges in his territory.

From the independent exchanges have come some of the biggest box office attractions of the past two seasons. Next year the independent exchange will be an even more important factor in his booking plans.

The exchanges in Moving Picture World's "BLUE RIBBON LIST" naturally represent the cream of the territorial distributors, the organizations whose reliability is unquestioned, and whose product presents the result of careful selection and intimate knowledge of the needs of exhibitors in their territories.

We present this "BLUE RIBBON LIST" as a means of service to our readers, and as one more evidence of what is meant by THE COMPLETE TRADE PAPER—

"Regional in News Value; National in Service."

Robert E. Welsh

EDITOR.

Baltimore Exhibitors Ready for Daylight Saving Fight

FURTHER efforts by the exhibitors of Baltimore, or the other organizations opposed to Daylight Saving, will not be made to have the Daylight Saving ordinance placed upon the ballot so that it can be voted upon at the coming election, May 8, it is understood according to the opinion of various persons interviewed on the matter.

If the matter is brought up before the City Council again this spring, to have a special daylight saving ordinance passed, the exhibitors of Baltimore will be ready to fight for their side of the question to oppose it, it has been learned from one source.

According to one exhibitor, who manages five theatres in Baltimore, the move of barring the daylight saving referendum from the ballot was a political one to force the newspapers and the people to give their attention to the candidates who will be voted upon at the election.

"With the attention focused upon the daylight saving matter," said this exhibitor, "the people and the newspapers were giving very little attention to the arguments of the candidates for the Mayoralty."

"Evidently the politicians saw that the candidates were not getting enough attention, and so they decided to get the daylight saving question out of the way in order to give a clear track to the Mayoralty question."

It cannot be learned just what line of action will be taken by the Maryland Exhibitors' League.

According to Frank W. Lawson, secretary of the Association Opposed to Daylight Saving, one of their contentions has been all along that the ordinance can be binding only on employees of the city and such officials as

are subject to the control of the Mayor and City Council.

"The wording of the ordinance makes that plain, and I am informed that any mandamus or other court proceedings would immediately open up the question of the proposed ordinance's constitutionality."

Mr. Lawson and Henry F. Broening, president of the Baltimore Federation of Labor, had a conference with Attorney General Alexander Armstrong on Wednesday, April 18, and a memorandum in which the constitutionality is questioned was handed to the Attorney General.

The Association Opposed to Daylight Saving cannot take the position of asking for a referendum, because the organization believes daylight saving to be unconstitutional, according to Mr. Lawson.

Fight to Governor

Ministers Arrayed Against the Gubernatorial Veto

Delegates from county councils of churches from all over Ohio, gathered at the international relationship conference called by the Ohio Council of Churches at Columbus last week, took aggressive action to override Governor Donahey's veto of Representative Gordon's bill which had previously passed both the Senate and House without difficulty. The measure sought to eliminate the prison sentence from the censorship law, substituting heavy fines instead.

The conference body ignored the Governor's objection to the bill after the Rev. B. F. Lamb, executive secretary of the Ohio Council of Churches, had characterized his attitude as "another case of hasty conclusions in the rush of business," and urged an active campaign to carry the measure over the chief executive's veto.

In Mastbaum's Memory

Philadelphians Pay Tribute to Philanthropic Film Man

Recognition of the memory of one of the foremost figures in the moving picture industry of the country and a benefactor of suffering humanity at the Eagleville Sanitarium for Consumptives was paid by men and women of eminence in all walks of professional and of business life and by dominant figures in the moving picture world on Sunday of this week, at Philadelphia, when they made a pilgrimage to the institution in which Stanley V. Mastbaum so deeply was interested in his lifetime.

They lauded his memory, they entertained the inmates of the institution, but they went even further, and announcement was made that friends acting anonymously had raised the sum of \$15,000 to be used in the erection of a new building.

3,750 Theatres

Number of Motion Picture Houses in Germany

Approximately 3,750 motion picture theatres, or an average of one theatre to each 16,000 population, are estimated to be in operation in Germany at the present time, according to Assistant Trade Commissioner W. T. Daugherty in a report to the Department of Commerce, Washington, D. C. About 150 of these establishments, including the best appointed and largest, belong to large concerns, and 300 theatres, with approximately 225,000 to 250,000 seating capacity, are located in Greater Berlin. It is estimated that the daily motion picture theatre attendance in Germany amounts to about one million.

In the producing field now there are about 250 German film producing enterprises actively engaged, with approximately 140 of these, representing 80 per cent of the total production, centered in Berlin, it is stated.

Draws Club Women

"The Famous Mrs. Fair" Occasions Warm Debate

In demonstration of the strength of its appeal to women, "The Famous Mrs. Fair" occasioned intense discussion last week, when shown to several hundred New York club women. A special debate presentation was held at the Town Hall on the morning of April 20. This was arranged for under the auspices of the General Federation of Women's Clubs, in view of some essentially feminine problems that this Louis B. Mayer picture presents.

There was no argument about the merits of the production. As entertainment it won unanimous approval. But the subject-matter of the drama, as to whether a woman is justified in temporarily leaving her home to devote her time to important work outside, brought heated argument. Almost every speaker prefaced her remarks with the assertion that the picture was asplendid attraction which every one ought to see.

Signs Edward Montague

Edward Montague, one of the industry's best known scenarists, has been signed by First National Pictures to do a series of adaptations of important books and plays for that company. The writer's first assignment will be the picturization of the well known novel, "The Swamp Angel."

At the recent opening of The Writers, a club of Los Angeles screen authors, Montague's playlet, "In the Roaring Forties," was especially well received, and will shortly be seen in vaudeville, starring a noted actor.

Industry to Be Sprinkled at A. M. P. A.'s Dinner

THE one big, unique event of the year in film circles will be held at the Hotel Biltmore, April 28, when the entire industry will be sprinkled at the fountain of the Naked Truth. For the third annual dinner of the Associated Motion Picture Advertisers, John C. Flinn, as president, will preside as oracle, while Harry Reichenbach will be sergeant-at-arms to hold all unwilling novitiates while the simon-pure kalsomine is being applied.

The first plunge into the realm of the Naked Truth will be made promptly at 6:45 and subsequent submersions will occur just as rapidly as the facilities of the hotel will permit, with only a slight interruption for dinner.

Nine acts, running all the way from horseplay to horseshoes, are on the program. For most of these the talent will be provided by the association members; but two will be supplied by members of the Green Room Club.

Clem Deneker will make his bow before the altar of the Naked Truth and Merton Gill has been abducted from Hollywood to do a personal appearance act. Tut-tank-amen and his henchmen will appear as "Toot and Kinem," while another act will be "The Covered Jag-on," marking one of the largest and most lavish casts that has ever acted before the Naked Truth.

Other acts will include "The Land of Haze," a spiritualistic picture of the Naked Truth itself as filmed by Sir A. Conan Doyle; an unsuppressed monologue by Harry Reichenbach, "Fifty-Fifty," a parody on what made Ireland famous, and an act supplied by the courtesy of Green Room Club members.

S. L. Rothafel is in charge of the presentation.

Trade Commission Examines Paramount's Methods

W. W. Hodkinson, E. J. Ludvigh and Al Lichtman on Witness Stand

By ROGER FERRI

IT will cost Famous Players-Lasky Corporation and its subsidiaries of the present and those of two years ago more than a half million dollars to tell the universe in general that they do not constitute a monopoly operating in violation of the Sherman anti-trust law.

In dollars and cents the proceedings, begun in the Engineering Building, West 39th street, New York City, on Monday, April 23, by the Federal Trade Commission against Famous Players, promise to be the costliest ordeal through which any firm or branch of the motion picture industry has been compelled to undergo. The charges on which Famous Players are being tried developed from the controversy that started two years ago between that organization and the Motion Picture Theatre Owners of America.

While the Government has just started its proceedings, the fact remains that agents of the Federal Trade Commission have been busily engaged collecting data and investigating for the past 30 months. It will take that much more time before any definite decision regarding the status of Famous Players' activities will be made known. The hearings promise to be long drawn out and monotonous affairs and most of the testimony will concern incidents and tangles that already have been given widespread publicity in the trade press.

Upon the ultimate outcome of the proceedings now under way will depend in a large measure the status of the suit filed against Famous Players by Vitagraph, which charges that because of the alleged monopolistic activities of the former it has been damaged to the extent of \$5,000,000, which it seeks to recover. The Vitagraph suit is not being overlooked by the brilliant array of distinguished counsel, representing Famous Players and other defendants. No testimony that might in any way infringe on Famous Players' status is being permitted to go unchallenged. In fact, the only excitement furnished at the hearings this week developed from wrangles between the lawyers. But none of them was serious, most of the objections being based on technicalities.

However, the entire industry will watch with a keen interest these proceedings which will carry counsel for both sides to virtually every exchange center in the country. It is estimated that the hearing in New York will embrace a period of from one to three months. Then the lawyers are slated for trips about the country. Hearings, it is said, will also be held in Boston, Atlanta, Chicago, Cleveland, St. Louis, Los Angeles and other cities where Famous Players maintains interests.

The complaint charges that Famous Players-Lasky Corporation and its associates, "in acquiring or controlling, and in attempting to acquire or control, motion picture theatres, the respondent conspirators have coerced and intimidated . . . motion picture theatre owners or exhibitors by divers

methods." Those mentioned in the complaint include Famous Players-Lasky Corporation, Realart Pictures Corporation, Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Black and Ernest V. Richards, Jr.

The testimony this week concerned mostly with the early history of the Paramount organization. Witnesses went back 15 years telling of the operation of Famous Players through State rights exchanges, the formation of the Select Film Booking Agency, the taking over of the Oliver Morosco, Arcraft, and Lasky interests by the Zukor enterprises. W. W. Hodkinson, president of W. W. Hodkinson Corporation, was the first witness and it was he who told chiefly of the history of the Famous Players organization. He told of the formation of Paramount in 1913 and went into details regarding that organization during the period he was its president. He claimed that he "was put out," resigning June 13, 1916. Mr. Hodkinson was on the stand all of Monday and until late Tuesday afternoon when Elek J. Ludvigh, general counsel of Famous Players, was called to the stand.

The theatre owners throughout the country promise to play an important part in the Government's case and some two hun-

dred of them are said to have been approached by the investigators and told to hold themselves in readiness to testify. However, there was not a bit of evidence disclosed this week that in any way tended to substantiate the charges against Famous Players.

While Famous Players is chiefly concerned in the charges, it will surprise no one who has studied the activities of the investigators to hear that officials of other leading picture corporations have been summoned to testify. The Government, it is said, is taking advantage of the situation to gather data concerning the industry.

Canon Chase, America's champion "blue" advocate, has been in constant attendance at the hearings. He has been spending his time taking notes. Just what interests the "blues" have in the proceedings is one of the mysteries that envelope the hearing. However, Canon is taking a very intense interest in everything that is being said.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; Senator James J. Walker, formerly counsel of the M. P. T. O. A., and others are slated to be called by the commission. The real pyrotechnic display is expected to be staged in Boston early this morning when the activities of Al Black and his employees are divulged. Al Black and Famous Players

(Continued on following page)

Milligan Resigns as Advertising Head of World to Enter Publishing Field

"WEN" MILLIGAN, who has been with the advertising staff of Moving Picture World for nearly nine years, during the last four of which he was advertising manager, has resigned his position.

Mr. Milligan's resignation is a loss to the World, but nevertheless it, and his many other friends will rejoice that other enterprises in which he is interested have grown so large lately that they require his entire attention.

"Wen's" long record with the World gives him second place in the long distance record of men holding similar jobs in one organization in this industry. P. A. Parsons, of Pathe, is first. He will celebrate his tenth anniversary with Pathe next month.

The growing and prosperous business which takes Milligan from the World is that of the Sentinel Publishing Company of South Norwalk, Conn., publishers of the South Norwalk Sentinel and the Stamford Sentinel.

Through the two "Sentinels" Mr. Milligan intends to keep in touch with his friends, and they are many, who hold combination jobs of advertising and publicity in the industry. They will always be just as welcome in his new headquarters as they have been in the World offices, he says, and he wants "Bill" Yearsley, Botsford, Meador, Brown and Dietz to take especial notice of that statement.

Lack of time prevents "Wen" from going to each of his friends in the industry and giving their hands a farewell clasp, but he's letting them all know through the pages of the World how pleasant his relations have been with them, how he appreciates their past friendship, and that he wants it to remain intact.

West Coast Producers Bidding Up Salaries of Movie Actors

EASTERN producers are confronted with a dearth of players unparalleled in the history of the picture business, it is reported. The extraordinarily big demand from coast producers has resulted in a general invasion of California by stars and players who spent their time in eastern studios.

During the past two weeks something like forty players have left New York for Los Angeles, where they have had no trouble getting engagements. As a matter of fact, players' salaries at coast studios are double those that eastern producers at present are able to give.

The coast producers are feverishly on the

lookout for players, and are outbidding each other in order to get them. One star, who was negotiating with an eastern producer, was offered \$750 by the latter, but before she signed an offer came from Los Angeles for \$1,800 a week, and she boarded the next train westward bound.

Reports brought East by directors and producers fix the number of productions now being made on the coast in excess of 200. It is expected that by the first of August something like 900 program and independent productions will have been planned for distribution during the 1923-24 season.

National producing companies are "farming out players" as never before and reaping an unusual harvest through this practice, which has grown quite popular in the West.

W. A. Barrett Appointed

Named Executive Secretary of National Board of Review

Following the death on April 17 of W. D. McGuire, executive secretary of the National Board of Review, a special meeting of the full executive committee of the board was held on Friday, April 20.

At this meeting it was unanimously voted to appoint Wilton A. Barrett executive secretary in the place left vacant by Mr. McGuire's death.

At the same meeting it was also unanimously voted that Clarence A. Perry be made chairman of the National Board.

Mayer in the East

Louis B. Mayer, West Coast producer, whose productions are released through First National, is in New York. Mr. Mayer's visit will not be a lengthy one. Mrs. Mayer accompanied him.

Federal Trade Commission Begins Case Against Famous Players

(Continued from page 23)

are no longer affiliated, the former having sold his interests to the latter last year. However, Mr. Black will be called and the "inside story" on the New England situation will then probably be divulged. William True, president of the Connecticut exhibitor organization; Former Senator Hartford of Pawtucket, R. I., and a number of Vermont theatre owners will be called in Boston.

Incidentally, the United States Government is proving itself the best publicity agent Famous Players ever had. As a result of these proceedings Famous Players is receiving prominent mention in every newspaper in the country and the syndicate agencies are referring to it as "the greatest motion picture organization in the world." Which, by the way, gives Paramount a distinction it could not have bought for ten times what it will be required to pay in counsel fees.

When is a first run not a first run? What is a key city and why? What is a good picture and what makes it good? These are some of the very few seemingly simple questions that developed into quite some mysteries, for there was a wide difference in the definitions submitted to the Trade Commission.

Thirty-two reporters representative of every newspaper in the metropolitan zone, the Associated Press, the United Press, the City News, the Universal Press, the International News Syndicate and many of the newspaper feature syndicate organizations were on hand.

Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., will in all probability be called and asked by the Trade Commission just what his status is in the film business.

E. C. Alford is presiding at the sessions. W. H. Fuller, chief counsel of the Trade Commission, is in charge of the Government's case and will do most of the interrogation. Gaylord R. Hawkins and Marvin Farrington also appear for the Commission. Robert T. Swain is in charge of the case for the defendants. Other counsel representing Famous Players includes members of Paul Cravath's firm, McDonald, Swain and C. Frank Davis. Mr. Ludvig will be on the ground also during the entire hearing. Alfred F. Barnard, of Atlanta, is looking after the Lynch enterprises and the Southern Enterprises, while Morris Wolf, of Phila-

delphia, represents the Stanley interests of that city. E. V. Richards and the Saenger Amusement Company also are represented by able counsel.

The only defendant who personally attended any of the sessions this week was Jules Mastbaum. He was on hand Monday, but returned to his golf on Tuesday.

Film men in the audience on Monday chuckled when W. W. Hodkinson omitted mention of the Cameo where his feature, "Down to the Sea in Ships," is playing its tenth week, in naming the first run theatres of Broadway. He mentioned the Capitol, Rialto, Rivoli, Criterion and Strand, but forgot the Cameo.

The first two exhibits recorded at the hearing were furnished by W. W. Hodkinson. These were charts, one showing the franchise basis under which Paramount worked until 1916, and the other showing Paramount's producing affiliations prior to the time Mr. Hodkinson resigned from that organization.

Al Lichtman, formerly an official of Famous Players, and now President of Al Lichtman Corporation and Vice-President of Preferred Pictures Corporation, on Wednesday furnished, perhaps, the most important testimony of the week. He dwelt on the early transactions of the Paramount organization and divulged many trade secrets that were given widespread publicity in the Thursday metropolitan newspapers.

In fact, Mr. Lichtman's testimony was the first direct step in the commission's case. Mr. Hodkinson's testimony did not come up to the expectation of the Government interrogators. Mr. Lichtman told of Mr. Zukor's alleged plans of years ago to consolidate the three branches of the business, production, distribution and exhibition. Mr. Lichtman also went into detail concerning Hodkinson's activities with the old organization and his departure as President of the latter company.

Counsel Swain caused a little excitement, just enough to break up the monotony of the afternoon on Tuesday, when he accused Chief Counsel Fuller of making a "bid for newspaper publicity." The charge grew out of a question asked of Mr. Hodkinson by Mr. Fuller concerning the theatre situation in Philadelphia, New Orleans and the Pacific Coast. Mr. Hodkinson claimed that

Famous Players had those territories "tied up." Mr. Fuller bitterly resented the insinuation concerning his motives and he immediately turned the witness over to Mr. Swain for cross-examination.

Several exhibitors of New York were on hand Tuesday afternoon. However, they soon tired of the testimony and left to return to their theatres to substantiate for themselves the persistent claim of Mr. Hodkinson that "the box office is the thing in picture business."

The connection of Kuhn, Loeb & Company with Famous Players-Lasky Corporation's issue of \$10,000,000 preferred stock in 1919 was revealed at the session on Tuesday afternoon. The financial interest of Otto H. Kahn was disclosed by Mr. Swain, who offered in evidence a survey of the picture business made for banking interests of the country. Mr. Kahn was slated to testify before the Commission on Friday afternoon. He will probably be on the stand for three days and asked to throw some light on the status of the industry with banking interests of the country.

The testimony of Mr. Kahn is expected to be the only new angle that will be developed in the New York hearings. He is said to be in possession of important figures concerning the industry. These figures according to Mr. Swain are embodied in the report of the American International Corporation, which is called "A Survey of the Motion Picture Industry." It was made for Kuhn, Loeb & Company in 1919 with their purchase of \$10,000,000 worth of preferred stock of Famous Players-Lasky Corporation.

Following the hearing Mr. Swain informed the newspapermen that his statement should not be interpreted to mean that Kuhn, Loeb & Company had underwritten the entire issue. Just how much that company had underwritten he was not prepared to say, however, although he mentioned Dominick & Dominick and Hallgarten & Company as others involved in the deal.

The survey of the industry referred to by Mr. Swain is the only complete report on the financial stability of the picture business in existence and when divulged will throw considerable light on the financial status of most of the producing and distributing units. It also is expected for the first time to divulge the properties owned or controlled by Famous Players-Lasky Corporation through its subsidiaries.

Reynolds Elected President of Illinois M.P.T.O. at Well Attended Convention

EVERYONE was enthusiastic over the large attendance at the two-day convention of the Motion Picture Theatre Owners' Association of Illinois, held in Chicago on April 18 and 19.

The election of the board of directors and the choosing of the officers of the association were the principal objects of the meeting. The subject of organization and ways and means of financing formed the principal discussions of the convention.

The vote of the members of the board of directors to be composed of sixteen from the country and eleven from the city resulted as follows:

Country members of board of directors—Ben Berve, Rochelle; W. D. Burford, Aurora; Adam Dernbeck, Wheaton; J. F. Dittman, Freeport; Kenneth Fitzpatrick, Chicago Heights; Felix Greenberg, Peoria; Joseph Hopp, Rock Island; Charles Lamb, Rockford; J. C. Miller, Woodstock; William Olson, Galesburg; William Pearl, Highland Park; Charles Pyle, Champaign; Glen Reynolds, De Kalb; Dee Robinson, Peoria; J. J. Reubens, Aurora, and W. W. Watts, Springfield.

City members of board of directors—Sam Abrams, Gold Theatre; C. E. Beck, Castle; Leo Brunhild, Shakespeare; George Hopkinson, Hamlin; Andrew Karzas, Woodlawn; V. Lynch, New Tiffin; H. C. Newell, Howard; Ludwig Siegel, Prairie; Mike Siegel, New Home; John Silha, Stadium; Sidney Selig, Green.

Following the election of the board of directors the members went into private session to choose the officers of the organization, and reported a unanimous vote as follows: Glenn Reynolds, De Kalb, president; Sam Abrahams, Chicago, vice-president; Ludwig Siegel, Chicago, secretary; Sidney Selig, Chicago, treasurer.

Glenn Reynolds, the newly appointed president, has long been active in the motion picture business. He has been in De Kalb for twelve years, operating two theatres in that town. Last year he was a member of the board of directors and chairman of the ways and means committee, so that his new office of president will simply be a continuation of the splendid efforts he has been putting into the state organization.

William Sweeney was reappointed general manager of the Chicago headquarters of the association. He is one of the veterans of the film business in Chicago.

The next question of importance to be considered was the election of the delegates and alternates to the national convention. It was decided that besides the members of the board of directors twenty-seven alternates were to be elected, divided the same as the board of directors, with sixteen from the country and eleven from the city, and also that these alternates should serve in the order in which they were listed.

This election resulted in the choosing of the following alternates:

Country delegates: A. Kramer, Geneva; L. M. Reubens, Joliet; Tom Watson, Freeport; B. Condon, De Kalb; Gus Karasotas, Springfield; Steve Bemis, Lincoln; William Newman, Elgin; J. C. Edwards, Aledo; E. H. Uhlhorn, Downers Grove; Frank Thielan, Aurora; G. E. Johnson, Sterling; J. Spien, Bloomington; R. C. Williams, Streator; Ed. Hendricks, Savanna; August Bosson, Mendota, and M. L. Carlson, Rock Island.

City alternates: Adolph Powell, Louis Frank, A. Saperstein, C. P. Lautenschlager,

E. J. Haley, Harry Goldson, James Stampnick, Sam Robinovitz, Frank Sein, J. B. DiBelka and Jules Lamm.

One important amendment to the by-laws was made whereby the members of the organization were allowed one vote for each theatre which they are operating. Among the resolutions passed the most important was the following:

Whereas, the motion picture theatre screen has become in principle and practice the screen press in rendering publicity and constructive service to the nation, state and community, and in this relation has taken its place among the great public service agencies of the nation,

Resolved by the Illinois Motion Picture Theatre Owners in session assembled in the Sherman Hotel, Chicago, Thursday, April 19, 1923, That we pledge to the public the support of our theatre screens for the advancement of all elements calculated to add to the progress and development of all communities, and in this relation seek the co-operation of the churches, schools and newspapers as age-honored institutions.

We desire to extend our sincere thanks to all clergymen, editors and other public spirited citizens who have co-operated in this manner with the theatre owners, and earnestly seek to bring about the most cordial of relations with all, to the end that our country, state and community may have the advantage of this association.

The only other resolutions passed were those on the open convention, excise admission tax, music tax and length of feature.

Thursday afternoon, the final session of the convention, was given over to talks by visiting exhibitors.

H. M. Ritchey, general manager of the Motion Picture Theatre Owners' Association of Michigan, told how the Michigan organization was financed and urged the Illinois association to try some such scheme to

get their state organization on a real business basis. He admitted that there would have to be a few men who started the organization by backing it financially until it could get on a paying basis from funds gathered from other sources. He declared that a paid business manager was an absolute necessity for any association which was trying to build up a real business organization.

Theodore Hayes of Minnesota, a member of the National Executive Committee, followed with another plea for a state organization and said that only with strong state units to support it could a national organization be successful. He also urged the necessity of a paid organizer on the basis that no organization can function properly unless it is financed. He exhorted each individual exhibitor to pay more attention to the character of the program in his theatre and thus help to raise the standard of the entire industry, and also had a word to say in favor of fostering the community spirit and co-operating with the women's clubs. And then he confessed that the real reason he had come to Chicago was to ask the support of the Illinois exhibitors in the nomination of Al Steffes of Minnesota for the national presidency.

Another visiting exhibitor who was received with applause was A. R. Kramer, president of the Motion Picture Theatre Owners' Association of Nebraska, who brought greetings from the theatre men of that state.

Joe Friedman of Minnesota stated that he was here only in the interest of organization, as he believed that this was the only thing which would keep the industry going.

Mike O'Toole, chairman of the National Association, gave a spirited and helpful talk urging the exhibitors to make their work

(Continued on page 26)

Distinctive Engages Alice Joyce for "The Green Goddess"



A Distinctive Pictures Corporation production for Goldwyn release that promises to be one of the sensational productions of next season is "The Green Goddess," the colorful melodrama by the distinguished English dramatic critic and traveler, William Archer. The play served George Arliss for three years as one of the greatest stage successes he has had. When Distinctive acquired the film rights to the play it stipulated that Mr. Arliss should act the title role in its screen adaptation.

And now Distinctive has engaged Alice Joyce, one of the most popular of feminine screen stars, to act the part of the wife of the British Major. She plays the role of a cultured, high-bred Englishwoman thrown into a maze of melodramatic circumstances with her husband, with an English aviator, the man she really loves, and with the Rajah of a small independent kingdom in the northernmost reaches of the Himalayas.

The return of Miss Joyce to the screen, particularly in such a big and emotional role, will be hailed with delight by the motion picture public. Miss Joyce has always been a great drawing card with the public. Henry T. Morey will play the part of the British Major. Mr. Arliss, of course, will appear as the Rajah, the part which has been his greatest stage success. Rosanara, the Russian dancer, will take the part of Ayah.

The picture will be directed by Sidney Olcott, who has just completed "The Ragged Edge" for Distinctive. Harry Fischbeck will be the cameraman. Work will begin on the film as soon as Mr. Arliss concludes his engagement in Winthrop Ames' stage production of "The Green Goddess."

Censorship Law May Be Repealed Immediately; Will Probably Vote on It in Assembly in Next Two Days

A SUDDEN reversal of form in connection with the repeal of the motion picture censorship law in New York State has occurred at the State capitol in Albany. The bill, which passed the Senate sometime ago by a vote of 27 to 22, will probably go to a vote in the Assembly either Wednesday or Thursday. What is more important the bill repealing the present censorship law stands more than a fair chance of passage. The Republican Assemblymen from Monroe and Westchester counties will vote in favor of the repeal, lining up in this respect with the Democratic members.

News that the five assemblymen from Westchester and the four from Rochester and its vicinity had decided to support the repealer already passed by the Senate, was brought to Albany Wednesday.

The Democrats in the Assembly will support the measure to the full strength of their sixty-nine votes, for it is a program bill recommended in Governor Smith's initial message to the Legislature at the opening of the present session.

George Eastman, head of the Kodak company at Rochester, and William L. Ward, of Portchester, veteran Republican leader, are credited at the capitol with lining up the majority necessary to pass the repealer. When the bill passed the Senate, both Republican senators from Rochester voted for it.

The nine Republican votes from Westchester and Monroe would be sufficient to pass the bill even if the New York City Republicans vote against it. Samuel Koenig, Republican leader of Manhattan, is said to favor repeal of the censorship law, but Samuel Levinson, one of Koenig's principal lieutenants, is a member of the censorship commission.

Assemblyman Simon Adler, Republican majority floor leader, is opposed to the repeal, but no party action has been taken on it at the various Republican conferences.

According to reports brought from Rochester, Republican leaders there called the assemblymen together during the week-end and the meeting decided that the repealer would be supported because Rochester's principal industry is tied up with the photoplay. Similar action is said to have been taken in Westchester county.

At the present time there appears to be no chance of the bill passing which would exact a six per cent. tax from the gross receipts of motion picture theatres and other sources of amusement.

The only bill remaining in which the motion picture industry takes an interest is the measure which affects New York City, in that it would permit unaccompanied children between the ages of 8 and 16 years to enjoy the motion pictures in the metropolis, even if they were unaccompanied. The bill is generally regarded as a good one, for provision is made for the care of the children by a matron whose qualifications must be passed upon by the Commissioner of Licenses. The fee demanded of the theatres is but a small one, amounting to \$15 a year. This bill will probably pass both houses.

(Continued from page 25)

a business, not an amusement. He pleaded for organization, saying that there were many elements of antagonism to exhibitor organization which must be eliminated, and this could only be done by a compact organization, and an organization which was maintained as separate and distinct from the other branches of the industry.

"Use your screens for vital constructive work," he exhorted. "If you want to see the industry go forward and give constructive service, run your own business with a determination to get for the exhibitor what's coming to him. To do this you must maintain an exhibitors' association—keep on

your own side of the fence and not make it a social club, letting everybody in."

Al Steffes was then called to the floor and stated frankly that his hat was in the ring for the national presidency, and he had come to Chicago to let the exhibitors of Illinois know where he stood and to answer any questions which they cared to ask him about himself personally, or in answer to the many personal or otherwise which anyone cared to ask him. He said he was proud to be a candidate, and after what his home town had done for him he would be a coward morally and otherwise if he did not say that he would be glad to run for the office.

"My stand," said Steffes, "is never mind

what has been done—but what are we going to do? There are many rumors afloat that I have condemned the present organization. Does anyone believe I would be so foolish when I am a part of that organization?"

"I am running for this office simply on my record as an official in the Northwest and an official of the National Association. I am here to answer all your questions. If I can't answer them with satisfaction to all—don't vote for me."

The last speaker was Sydney Cohen, president of the National Association.

Mr. Cohen expressed his belief that the biggest trouble with the industry was that it had grown too fast in too short a time and so had not taken time to develop an organization.

Mr. Cohen gave short sketches of the work and progress of a number of the state organizations which he has been visiting, and some views on the industry in general, and closed by saying: "We cannot develop properly and prosper unless the other branches of the industry are willing and ready to help us as the exhibitors have helped them."

Orman to Stay Abroad

Felix Orman, who has been publicity director for J. Stuart Blackton Photoplays in London, has severed his connection with that organization and will take up other work. Mr. Orman has had wide experience as reporter, editor, critic, correspondent, magazine writer and playwright, and will remain in London representing American film and theatrical organizations, doing scenario writing, and probably some producing.

Goldwyn Opens 4 New Branch Exchanges; Now Has Total of 31

JAMES R. GRAINGER, general manager of sales for Goldwyn, has been putting his faculty for organization at work again in the interests of exhibitors showing the Goldwyn product. He has just completed arrangements for opening four new branch exchanges to speed up the distribution of the lion brand product.

The four new exchanges will be located in Des Moines, Ia.; Oklahoma City, Okla.; Charlotte, N. C., and Butte, Mont. Arrangements for the opening of these additional Goldwyn exchanges has progressed so far

that they will all be in operation by June 15.

Since taking hold of the Goldwyn sales department, less than a year ago, "Jimmie" Grainer has expanded the distributing branches of that corporation from twenty-two to thirty-one. On assuming his duties in August, 1922, Mr. Grainger at once began his policy of strengthening the physical distribution department.

With its own increasing production activities, with the distribution merger between Goldwyn and Cosmopolitan and the acquiring of the product of Distinctive Pictures Corporation for releasing, Mr. Grainger saw the necessity of speedier and better distribution facilities, saw the means of effecting this and at once put it into operation.

M. P. T. O. of Kansas Hold Successful Convention in Wichita April 16 and 17

THE fifth annual convention of the Motion Picture Theatre Owners of Kansas, held at the Hotel Broadview in Wichita, Kas., Monday and Tuesday, April 16 and 17, proved to be the largest and most successful meeting ever held by the organization during its history. More interest was taken and more real business done than at any other previous convention.

R. G. Liggett, of the Gene Gauntier Theatre, Kansas City, amid much applause, was re-elected president of the Kansas organization, and C. M. "Bones" Smith, of Kansas City, was re-elected to the position of secretary. Other officers elected for the coming year are: R. R. Biechele, of Kansas City, first vice-president; Harry McClure of Emporia, second vice-president; I. E. Runyon, of Hutchinson, third vice-president; S. A. Davidson, of Neodesha, fourth vice-president, and Fred Meyn, of Kansas City, treasurer.

The Board of Directors of the organization, as elected by the assembled members, are Roy Burford, of Arkansas City; Harry McClure, of Emporia; A. F. Baker, of Kansas City; Stanley Chambers, of Wichita; R. R. Biechele, of Kansas City; M. B. Shanberg, of Kansas City, and G. L. Hooper, of Topeka.

A. F. Eisner, a member of the Missouri association addressed the convention on the subject of affiliation of the Western Missouri section with the Kansas organization. Mr. Eisner explained that the logical organization was that composed of sections served by the same film center; that the association would be stronger by the addition of new members, and that the consolidated organization would be better financed.

The merger will probably be effected within the next six months, as a result of the appointment of a committee of the Kansas exhibitors to meet with a similar committee from Western Missouri at the National convention in Chicago, May 19 to 26. The matter was discussed at Tuesday's session of the convention, and the exhibitors went on record as favoring the consolidation for the mutual benefit of the two state organizations involved.

As delegates to the national convention, the president appointed Ed Frazier, of Pittsburg; R. R. Biechele, of Kansas City; S. A. Davidson, of Neodesha; Stanley Chambers, of Wichita; Gus Kuback, of Abilene; L. A. Wagner, of Eureka; C. M. Patee, of Lawrence, and M. B. Shanberg, of Kansas City. Alternates to the convention are Herman L. Gees, of Mulberry; W. Meyn, of Kansas City; F. Meyn, of Kansas City; Lee Gunnison, of Atchison; G. L. Hooper, of Topeka; Willard Frazier, of Paola; I. E. Runyon, of Hutchinson, and H. K. Wareham, of Manhattan.

Guests of honor at Monday's session were A. A. Kepland and H. H. Kopald, both of Minneapolis, and active in the affairs of the Minnesota exhibitors' organization. After a short talk by Mr. Kopald, the members endorsed Al Steffes, of Minneapolis, Minn., to become the new president of the Motion Picture Theatre Owners of America, when officers are elected at the Chicago convention next month. It was urged, at this time that the national convention be opened to all exhibitors of the country.

Following are the committees appointed:

Ways and Means—A. F. Baker, Kansas City, chairman; R. R. Biechele, Kansas City; Harry McClure, Emporia; Roy Burford, Arkansas City; John Tackett, Coffeyville; W. E. Cunningham, Fredonia, and John H. Thomas, Winfield.

Judiciary Committee—R. R. Biechele, Kansas City, chairman; Charles Barron, Wichita; R. H. Holmes, Emporia; H. R. Benfield, Wathena, and Ed Frazier, Pittsburg.

Committee on Rules—A. R. Zimmer, Marysville, chairman; Harry McClure, Emporia; Roy Burford, Arkansas City; Walter Wallace, Leavenworth, and Stanley Chambers, Wichita.

Committee on Public Welfare—Clair M. Patee, Lawrence, chairman; Wess Millington, Ottawa; W. J. Gabel, Beloit; S. A. Davidson, Neodesha, and G. L. Hooper, Topeka.

Committee on Advisory—R. R. Biechele, C. M. Smith and Fred Meyn, all of Kansas City. The president is an officio member of this committee.

Committee on Constitution and By-Laws—A. F. Baker, Kansas City, chairman; John Tackett, Coffeyville; W. H. Carson, Osawatomie; Harry McClure, Emporia, and M. B. Shanberg, Kansas City.

Committee on Resolutions—H. L. Gees, Mulberry, chairman; Gus Kuback, Abilene; A. R. Zimmer, Marysville; R. R. Biechele, Kansas City; M. G. Kirkman, Hays; R. H. Klock, Pittsburg, and R. H. Holmes, Emporia.

Committee on Insurance—Charles Bull, Wichita, chairman; M. G. Kirkman, Hays; Fred Savage, Wellington; L. R. Ledou, Isabel; S. E. Austin, Garden City; W. P. Dunagan, Douglas, and W. R. Rowell, El Dorado.

Sam Handy, attorney for the Kansas showmen, gave a talk on the music tax and incorporation. The Kansas exhibitors are protesting against the music tax and are fighting the trust. That the theatre owners mean business in their fight to abolish the music tax imposed by the American Society of Authors, Composers and Publishers, was indicated Monday afternoon when, in less than five minutes, members of the organization pledged more than \$1,000 to be used in pushing a case now pending in the United States Supreme Court, to have the authors' organization declared a combination in restraint of trade. Not only was the money pledged, but checks were made out and turned over to the treasurer.

An important resolution adopted by the organization was the one urging the short-

ening of feature films. Exhibitors received the resolution enthusiastically. Such films, they said, also interfered with diversity of programs and tended to tire patrons, besides some times making it necessary to raise the admission charge.

Other resolutions adopted were many. One approved of the work of the national organization and voiced a hearty appreciation of Sydney S. Cohen and other national officers. The Motion Picture Palace of Progress, to be held at the Coliseum in Chicago, was indorsed. The exhibitors voted to have printed on their stationery the words, "Member of the M. P. T. O. K."

The Uniform Contract was read and the exhibitors would not tolerate it in its present condition. Chief among the provisions which received disapproval were that no posters or accessories which one exhibitor has purchased could be given, sold or loaned to any other exhibitor; that all copy for newspaper advertisements must be furnished by the exchange, whether it is satisfactory to the exhibitor or not; that the exchanges should set all play dates, and the question of arbitration. Another provision, termed the unequitable cancellation clause, provided that the producers may cancel their contracts at any time, while the exhibitor is not allowed to break his contract. The action of the national organization on refusing the adoption of the uniform contract as submitted by Will Hays, was endorsed.

Captain W. P. McLean, superintendent of the Boys' Industrial School at Topeka, who is also state commander of the American Legion, placed the stamp of approval on motion pictures when he spoke before the gathering of two hundred at the banquet Monday night.

Other speakers on the program included Harve H. Motter, collector of internal revenue; Harry Graham of Kansas City, president of the Film Board of Trade, who said the producers wanted constructive criticism instead of paid political censorship; H. H. Kopald of Minneapolis, who stressed organization, and mentioned the good spirit of the exchange men and exhibitors in this territory, and Mrs. Rose Wetmore of the National Parent-Teacher Association.

The Kansas organization took a step forward when it adopted a constitution at the meeting. It is rather rigid and met with the approval of everyone assembled.

Short reports were made on the work of the legislative committee at Topeka the last session, and on the convention held by the M. P. T. O. of Western Missouri, April 4. The six per cent tax, which was one of the most drastic bills, and the 18-year-old bill, were both defeated at the legislature.

The Kansas picture men discussed the organization of Theatre Owner's Distributing Corporation, an independent organization of film producers and exhibitors which plans to give some bitter opposition to the so-called motion picture trust. The independent organization was first discussed at the Minneapolis convention several years ago, and at the Washington convention.

H. M. Richey, business manager of the Motion Picture Theatre Owners of Michigan, explained the mutual insurance plan as it has worked out in Michigan. The Kansas exhibitors plan to adopt a similar plan in the near future. Mr. Richey explained very thoroughly the method of financing the Michigan association and also presented plans for the national organization

(Continued on following page)

James Milligan, for the past several years a valued member of the Moving Picture World advertising staff, will, on Monday, April 30, assume the reins of Advertising Manager of this publication.

"Jim" Milligan's acquaintance in the field is so wide, his knowledge of the problems of advertising men and willingness to co-operate with them so well known that words of introduction are unnecessary for our new Advertising Manager.

So we will merely record in emphatic terms the full and complete confidence felt by the Chalmers Publishing Company in: "Advertising Manager, James Milligan."

ROBERT E. WELSH.

First National Holds Annual Convention in Atlantic City

WITH nearly every original franchise holder in attendance, Associated First National Pictures, Inc., held its annual meeting at the Hotel Ritz-Carlton in Atlantic City last week. The sessions began Tuesday, April 17, and continued into Friday, the business meetings, at which organization problems were discussed, being interrupted at various times for the purpose of hearing addresses by prominent film men.

The speakers included Will H. Hays, Dr. A. H. Gianinni, Joseph M. Schenck, Louis B. Mayer and Samuel Goldwyn, who but a short time before had signed a contract to produce for First National a series of George Fitzmaurice Productions and the film version of "Potash and Perlmutter," the rights to which he controls.

The annual election of officers took place on Tuesday and was marked by two minor changes. Sol Lesser, of Los Angeles, was elected first vice-president, succeeding J. B. Clark, of Pittsburgh, who retired from that position to become a member of the board of five voting trustees. Mr. Clark fills the vacancy caused by the withdrawal of Fred Dahnken, of Turner & Dahnken, whose Northern California interests have been absorbed by Mr. Lesser and his associates.

All the other officers and trustees were re-elected unanimously, as follows: President, Robert Lieber, of Indianapolis; secretary-treasurer, H. O. Schwalbe, of Philadelphia; second vice-president, John H. Kunsky, of Detroit; third vice-president, Jacob Fabian, of Paterson, N. J.; voting trustees, J. G. Von Herbert, of Seattle; M. L. Finkelstein, of Finkelstein & Rubin, Minneapolis; Robert Lieber, of Indianapolis, and Nathan Gordon, of Boston.

The original franchise holders present were A. H. Blank, Des Moines; Thomas H.

Boland, Oklahoma City; R. D. Craver, Charlotte; J. B. Clark, Pittsburgh; Harry M. Crandall, Washington, D. C.; W. P. Dewees, Vancouver; Jacob Fabian, New Jersey; M. L. Finkelstein and I. H. Rubin, Minneapolis; Frank Ferrandini, Richmond, Va.; Sol Lesser and Mike Gore, Los Angeles; N. H. Gordon, Boston; Sam Katz, Chicago; John H. Kunsky, Detroit; Colonel Fred Levy, Louisville; E. Mandelbaum, Cleveland; Moe Mark, New York City; John J. McQuirk, Philadelphia; Harry T. Nolan, Denver; S. P. Skouras, St. Louis, and Thomas Saxe, Milwaukee.

Company executives in attendance, in addition to Mr. Lieber and Mr. Schwalbe, included Richard A. Rowland, general manager; E. Bruce Johnson, manager of the foreign department; F. M. Brockell, manager of distribution; Samuel Spring, head of the legal department, and C. S. Pinkerton, financial comptroller. District Manager Louis Bache, R. C. Seery and H. A. Bandy and Ralph H. Clark, manager of the New York exchange, also were present.

F. I. L. M. Club Active

The Albany F. I. L. M. Albany N. Y. club held its first meeting last week in several months, and with the election of another set of officers, scheduled for the near future, the club will again function as of old. Last week's meeting was held at the Pathe exchange with C. R. Halligan, manager of the Albany Universal exchange, acting as chairman, the following exchange managers were present: Robert Bendell, American Releasing; Vic Bendell, F. B. O.; Charles Walder, Goldwyn; Howard Morgan, Educational; Frank Bruner, Pathe; Bert Gibbons, Vitagraph; Marie Wheeler, Merit; G. A. Woodard, Fox; Marvin Kempner, Paramount. In addition, there was a committee consisting of Messrs. Abeles, Adler and Hoy up from New York.

Kansas Holds Big Convention

(Continued from preceding page)

Is is their plan to get one thousand exhibitors to give \$100 a year to help finance the national organization.

"It is the men who are sold on, and interested in, organization that will do the business," said Mr. Richey. When it comes to the music tax, admission tax, uniform, et cetera, no one state can handle those problems alone—it takes the co-operation of all. The national association must have a paid organizer and we want to get the organization on a business basis. If you are going to have an organization you must finance it.

"The fact that you have an organization adequately financed, in a state, prevents many things from happening which would have otherwise been put over."

More than \$5,000 was subscribed by members attending the convention to form a nucleus for the financing of the Kansas organization. This was the result of hearing Mr. Richey's talk. Each member gave as his year's dues the amount that good organization would be worth to him.

Other questions discussed before the open meeting with the exchangemen were in reference to shipment of films, censorship and various other topics peculiar to the trade.

The remainder of Tuesday afternoon was given over to the open meeting. Managers of branch exchanges located in Kansas City made short talks. All expressed the thought that it was the largest and most successful convention that they had ever attended and thought that much had been done to establish a better feeling between exchangemen and exhibitors.

Everyone connected in any way with the moving picture industry were guests of the Winter Garden at a large dance Tuesday evening.

Among the exhibitors who attended the Kansas convention are:

Fred Meyn, Pershing, Kansas City; R. G. Liggett, Gautier, Kansas City; A. F. Baker, Electric, Kansas City; C. M. Smith, Tenth Street, Kansas City; R. R. Biechle, Osage, Kansas City; William P. Benfield, Library Hall, Wathena; G. A. Kuback, Lyric, Abilene; Lee Gunnison, Royal and Crystal, Atchison; R. H. Holmes, Royal, Emporia; S. A. Davidson, Princess, Neodesha; John H. Thomas, Novelty, Winfield; J. B. Tackett, Tackett and Jefferson, Coffeyville; M. G. Kirkman, Strand, Hays; Herman L. Gees, Mystic, Mulberry; E. E. Frazier, Grand, Pittsburg; G. L. Hooper, Orpheum, Topeka; "Shake" Davidson, Princess, Neodesha; H. K. Wareham, Wareham, Manhattan; R. H. Burford, De Luxe, St. John; L. A. Wagner, Princess, Eureka; R. H. Klock, Pittsburg; A. M. Elsner, Broadmour, Kansas City; H. R. Barker, Grand, Winfield; Harry K. Rogers, Wichita; W. E. Cunningham, White Way, Fredonia; W. H. Carson, Empress, Osawatomie; Wess Millington, Crystal, Ottawa; Willard Frazier, Empress, Paola; Earl Bookwatter, Ideal, Halstead; H. H. Kopold, Crystal, Minneapolis, Minn.; A. A. Kepland, New Arien, Minneapolis, Minn.; W. J. Gabel, Grand, Beloit; A. R. Zimmer, Liberty, Marysville; V. R. Cottrell, Cottrell, Plains; H. A. McClure, Strand, Emporia; Earl A. Peeler, Pastime, Protection; Charles A. Bull, Holland, Wichita; Clair M. Patee, Patee, Lawrence; O. K. Mason, Newton; Stanley Chambers, Wichita; W. A. Weber, Echo, Great Bend; I. E. Runyon, Iris, Hutchinson; Fred Savage, Ashland, Wellington; Charles H. Barron, Wichita; L. M. Miller, Wichita; J. R. Burford, Arkansas City; J. H. Kelley, Isis, Arkansas City; W. G. Valerius, Isis, Arkansas City; E. R. Ruch, Electric, Canfield; L. R. Ledou, Larabee Opera House, Isabel; S. E. Austin, Garden City; W. P. Dunagan, Douglass; L. S. Cook, Augusta; W. R. Rowell, El Dorado; Jack Gross, El Dorado; C. E. Cook, Kansas City; Jack Johnston, Augusta; Charles Marshall, Caldwell; I. S. Campbell, Zinn, Winfield; Walter Wallace, Leavenworth; C. S. Littell, Empire, Sterling; M. B. Shanberg, Kansas City.



Group of First National Executives and Franchise Holders photographed in Atlantic City, with Madge Bellamy, Thomas H. Ince star, in their midst. In the front row center stands Richard A. Rowland, general manager, Madge Bellamy, and Harry T. Nolan, of Denver. Next to Mr. Rowland is H. O. Schwalbe.

Virginia Exhibitors in Short Annual Convention Transact Much Business

RESOLUTIONS directing its delegates to join in whatever action may be taken by the Motion Picture Theatre Owners of America in the forthcoming annual convention with respect to the so-called music tax, were adopted on Monday by the Motion Picture Theatre Owners of Virginia at the annual convention of State exhibitors held in Washington, D. C., April 23. Officers for the coming twelve months were elected and uniform contracts, advance deposits and the admission tax were features on the program for discussion.

The convention was held at the Arlington Hotel, and business that it was thought would require a two-day session was completed in four hours. The executive committee declined an invitation from the Washington Film Board of Trade to be the guests of the exchange managers at a dinner and other entertainments on the plea that they were there for business, and the leaders of the exhibitors went so far toward keeping the men engaged in carrying out the program as to have luncheon served in the room where they were meeting.

The executive committee met on Sunday to map out a program for the convention, and brought in a slate for confirmation at the opening of the meeting naming E. T. Crall, of Newport News, for president; E. D. Heins, of Roanoke, for vice-president, and Harry Bernstein for secretary-treasurer. These names were confirmed in the offices for which they were selected, and in addition the following were elected as members of the executive committee: Harry Bernstein, Richmond; I. Weinberg, Lexington; John Pryor, Danville; Jake Wells, Richmond, and E. T. Crall, Newport News. Harry Bernstein was also selected as the representative of the association on the grievance board.

The delegates that will represent the Virginia Association at the national convention are Harry Bernstein, Jake Wells, John Pryor, Sam Sachs, of Clifton Falls; I. Weinberg, W. F. Harris, of Petersburg, and E. D. Heins.

Aside from the discussion on the music tax, the principal feature of the convention was the consideration of ways and means for financing the future activities of the association. Several plans were presented of the exhibitors by the executive committee by which funds are to be obtained. It is the desire of the leaders in the association that a business manager be retained to look after their interests. His duties would be arranged by regulations of the executive committee, such as a reporting system, weeks in advance on pictures, length of features, box office values, information giving the exhibitors an idea how to buy.

Henry B. Varner, of Lexington, N. C., present at this meeting, gave the Virginia exhibitors information concerning the status of the music tax controversy in the Tar Heel State. He declared that the North Carolina exhibitors propose to fight the imposition of the music levy, stating that counsel had been retained to represent the defendants in suits brought by the music publishers to recover "music rendition rentals." There was a lengthy discussion of the matter, and it was decided that the delegates to the national convention should be instructed to co-operate with the national organization as far as possible. Indications are that the Virginia exhibitors will decline to submit to the music assessment, but the members of the association will be advised to confine them-

selves as far as possible to music of publishers other than those demanding the music fee. The Virginia exhibitors will abide by the decision of the national association in this regard.

It was decided also to withhold action on several other matters pending the decision of the national body on the same matters. Included are uniform contracts, advance deposits and the admission taxes.

The exhibitors received an invitation from the Motion Picture Theatre Owners of North Carolina to attend the convention of

the latter to be held at Wrightsville Beach, Wilmington, N. C., June 28 and 29.

In addition to those named above there were present at this convention John Hamilton, Martinsville; S. P. Levine, Portsmouth; H. Rubin, Petersburg; C. M. Casey, Lynchburg; W. C. Harkson, Norfolk; Jack Reville, Richmond; H. Karanicholas, Portsmouth; S. N. Robertson, Covington; William Garden, Newport News; F. W. Twyman, Charlottesville; Benjamin Pitts, Fredericksburg; J. L. Frey, Culpepper, and E. P. Ross, Leesburg.

West Pennsylvania M. P. T. O. Hold Successful Convention

THE third annual convention of the Motion Picture Theatre Owners of Western Pennsylvania, held at the General Forbes Hotel, Pittsburgh, April 16, 17 and 18, in the words of Henry W. Gauding, chairman of the convention and owner of the Lincoln Theatre, Mt. Washington, Pittsburgh, was "the most instructive and constructive convention in the history of the organization. There is more enthusiasm shown, the members are increasing and working harder, and the financial condition of the organization is better than it ever was."

The convention banquet was held on Tuesday evening, April 18, and was a huge success, more than 400 exhibitors and film men, along with the women folks attending. The banquet was colorful inasmuch as many elaborate entertainment features were furnished, including the taking of moving pictures of the guests assembled. Sydney S. Cohen, national president, was present, as were also M. J. O'Toole, of Scranton, chairman of the Public Service Commission; Daniel Winters, president of city council; C. C. Pettijohn, who represented Will Hays; R. F. Woodhall, president of the New Jersey Theatre Owners, and Samuel Bullock, of Cleveland. Joseph N. Mackrell was toastmaster.

During the sessions much talk was heard on high film rentals. Speakers blamed this not so much on the exchanges, as on the exhibitors themselves. President Casper said: "There are exhibitors who will pay big prices for films, and let them lay on the shelf, rather than let their opposition play them at what might probably be a lower price. This bidding for films among competitors is what has caused the high film rentals, and the sooner exhibitor competitors sit together around the table and play square with each other, the better things will be for all of us."

A resolution asking that the question of daylight saving be submitted to a vote of the people was adopted. Confidence was expressed by several of the members that daylight saving would be abolished in Pennsylvania this year.

Sunday movies were discussed, but the general opinion was that seven days a week business would not bring a greater gross than six.

The Legislative Committee recommended that, owing to the power for good that the

screen can exert, that the various departments of the State prepare motion pictures and slides containing lessons for the public good, and the organization pledged itself to show these films and slides.

Tuesday afternoon an open meeting was held, at which exchangemen were invited to speak. Among these were Harry Reiff, city salesman for the Federated exchange, an old-time exhibitor and one of the charter members of the old Exhibitors' League; F. J. McGinnis, publicity director for Universal, spoke on projection; A. Mike Vogel, Paramount publicity man, gave a thirty-minute talk on "Exploitation." Sammy Steinberg and R. Addison also spoke.

Harry Davis, representative Pittsburgh exhibitor and executive at large, said he was a firm believer in exploitation, provided that the picture exploited will stand up under all you can say about it.

Sydney S. Cohen said that the past year and a half had been the worst in the history of the picture business, but that he looked for vastly improved business conditions in the Fall.

Mr. O'Toole spoke on the value of the theatre screen as a publicity medium and community service agency.

John Alderdice and Harry Davis succeeded M. Rosenbloom and W. J. Bittner on the board of managers, the other members being D. A. Harris, chairman; H. B. Kester, C. M. McCloskey, C. E. Gable, Wm. R. Wheat, M. Engleberg and H. Handel.

The following officers were re-elected for another year: President, Jerome Casper; Vice-President, John Newman; Treasurer, Hyman Goldberg; Secretary, Fred Herrington.

The convention's grand finale was in the form of a monster movie dance, held at the Duquesne Garden.

To J. Harry Hayward, convention manager, should go much credit for the splendid manner in which all events were carried out.

To Open Rivoli Soon

George C. Backus is preparing soon to open the Rivoli Theatre at Hampton, Va. This was formerly known as the Savoy and was operated by Ben Lindsey, but has been dark for some time. Mr. Backus was manager for about seven years for the Apollo and Scott theatres in Hampton. The Rivoli will have a seating capacity of about 300. The building has been remodeled and will have all new equipment. Mr. Backus is awaiting the arrival of the seats, following which he will announce the date of opening and at the same time arrange for service for this theatre.

M.P.T.O. to Divide Philadelphia Into Twenty-Six Film Zones

TO bring the benefits of the organization of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware into the very doors of the hundreds of picture houses in this territory, the association at its meeting on Friday last in the Hotel Vendig, Philadelphia, took favorable action on a plan to accomplish this purpose laid before it by the finance committee.

In briefest terms the committee proposes that the city be divided into twenty-six film zones, over each of which there is to preside an exhibitor member who will become a live point of contact between the theatres in his zone and the organization. It is believed that in this wise there can be centralized all the association activities affecting all of the zones and with a living bond between the association and each exhibitor, the interests of both will be advanced.

President H. J. Schad will appoint the twenty-six representatives who, though having no voting power, are expected to attend all the meetings in their capacity as a direct intermediary. The association acted favorably also on the recommendation of the finance committee that it be given authority to negotiate contracts for the exhibition in the several movie houses of industrial reels, a source of revenue for association benefits. Final approval of contracts however are to be subject to the board of managers.

The finance committee's further proposal

that a budget system of expenses and income be adopted, was referred back to it for further consideration after a very spirited debate on the floor. These reports were the first presented by the New Finance Committee which President Schad appointed in January and which consists of Michael Lessee, Morris Brenner, Doc. Morris, E. A. Altman of Green and Altman and A. H. Smith of Salem.

A vigorous plea was made by Charles Rappaport, owner of the Ideal Theatre, to attend the Chicago convention. He sketched briefly the anticipated business and social attractions and urged all immediately to get in touch with Chairman Goodwin of the convention committee.

There was referred back to the Daylight Saving Committee the question whether in the event of passage of the Derrick Bill prohibiting municipalities from adopting Daylight Saving time exhibitors should ignore the moral recommendation which City Council made in favor of the artificial standard. Much interest was shown in the details of the report made by Lew Pizor on the progress for the plans for the holding of a mammoth movie ball at Atlantic City, N. J. sometime in August by the joint Motion Picture industry. George Kline of the Kline Poster Co. and Ben Amsterdam of the Masterpiece Company were delegated to get further information regarding accommodations on the pier and auditorium in Atlantic City, and to report at the next joint meeting of the exhibitors and exchange men shortly to be held in the headquarters of the DeLuxe Film Co.

Returns to West Coast

B. P. Schulberg on Way to Los Angeles After Six Weeks in East

After a joint conference with his two partners, Al Lichtman and J. G. Bachmann, B. P. Schulberg, president of Preferred Pictures, returned this week to Los Angeles. During the six weeks spent in New York, Schulberg completed financial arrangements for his activities during the coming year. His production program will materially increase the number of Preferred Pictures to be released by the Al Lichtman Corporation. These plans are to be announced in detail in the near future.

While Schulberg was here a meeting of the entire Preferred organization was held.

'Tis a Boy

L. E. Hobson, branch manager at Los Angeles, Cal., of the W. W. Hodkinson Corporation, is now the proud possessor of a bouncing baby boy, weight 10 pounds 9 ounces, and named Richard Monroe Hobson. He was born March 20, 1923.

tures. She next was presented to Mayor Harbeter, who extended to her the freedom of the city. Miss Bellamy appeared at the Victoria Theatre, taking pictures of the crowds there and complimenting Manager Hopkins, of the Wilmer & Vincent forces, on his ability as an exhibitor. Lieutenant-Governor Davis took Miss Bellamy before the legislature and introduced her, and then she went to Pittsburgh, where she was received by Mayor Magee and entertained at luncheon by newspaper and magazine writers. At Pittsburgh she spoke over the radio, reciting the balcony scene from "Romeo and Juliet."

Her next stop was Buffalo, where E. J. Hayes, manager of the First National exchange, acted as her host, introducing her to Mayor Schwab. The party went to Niagara Falls, and thence to Clifton, Ontario, where Miss Bellamy invited the people of Canada to attend the Exposition.

From Buffalo she traveled to Cleveland, being received by Acting Mayor Lamb, and made a personal appearance at Loew's State Theatre, where big crowds greeted her. Miss Bellamy told of her Metro picture, "Soul of the Beast," which then was being shown at the State Theatre. Manager Desberg, of the theatre, introduced her to the audiences.

Madge Bellamy, Ince Star, Receiving Ovation on Trip

MADGE BELLAMY, Thomas H. Ince star, is receiving an ovation in her 20,000-mile tour of the United States as the official representative of the Motion Picture Exposition and Monroe Centennial Celebration, to be held at Los Angeles July 2 to August 4, according to reports. Hundreds of thousands of motion picture followers have greeted her, and she has been received by President and Mrs. Harding, General Pershing, Rear-Admiral Coontz, and other prominent officials.

On Monday, April 16, Miss Bellamy went to Washington, and was entertained at the White House by Mrs. Harding. The President met her in the forenoon, and requested that she return in the afternoon. She did so, and took pictures of the President, and was taken with him. At the afternoon meeting the President escorted Miss Bellamy to the Botanical Gardens of the White House, where the motion pictures were taken. These pictures will be shown at the Motion Picture Exposition.

The President said he intends attending the Exposition, as did Admiral Coontz. Next she met General Pershing.

From Washington Miss Bellamy went to Baltimore, meeting Mayor Broenner, who extended to her the freedom of the city. Then she journeyed to Atlantic City, attending the annual meeting of the First National Board of Directors.

Harrisburg was the next stop on her tour. Governor Pinchot, of Pennsylvania, missed a

train that he might meet her, and, after posing for pictures for the Exposition, he told Miss Bellamy how much he thought of motion pic-



Madge Bellamy, Thos. H. Ince star, invites President Harding to attend the motion Picture Exposition and Monroe Doctrine Centennial at Los Angeles, July 2 to August 4. Left to right:—George B. Christian, Secretary to the President; President Harding, and Madge Bellamy.

J. C. Ritter Candidate for President of National Body of Theatre Owners

IF the exhibitors of the United States are successful in providing adequate finances to carry out a sound business plan for national organization, Michigan offers as a candidate for national president, James C. Ritter, of Detroit, the first president of the Michigan association, and the man to whom Michigan gives credit for its efficient organization, past national treasurer, past national member of board of directors and present director of the Michigan association. Such is the announcement given out today by H. M. Richey, general manager of the Michigan organization.

Mr. Ritter's platform is a simple one. It is based solely on the record Michigan has made in organization work and on the conviction that a non-political, business administration of the affairs of the national organization, carried on by a board of directors, a paid organizer and a business manager and adequately financed will bring the national organization to the goal that has long been sought but which to date, has never been realized.

The announcement of Mr. Ritter's name came after a meeting of the Michigan board, at Jackson, Michigan, last week and followed the move made by Michigan to devise a plan to adequately finance the national organization. Its first step was to call the recent meeting in Chicago at which time a plan of finance was discussed, and which was later followed up by state sending representatives to various state conventions to discuss finances and Michigan is now convinced that if a definite plan of organization and efficient business policy is instituted it will be possible to interest the exhibitors of the country not now sufficiently sold on the

benefits of national organization, to support it in a financial way.

Mr. Ritter's statement regarding his candidacy sets out in brief his platform. He says:

"My name has been mentioned many times as a candidate for national president and always I felt that the gigantic responsibilities were such that there were others who could take the burden. However, I feel that if I can assist in the welding together of a real efficient business administration similar to the one we have in our state, the time and effort will not be in vain and I am willing to allow my name to be announced as a candidate provided that the exhibitors of the country will give into the hands of a carefully selected board of directors, adequate finances for one year, that we can go out and show the exhibitors of the country real beneficial results.

"Unless we, as exhibitors, can get down to brass tacks and look our problems squarely in the face, disregarding entirely politics and personalities, either past or future, and settle down to bring into one fold all of the exhibitors of our great industry, unless we can make the efforts of the organization so beneficial to the exhibitor that he cannot afford to not support it financially, then the efforts of anyone, I care not who he may be, cannot be crowned with success. There is nothing mysterious about organization. It is a simple business problem that can, and I am confident will be solved at Chicago.

"I place as most important than the election of a president, some plan of providing adequate finances for one year that, with an efficient personnel of a paid organizer and a board of directors who will meet at least every two months to iron out, if you please, the national problems and devise ways and means for paying the bill and of accomplishing what we set out to accomplish. So, whether you select me as your president or

not, exhibitors of the country, I plead with you to do this one thing—eliminate politics and let's get down to the real work of organization so the Chicago convention can be constructive, so it can be conducive of real beneficial results. We can't hope to sell an efficient business man, and there are hundreds of them now outside the organization, an inefficient national organization that is broke and thereby handicapped before we start.

"Let's get an organizer who will spend his entire time at organization work to take off his coat and go out and assist states not now organized, to get organized. Let's not shoot too high, let's get at some of the problems that are next to the heart of the exhibitor. Let's solve one problem at a time, not picking any fight with anyone. I don't believe there is an exhibitor in the United States who is not sold on the necessity of organization but he also wants to see some results for the money he spends for organization."

Fuller Made President

Of Pathe Exchange, Inc., at Annual Meeting of Stockholders

At the annual meeting of the stockholders of Pathe Exchange, Inc., at the company's offices, 35 West 45th Street, the following directors were elected: Edmund C. Lynch, Paul Fuller, Elmer Pearson, W. Fellowes Morgan, Charles Pathe, Bernhard Benson, Gaston Chanier, Jansen Noyes.

The new director is W. Fellowes Morgan, who is president of the Brooklyn Bridge Freezing & Cold Storage Company.

Mr. Morgan, who was such a distinguished president of the Merchants Association, is well known to all the business interests of the company, and will prove a great addition to the Pathe Board.

At the directors' meeting, immediately following the stockholders' meeting, the following officers were elected: Edmund C. Lynch, chairman of the board; Paul Fuller, president; Elmer Pearson, vice-president and general manager; Bernhard Benson, vice-president; Lewis Innerarity, secretary; John Humm, treasurer.

Edmund C. Lynch is of the baking firm of Merrill-Lynch & Co., to whose advice and direction during the past year the company is largely indebted for its present splendid condition.

Paul Fuller has been counsel for Charles Pathe for about fifteen years, and as such organized the present Pathe Exchange, Inc., of which he has been a director and counsel since its organization.

Mr. Fuller is a member of the internationally well-known law firm of Coudert Bros. Is also counsel for the French Government, and as such was decorated with the Legion of Honor; was commissioner to Hayti in 1915; was former chairman of the Foreign Trade Committee of the Merchants' Association of New York.

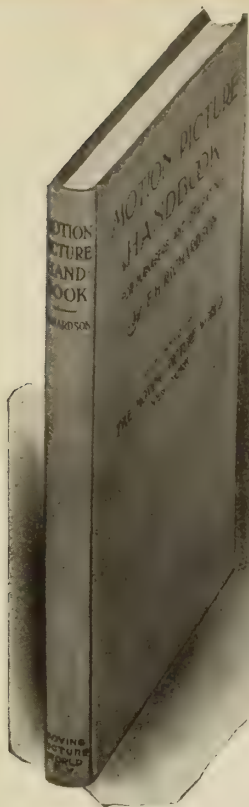
Mr. Fuller's long association with Charles Pathe and the Pathe Exchange, Inc., has given him a most unusual opportunity to study and know the film business, and Pathe is indeed proud of its new president.

Elmer Pearson, as vice-president and general manager, will continue in active charge of the company's affairs.

This list of officers is in entire accord with the sound and conservative business policy of the company.



This is a photograph of the way in which the names of the M. P. T. O. of Michigan are posted in the headquarters of the organization in Detroit, together with the amount of money they have each pledged for the organization's work.



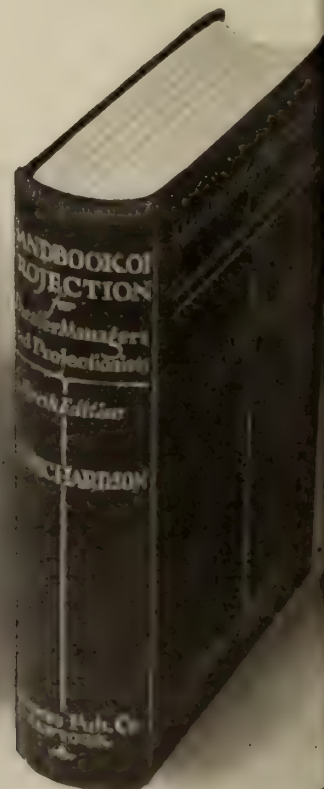
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EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Illinois Indigo Bill Dies; Dynamited Safe Yields \$500

Well, public opinion is still mighty, for the Blue Law bill introduced by James MacMurray has been withdrawn because the folks told him in strong language he was barking up the wrong tree.

Yeggmen who operate in Central Illinois like to blow open movie theatre safes, for here is the Capital Theatre at Pekin losing \$500 last week to a bunch of safe-crackers who so far have escaped the police.

Leslie Trevor of Rock Island has leased the Aledo Opera House at Aledo, Ill., from John W. Edwards and will make many improvements in the house and run first class movie programs and good music. Trevor was manager of the Empire in Aledo. When the property was purchased by the Mercer County Bank to be remodeled into a banking home, he went to Rock Island. His many friends in Aledo are glad to see him back in that city.

Manager Sam Levin of the new Le Claire Theatre at Moline is going after business hard and is pulling business with its elaborate presentations and musical programs from nearby cities. Every Monday night he has a "talent discovery night" in addition to his regular program.

They sure soak them hard here when they try to annoy the ladies in the movie theatres. One of the Romeos got a \$200 fine and costs from Judge Schwaba for annoying a lady at the Pershing Theatre last week.

Joe Hopp of the Fort Armstrong Theatre is chairman of the exhibitors committee on entertainment of the stars, directors and authors during the big show at the Coliseum and the national convention.

The plans for the new Fitzpatrick McElroy house to be erected at Sixty-third and Kedzie streets have been completed by the architects and bids will be called for at an early date.

Here is another theatre in which the ladies hold the upper hand, in fact, two of them, for the Marvel and Lawndale theatres at Carlinville have been consolidated and Mrs. John Paul will book for both houses.

The Butterfield interests operating under the name of the Bijou Theatrical Enterprises have accepted plans for a new house to cost at least \$500,000 to be erected at Bay City between Fourth and Fifth streets, at an early date.

Leonard Sewar has taken over the Strand Theatre at Muncie and has opened it with feature film programs.

Walter F. Davis has been made manager of the Rialto Theatre at Council Bluffs and his many friends in the trade here are glad to hear of his success.

Jake Yung has sold his interests in the Gem Theatre at Millstadt to Ben Mischke,

who will make some improvements in the house.

The new Liberty Theatre at Spring Valley in the heart of the coal mining country has been opened under the management of Mrs. Vincent Machek.

Lou Weil of the Bryn Mawr Theatre says that last Sunday's crowds broke the house record. Almost 3,000 admissions for an 800-seat house is going some. But he gave them five first-class vaudeville acts with feature picture programs and good orchestra music to boot.

Everybody is strong for another fight on the music tax and the members of the state associations are backing the movement solidly for a showdown.

Friends of Clarence Lautenschlager, owner of the Grand Theatre at 3433 West North avenue, are sorry to hear of the death of his father after a long illness.

With the coming of Cosmopolitan pictures to the Roosevelt Theatre there are rumors that Hearst will take over this house for his first run pictures in the Chicago territory.

The Lyric Theatre has adopted a new policy of vaudeville and pictures for Friday and Saturday of each week.

Charlie Ryan of the Garfield Theatre is a stepper and they know on Madison street when he has a new picture, for he uses plenty of publicity.

The new movie theatre and hotel now being built at LaPorte, Indiana, will be ready for occupancy early in May. The theatre will seat 1,700.

H. C. Jarnigan has taken over the Strand Theatre at Leon. Milton Frankel will continue to manage the house.

Harlow Byerly has sold the Luna Theatre at Logansport to the Hornbeck Amusement Company of Lafayette for a reported consideration of \$25,000. H. H. Hornbeck will manage the house for the company and some improvements will be made.

Ralph Kettering, publicity hound for the J. L. and S. circuit, has plans for a glorious month of May as Ralph expects to spend the time with his wife and family down Florida way listening to the wild sea waves.

Leo Canfield, operator at the Casino Theatre at Marshalltown, was seriously burned when a film he was showing caught fire. The property damage was small and confined to the projection room.

Johnny Jones, booker for Jones, Linick & Schaefer, has returned with his bride from their honeymoon trip down east, and now Johnny is busy booking the best one for the circuit.

Charles Darrow, who managed the Midway Theatre at Rockford while it was under Ascher control, has been transferred to this city and will manage the Oakland Square Theatre.

It is reported that the Olympic Theatre may be used by the burlesque circuit next season, now that the Columbia has been sold to other interests.

The Roosevelt is pulling big business with "One Exciting Night" at popular prices. During the last reel the late comers have to wait until the excitement is over before they can get seated.

George Laing, who has managed the Cosmopolitan Theatre for the Ascher circuit, has been transferred to the main office as booker. George is well known to the film boys and they rejoice in his success.

(Continued on next page)

The Illinois Blue Law Bill

By DR. SAM ATKINSON

There is no need to worry about the proposed Blue Law bill in Illinois. The bill won't get ten votes in the Senate and will never reach the House. The fact that it is sponsored by the Rev. William Fleming is sufficient to kill it. He professes to be anxious to clean up Chicago, but he cannot keep his own house in order.

The existing Blue Law bill in Illinois, if put into effect, makes it illegal for anyone to work for wages on the Sabbath Day. Should any attempt be made to close the motion picture theatres, the theatre people could take out a warrant for the arrest of every paid organist, choir leader, singer or janitor in any or all of the churches in Chicago.

The agitation for the Blue Laws will react against the Protestant churches. Baptists, Methodists and Presbyterians will rapidly lose the confidence of the working people. These reformers forget that "the Sabbath was made for man and not man for the Sabbath." The preachers would do well to ponder carefully the story of Jesus passing through the cornfields on the Sabbath Day, and eating the ears of corn. His reference to David eating the shewbread and his denunciation of the Pharasaical Sab-batarians of that day are well worth noting now.

The movies not only furnish entertainment but they are an inspirational force for betterment. The vast majority of church people in Chicago recognize this, and the grievous part of the entire agitation is not that the theatres will be hurt, but the well meaning church people will.

Celebrate Silver Wedding

Many prominent theatrical and society people gathered in the Tiger Room of the Hotel Sherman last Sunday evening to celebrate the Silver Wedding Anniversary of Mr. and Mrs. Adolph Linick. Mr. Linick is a member of the firm of Jones, Linick & Schaefer, pioneer theatre owners of Chicago.

Among the prominent guests present were Mr. and Mrs. Aaron J. Jones, Mr. and Mrs. Peter J. Schaefer, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Marcus Loew, Mr. and Mrs. Nathan Ascher, Mr. and Mrs. John J. Jones, Mr. and Mrs. Henry L. Newhouse, Judge and Mrs. Joseph Sabath, Mr. and Mrs. Samuel Schweitzer, Mr. and Mrs. Will H. Wade, Mr. and Mrs. Leonard H. Wolf, Mr. and Mrs. Ralph T. Kettering, Mr. and Mrs. David Braham, Mr. and Mrs. Norman E. Field and Mr. and Mrs. Sidney Weisman.

There were 170 guests there for the dinner at 6 p. m., which was followed by dancing and a cotillion. It was one of the most elaborate parties given in Chicago in many months.

CHICAGO—Continued from previous page.

The movie houses at Rockford won't have any competition from the Zoo this year as the association in charge of the animals has gone bankrupt and the members are being sued for the payment of feed.

Jess Hogan, who has managed the Oakland Square Theatre here for some time past for the Ascher circuit, has been transferred to the Cosmopolitan Theatre on Drexel boulevard as manager to succeed George Laing, who has been made booker at the main office.

Leeman Wilkins has sold his interests in the Kingman Theatre to Mrs. S. D. Alexander of Kingman, Ind., who will make some improvements.

The chain houses here are adopting slogans: "Lubliner and Trinz Amusement Centers," heads the advertising of the L. and T. circuit, while the Ascher group say: "Just around the corner is an Ascher theatre."

Charlie Miller has resigned as manager of the New Albany Amusement Company. He has not yet announced his plans for the future.

Ralph Crocker of Elgin, prominent in the film circles of the northern part of the state, now says that the new house he is building in Elgin will be ready by June 1st. and will be known as the Crocker Theatre. It will seat 1,700.

There is a report that the Balaban and Katz houses will have a nifty house organ.

Haferkamp and Hill are busy managers these days, for they are operating three live houses, the New Rivoli, the Star and the Dearborn theatres. On the opening of the New Rivoli they sent out a large number of engraved invitations to their patrons.

They say that the theatre managers are having a hard time of it. Here is L. M. Rubens of Joilet, well known exhibitor, going away on a long vacation that is said will include a trip around the world.

Jules Moss of the Lubliner and Trinz circuit is spending a few days at Hot Springs with his wife. It is hoped he got there after the big fire.

The many friends of W. W. Holliday who has managed the Orpheum Theatre at Decatur for some time, will be glad to hear he is going to build a new theatre at Muscatine, Iowa, on East Third street, that will seat 1,500 and be completed this fall.

With the application for a permit for a new movie house on North Clark street in Rogers Park granted, the work will begin

at once and this will give this rapidly expanding district another movie house. At the present time the Howard and Adelphi theatres supply the demand for movies there.

A. J. McCabe, well known to the trade here, was taken seriously ill at South Bend last week and left as soon as he was able to travel for Cheyenne, Wyoming, where he will undergo an operation.

The Palace Theatre at Moline, which was seriously damaged by fire recently, will be reopened about May 1. The repair work is being rapidly pushed to completion. The cost of the new work will exceed \$10,000.

The management of the Lyric Theatre at Indianapolis has leased the property on the south side of the house for a period of 28 years at \$500 a month and the house will be enlarged as soon as the present leases expire.

Granite City, the home of the large enameling works near St. Louis, will have a fine modern theatre soon. Work has begun on the new house that will seat 3,000 and cost at least \$300,000. Louis Landau is

the builder and it is planned to call the house the Washington Theatre. With thousands of working population to draw from, employed at good wages, the new house ought to be a big success.

Eugene Ratushauser has leased from Maurice L. Stern a lot 40 by 170 feet at 613 and 615 West Madison street for twenty years, at a term rental of \$117,000 and will erect next fall a 750-seat movie theatre. The house will be located in the heart of the floating labor population on the west side no doubt will show popular priced films.

Bruno Steinfeld has joined the Stratford Theatre orchestra as cellist after completing his tour with the Chicago Grand Opera Company. This is his second season with the Stratford, where he has a large following.

Balaban and Katz are using large newspaper space to tell the public what extraordinary care the management takes to select music to fit the spirit and action of the picture, and how every feature on the varied programs of the houses must harmonize. Once the music and picture is determined nothing can change it, and the performance must move on a schedule that is fixed for the entire week the bill is played.

The Riveria and Tivoli Theatres are showing "Robin Hood" at popular prices and report a good business.

The Irvin Theatre at Bloomington has gone in for extended runs of features and is opening the new policy with "Safety Last."

Col. H. L. Breinig, of the Highland Park Theatre at Quincy, is getting ready for a big season this year and is overhauling the park and theatre for an early opening. A sneak thief got away recently with parts of a movie camera stored in the Park.

Ohio Supreme Court Denies Exhibitor Right to Appeal

W. K. Richards, who manages two picture theatres at Findlay, Ohio, and who was recently found guilty in both the Common Pleas and Appellate courts of that city for operating his houses on Sunday, appealed the case to the Supreme court. However, when that body convened at Columbus last week, it refused to hear the case, consequently Richards stands convicted, according to the finding of the local courts. The action of the higher tribunal is interpreted as meaning that it fully upholds the constitutionality of the state law prohibiting moving picture exhibitions on the Sabbath. Richards declares that the end is not yet.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, reports that his takings for five days showing of "Oliver Twist" exceeded his most extravagant estimate. In addition to extensive billing and newspaper tie-ups, Schwalm formed a Jackie Coogan Club for all school children up to 15 years of age, a certificate from a local clothing firm and 5 cents admitting any member of the club to a special showing of the picture which was given after school hours. About 500 kiddies assembled in front of the theatre at an appointed time, when the club was officially formed, following which the members marched

through the principal streets of the business section, carrying banners, etc.

The crowd was so big on the opening day of the picture that it was necessary to give two screenings at the Jefferson Theatre, a legitimate house.

During the same period the Palace Theatre, under jurisdiction of Managing Director Fred Meyer, showed "Bella Donna," with Galvan and Diana, musicians, appearing in person as an added attraction. Meyer, also reports that his business hit the high water mark.

Manager Ned Hastings, of Keith's Theatre, Cincinnati, comes forward with the announcement that his house will not adopt its usual policy of summer vaudeville following the close of the regular season a few weeks hence. A policy of first run pictures will be inaugurated after the regular season is "shut."

Through the courtesy of E. F. Albee, president of the Keith vaudeville circuit, and the additional courtesy of Ike Libson, who controls several of the large downtown houses, together with Roy Haines, local manager for Associated First National, the city's newsboys were treated to a special morning matinee at Keith's Theatre last week. Jackie Coogan in "Daddy" was shown.

Nixon-Nirdlinger and Love Are Feted in Philadelphia

More than 500 representatives of the civic, business and amusement life of Philadelphia were present at the testimonial dinner given on Tuesday evening, April 24, in the ballroom of the Bellevue Stratford Hotel to Fred D. Nixon-Nirdlinger and Thomas M. Love, both of whom have been identified most conspicuously with the theatrical and picture interests of Philadelphia. E. F. Albee, head of Keith's Circuit; Lee and J. J. Shubert of the Shubert Theatres, and Jules Mastbaum, head of the Stanley Company of America, were among the most conspicuous of the theatrical men present. Frank W. Buhler, general manager of the Stanley Company, served on the general committee in charge of the arrangements.

All the crippled children in the public schools, accompanied by their teachers, were the guests of Manager Frank W. Buhler, of the Stanley Company, at the showing of "The Pilgrim" at the Palace Theatre during the week. There were over 200 youngsters in the group.

John J. Galvin, resident manager of Poli's Theatre of Wilkes-Barre and former president of the Kiwanis Club of that city, has gained a reputation all his own in the now popular character of Mr. Gallagher and Mr. Shean. Although the vaudeville skit was designed exclusively for an entertainment given at the Kiwanis Headquarters in that town so great a hit was made by Mr. Galvin in his character of Mr. Gallagher, that there is hardly an evening but what he is not booked to appear at one or more of the church and club entertainments in the region of the Black Diamond.

The Grant, a one-story picture theatre located at 4024-4026 Girard avenue, occupying a lot 40x195 feet and facing on Fairmount Park, was sold by P. Greene to C. Livingstone and later transferred to D. Green at a price said to be close to \$200,000.

Earle Bush, for fifteen years doorman at the Third Street Theatre of Easton, Pa., he joined the staff of the theatre upon its opening date, died of diabetes after a brief illness.

H. W. Haggerty, manager of the Laurel Theatre of Laurel Springs, N. J., has leased to R. J. O'Rourke of the Paramount forces, the theatre located in that town. It is the purpose of the new owner to remodel and modernize the playhouse into a first-class picture theatre.

Frank Santo, manager of the Colonial Theatre at Bristol, has taken over the Riverside Theatre in that town under a lease. The latter has been idle for some time, and it is the purpose of the new manager to reopen it on May 14 after alterations.

Redecoration of the Lawndale Theatre in the Philadelphia suburb is now under way. Although the new house came into existence only last fall it never was completed as far as the decorative scheme is concerned, and Elmer O. Prince, general manager and a director of the company, now is giving it the necessary finish.

J. B. Fox, prominent in Riverside, N. J., as a proprietor of several theatres, has just let the contract for remodeling of his auditorium theatre in Burlington, where accommodations for 1,200 are provided. In the plans for re-construction is that of a

new decorative scheme and the change of the projection booth from the auditorium to the gallery, re-wiring of the entire building and the installation of artistic and modern electrical fixtures and a new lobby and ticket booth. The lobby, which now has an extensive length, is to be divided to permit of a reception room in the entrance and a ticket booth. The entire front is to be remodelled and a changeable electrical sign

Rising Thermometer Affects Pittsburgh Business Little

Pittsburgh experienced the first real warm weather of the season during the week of April 16, and consequently the amusement business fell off a degree or two. However, "The Isle of Lost Ships" got big business at the Grand and Liberty theatres, while "Hunting Big Game in Africa" went big at the Cameo. Business at other local theatres, was average, and some of them a trifle below average. The Cameraphone with "Jazzmania" and the State with "Down to the Sea in Ships" in its third week reported better than average business.

Ben Nadler, owner of the Regent, Grand and Prince Theatres at Ambridge, informs us that he is remodeling and enlarging the last named house, which has been closed for two years, and will have it ready for opening in September. The capacity is 450 seats, and when alterations have been completed, this will be increased to 700. When the Prince is re-opened, Ben will close and dismantle the Grand, as the building has been leased by other interests and will be converted into a storeroom.

W. P. McCartney, one of the pioneer exhibitors in the Western Pennsylvania section, is building a new picture house at Indiana. The excavation work is already progressing rapidly, and "Mac" expects to have the house ready for opening early in

over the front to announce the day's production. Mr. Fox is also on the verge of breaking ground for a new theatre at Beverly, N. J., to seat 500 and which will be ready by September 1.

A new theatre is to be erected at Weatherly, Pa., by Ben Freed, plans for which are now being completed, and shortly a contract for the erection of a theatre will be let. M. Freed a short time ago sold his theatre in Mauch Chunk and then purchased the American Hotel, one of the largest in the Pennsylvania town. He is also owner of the Lyric Theatre in Summit Hill, Pa.

September. No name has as yet been selected for this newest of houses, which will seat approximately 800 persons, and will include a balcony in its construction. Mr. McCartney is the owner of the Majestic, Jefferson and Alpine theatres in Punxsutawney and also controls a picture theatre at Ridgeway.

"Robin Hood" gets its second run at the Nixon Theatre, Pittsburgh, beginning April 23 at \$1 top. It previously played at the Pitt Theatre at a top price of \$1.50.

Fred Sherkle, who has had charge of the Houtzdale Opera House for some years, and which was sold recently at the expiration of his lease to Daniel Hills of Winber, has let the contract for the building of an up-to-date theatre and business block in his home town. The estimated cost is \$100,000.

Ike Berney, manager of the Pastime Theatre, Lewistown, has the sincere sympathy of his many friends in the industry, owing to the loss of his eight-months-old baby boy, Samuel, whose death occurred recently of pneumonia.

Mark Browar, owner of the Kenyon and Centre Square Theatres, Pittsburgh, is spending a few days in New York City, accompanied by Mrs. Browar.

Garfield Quits Flint, Mich., Theatre He Managed 7 Years

Charles Garfield, for seven years manager of the Orpheum Theatre, Flint, Mich., has tendered his resignation effective April 25. He has no immediate plans to announce. The Orpheum was recently taken over by Lester Matt, who also has the Strand, and it is his intention to manage both houses. Later on a new house will be erected on the site of the present Orpheum.

It is evidently decided that "The Covered Wagon" will not be released in Michigan before August, at which time it is likely to open for an indefinite run at one of the John H. Kunsky theatres in Detroit.

"Souls for Sale" opened a run at the Broadway-Strand Theatre, Detroit, on April 22, being heavily advertised and exploited.

Clarence H. Schukert, who has been covering Central Michigan for Goldwyn for six months, has resigned to take up the active management of his theatres in Caro and Vassar, Mich.

P. C. Schram, of the Elite Theatre, Kalamazoo, Mich., has returned from California, where he spent the winter.

George Murphy, of Muskegon, Mich., has taken over the Lion theatre, which gives him three picture houses in the town.

It looks as if Michigan will send a large delegation to the Chicago convention. Already Manager H. M. Richey, of the Michigan association, is being deluged with requests for information as to rates, hotel accommodations, etc., and it looks as if a special train will be necessary to carry the crowd out of Michigan. Many plan to motor over to Chicago as the distance is only about 300 miles.

Lynn Overton, of Bangor, Mich., announces that he will at once build a new theatre to cost about \$50,000 and seat 400. It will be equipped to play both pictures and vaudeville. Mr. Overton now operates the Majestic, but this will be discontinued when the new house is opened.

New York State Clocks to Be Turned Ahead April 29

Although inclined to grumble, exhibitors of Albany, Schenectady and Troy will accept the daylight saving schedule on April 29, without any officially registered protest to the common councils of three cities which contain approximately sixty picture theatres. Now that it is too late, many of the exhibitors, declaring that daylight saving cost them hundreds of dollars last year, admit that they should have organized and presented their business claims to the governing bodies of the three cities. It is only within the last few months that the exhibitors in these three cities have broken even, and even now business is none too good in Schenectady, while Troy presents the appearance of having too many theatres in its downtown section. In some of the neighboring places, old time will still prevail, adding considerably to the trials and tribulations of the shipping departments of Albany's exchanges.

Oscar Perrin of the Leland and Clinton Square in Albany announces that he has booked "Down to the Sea in Ships" for May, while "The Man from Glengary" will also get an early run in Albany. In Schenectady, "Down to the Sea in Ships" will open at the Albany Theatre on April 28, for an indefinite run, and with much in the way of exploitation.

W. H. Linton, better known as "Pop," will relinquish ownership of his Little Falls houses on May 1. Mr. Linton, in Albany the past week, said that he planned to erect a new theatre on the site of the Hippodrome in Utica.

Among the visitors to Albany's Film Row last week, were the following exhibitors: R. V. Erk, Ilion; Paul Alberts and J. J. Walker, Schenectady; Fred B. Pond, Potsdam; Mr. and Mrs. D. S. Miligan, Schuylerville; L. L. Connors, Cambridge.

Uly Hill, managing director of the Troy, in Troy, and the Mark Strand, in Albany, went the limit in advertising "Hunting Big Game in Africa." As a general thing, these two houses are conservative in their advertising.

Having an option on property in Malone, Fred B. Pond, of Potsdam, N. Y., outlined a plan in Albany the past week, for picture theatres in Saranac Lake, Potsdam and Malone.

Myer Schine, who is making a name for himself these days in heading one of the liveliest circuits in the state, spent a few days the past week in Buffalo.

Mr. Featherly, who owns the Bright Spot and the Broadway, in Rensselaer, N. Y., has just taken over the Park, in Hudson.

Have some of the exhibitors in Northern New York a buying arrangement? It is alleged that such is the case and that no sooner is a price quoted to the owner of a house in one place, than it is quickly transmitted to the owners of houses in other places, who are in on the arrangement.

George Wright, one-time owner of the Pine Hills Theatre in Albany, but who sold out and endeavored to carve a fortune in the hotel business, is back in the Capital City.

Two rumors came out of Troy the past week, one to the effect that the new Rose

was negotiating with W. W. Berinstein and might be leased to him. Mr. Berinstein already operates one house in Troy, with two in Albany, one in Newburgh, two in Elmira, and another to be erected in Little Falls. The second rumor was that the Lincoln in Troy was on the market and might change hands.

Ottawa Theatre Orchestra Attracts Throngs to Church

An event unique in the annals of picture theatres in Canada took place at Ottawa, Ontario, on Sunday, April 15, when the complete orchestra of the Regent Theatre, Ottawa, provided a special musical program of sacred choral features at the McLeod Street Methodist Church and accompanied the choir and congregation in general singing. The church was crowded to the doors.

Capt. Frank Goodale, manager of Loew's Theatre, Ottawa, Ontario, has received a letter from Assistant Secretary Theodore Roosevelt of the United States Navy, Washington, D. C., in which appreciation is expressed for the manner in which "Hearts Aflame" was presented and received by Ottawa audiences at Loew's Theatre recently. The story from which the feature was made was written by the late Teddy Roosevelt, father of the writer of the communication. Capt. Goodale had written to Secretary Roosevelt to advise him how well the picture had "taken" in the Canadian Capitol.

H. C. Dempsey has purchased property at Nicholas and Bessemer streets, Ottawa, Ontario, having a 70-foot frontage, from Harry Baldwin for the purpose of erecting a picture theatre. The structure will also include a row of stores with apartments, it is announced.

Ottawa, one of the few remaining cities in Canada to continue with the daylight saving plan for summer seasons, will have advanced time this year for five months from May to September inclusive, according to a decision of the City Council. Montreal, the nearest large city, will not have daylight saving but some 90 firms there have signed an agreement for changed hours so that considerable confusion is expected.

A development in Calgary, Alberta, that has occasioned some surprise, was the temporary booking of Pantages vaudeville into the Capitol Theatre there, this being one of the large houses in Western Canada of the Famous Players Corporation. The Pantages circuit opened at the Capitol on April 14, the arrangement being that it would play there during the first four days of the week. The admission price for the lower floor was raised to 75 cents and the top price for afternoon performances was made 50 cents. Three shows were given daily and, in addition to the vaudeville, pictures were presented including "Nobody's Money," starring Jack Holt, and "Hot Water," a Christie Comedy.

The manager of the Calgary Capitol, James Adams, has announced the booking of "Robin Hood" for its first Calgary engagement. This feature will not be accompanied by Pantages acts, however.

John T. Fiddes, formerly of Montreal, who

The Clinton Square in Albany is being repainted and 100 more chairs will be added to the enlarged balcony.

Exhibitors in this section of the state are discussing the legal status of contracts made by Paramount for Cosmopolitan productions, and which are now being released through Goldwyn. Some of the exhibitors maintain that inasmuch as the contracts were passed upon and signed by a representative of Paramount, that the play dates and prices hold irrespective of where the picture is distributed.

was recently appointed manager of the Capitol Theatre at Winnipeg, Manitoba, a unit of the chain of the Famous Players Canadian Corporation, took over the Dominion Theatre, Winnipeg, on April 16. The policy of the Dominion under Manager Fiddes will be to present pictures along with musical specialties, programs to be changed weekly. For the first week, the attraction was "If I Were Queen" and Mr. Fiddes himself appeared in one of the musical numbers.

I. H. Allen, proprietor of the Globe Theatre, Vancouver, B. C., was married in Vancouver last week to Miss Sophie Lyons of Winnipeg, Manitoba. The bride was attended by her sister, while the best man was George Serreth, a well-known film man of Western Canada. Mr. Allen is a relative of Jule and J. J. Allen, the prominent theatre men of Toronto.

The Empire Theatre, Quebec, one of the best known picture houses of the Citadel City, has been offered for sale, the owner, the late J. Deracey, having died recently.

The Sol Allen Corporation has rented the Allen Theatre, Montreal, Quebec, for a period of six weeks, during which period a series of English-made productions are to be presented with special exploitation. The same company has also taken over the Orpheum Theatre until the end of August for the presentation of film attractions. Sol Allen is a member of the well-known Allen family which is identified with moving picture enterprises throughout Canada.

Charles Branham of Toronto, recently appointed director of theatres for the Famous Player's Canadian Corporation, has taken over duties at Montreal in connection with the direct management of the Capitol Theatre, Montreal, for which H. M. Thomas, former director, was resident manager. Mr. Thomas has gone to Des Moines, Ia.

Oklahoma City

Thomas H. Roland, popular manager of the Empress Theatre at Oklahoma City, left April 13 for Atlantic City, N. J., where he goes to attend a meeting of First National officials. He will visit in New York City and other eastern points before returning home.

Nash Weil will erect a new theatre and office building at Dallas, Texas, in the near future. The site has not been definitely settled upon as yet.

The Rialto Theatre at Dallas is to be enlarged at an estimated cost of \$150,000.

Daylight Saving Proponents Victorious in Niagara Falls

Daylight saving will go into effect in Niagara Falls, Ontario, at midnight on April 29, according to a resolution adopted by the city council by the close margin of one vote. There was quite a controversy when the issue was introduced, followed by a petition carrying 366 names protesting against daylight saving on various grounds. The main argument in its favor, however, was that every surrounding town, including Niagara Falls, N. Y., and Buffalo, will adopt the new time this summer.

The Allen Theatre in Medina, N. Y., is undergoing repairs and remodelling. Manager Sid Allen is having new carpets put down the aisles and the interior is being thoroughly renovated. The front part of the Allen, which in the past has been used as a store, is being made into a lobby. A new box office is also being built. Mr. Allen entertained the boys of Company F, N. Y. National Guard, on the evening of April 18.

A special meeting of the trustees of Hammondsport, N. Y., was held last week when an ordinance was adopted permitting the exhibition of motion pictures within the corporate limits of the town on Sunday between the hours of 8:30 and 11:30 p. m. All members of the board were present and the ordinance was adopted unanimously.

Albert March Burns, for several years manager of the Family and Grand theatres in Batavia, N. Y., and David Krieger, also of Batavia, have taken a ten-year lease of the ground floor of the Kavanaugh Block on Main street, LeRoy, N. Y. Messrs. Burns and Krieger will spend about \$15,000 in remodeling the building into a first-class picture house, including an entirely new front. Work will begin about May 15.

Irene Castle in person and her dance and story show will be the attraction at the Cataract Theatre, Niagara Falls, N. Y., on Friday evening, April 27. Charlie Hayman expects to jam 'em in.

Harry Green, manager of the Premier Theatre, Main street, Buffalo, put on "Night Life in Chinatown" with a lecture one evening last week and mopped up.

The Border Amusement Company has been incorporated with a capital of \$150,000 to take over the General Theatres Corporation of Buffalo. The new company has offices in the Root Building. The incorporators are C. Long, R. J. Krotz and T. J. Gilbert. E. N. Mills is the attorney. The new company now operates the following houses: Allendale, Central Park, Star, Ellen Terry and Marlowe. James Wallingford at this writing is still managing director.

James Martina has sold the Family Theatre on Main street in Utica, N. Y. He has owned and operated the house for the past four years. Peter Eifarella of LeRoy, N. Y., is the new owner. He will take possession October 1.

J. H. Michael, manager of the Regent Theatre, took advantage of the flood of publicity given the winner of the Buffalo Valentino Beauty contest and arranged for the personal appearance of the winner, Miss Ann Carlin, at his house last Monday and Tuesday evenings. Naturally the women folks wanted to see what Ann looked like and J. H. packed them in.

During a performance in the Lafayette Theatre last Saturday afternoon.

there was a boiler explosion in the building next door. The blast blew the chimney over and the bricks fell all over the roof of the theatre. The "customers" thought the end of the world had arrived and a near stampede ensued. Quick work on the part of the manager and his staff quieted the folks.

J. Mills Platt, of Rochester, designed the new Community Memorial Building in Holley, N. Y., work on which has been started. A picture booth will be part of the equipment, as films will be one of the principal forms of entertainment in the hall. The money for the building was secured by popular subscription. About \$27,000 has been raised to date. The structure will cost about \$25,600. N. L. Cole, of Holley, is building the structure.

Herman Lorence put on "Safety Last" at the Bellevue Theatre, Niagara Falls, recently and broke all existing records during the week run. He put "Safety Last" all over town, tied up with the safety engineer of the Carbide Company to put ads all over the plant and put on an especially attractive newspaper campaign.

Howard G. Carroll, former manager of the International Theatre, Niagara Falls, is in charge of publicity for the Lumberg Theatre in that city, the house that is presenting Paramount exclusively.

Bruce Fowler former manager of the Elmwood, stopped in town on his way from Terre Haute, Ind., to New York City last week end. He stopped in to see his former "boss," Frederic Ullman.

Al Becker of the Becker Theatre Supply Company, announces the following installations: Palace Theatre, Cattaraugus, N. Y., two Simplex machines with Mazda equipment; Palace, Buffalo, two Simplex machines to replace two damaged by a recent fire; Star, Lockport, one Simplex; Rialto, Erie, Pa., two Radiant No. 2 lenses; Mrs. Thomas' Theatre, Bath, N. Y., one Simplex.

Henry C. Schweppe, brother of the late F. J. Schweppe, announces that the Syndicate Amusement Company will continue to operate the Colonial Theatre and the Amusement Theatre in Elmira, N. Y.

Bookings arranged by Manager Vincent R. McFaul for Shea's Hippodrome for the immediate future include, "Safety Last," week May 6; Bushman and Bayne, May 13; "Where the Pavement Ends," "Down to the Sea in Ships," "Within the Law" and "The Ne'er Do Well."

R. G. Gilman will close the Pastime Theatre in Manchester, N. Y., June 1. The Strand

in Ithaca will operate three days only commencing June 1. The Crescent Theatre in Port Byron will go out of business. The house is to be razed. The State in Corning is closed except Saturday and Sunday.

D. E. Singer has taken over the Gem Theatre in Genoa, N. Y. Mr. Smith, the former owner, is dead.

Rochester

One of the newer activities of the Eastman Theatre, Rochester, N. Y., is the development of a class in ballet dancing. This class now includes 25 girls, ranging in age from 8 to 20. From the class will be recruited the dancers who will make up ballet numbers at the Eastman from time to time. The first number arranged by Manager William Fait, Jr., was seen last week. It was called "The Quest of Love" and in it appeared five Rochester girls, all members of the class.

Over 10,000 persons saw "The Third Alarm" on Sunday and Monday of last week when this F. B. O. special was presented on the screen at Fay's Theatre. Which is going some!

The Victoria has booked the five Fox specials.

Rochester exhibitors will be shocked to learn that Arthur Amm, who recently resigned as house manager at the Eastman, has buried his wife in Buffalo. It is understood that Mr. Amm is still in Buffalo awaiting an assignment to some city in the South with Paramount's theatre department.

Louisville

Louisville exhibitors and exchange men are regular baseball fans, that being one form of amusement that they all enjoy. About fifteen picture men were included in about 600 business men who went to Indianapolis on April 19, for the opening game between Louisville and Indianapolis. In the party were Fred J. Dolle, Louis and Joe Steuerle, Adolph Reutlinger, Sylvester Grove, Lee Goldberg, Henry Reis and others.

A jury has awarded Helen Josephine Lutz a verdict of \$3,850 for personal injuries alleged to have been sustained in a fall at the Rialto Theatre, the judgment being against the Majestic Theatre Company which operates the Majestic and Rialto houses on Fourth street. The suit alleged that the plaintiff fell on the steps between the first and second floor, and alleged that the steps were slippery and in dangerous condition. The suit was for \$6,100. It will be carried to a higher court by the Majestic company.

At New Albany, Ind., across the river from Louisville, the Ministerial Association has announced views opposing Sunday pictures.

Blows the Whole Village

or: Patience Rewarded

Howard Richardson, owner of the Plaza Theatre in Chestertown, N. Y., blew the entire village to a free show the past week. Mr. Richardson had a reason. In fact, there were two reasons, in twin boys, which arrived the fore part of the week.

It might be well to state right here that up until very recently, Mr. Richardson had five children—but they were all girls. And naturally enough, when two boys arrived almost simultaneously, there was nothing for Mr. Richardson to do but to announce the fact to all Chestertown, and invite everyone in to share his happiness.

Arranging the best possible show, Mr. Richardson sent out word that money in the way of admission meant absolutely nothing to him for at least one day in his life, and that everyone from the youngest child to the oldest resident was to become his guest.

In the neighboring village of Schroon Lake, Mr. Richardson has a brother, Arthur, who runs the Strand Theatre.

All San Francisco Observes Anniversary of Great Fire

The seventeenth anniversary of the San Francisco fire was celebrated on April 18. Prominent picture theaters opened their doors free to the public and talks were made by leading citizens on the rebirth of the new and greater San Francisco and the menace of the fire hazard. Several theatres showed moving pictures taken before 1906, together with present day views, illustrating the astounding growth of the city by the Golden Gate.

After having been closed for several weeks for remodeling and redecorating work, the Imperial Theatre, of the Herbert L. Rothchild chain, San Francisco, has been reopened. The decorations were installed by the Robert E. Powers Studios and many new ideas are in evidence. The opening bill featured "When Knighthood Was in Flower," which had a four week's run at the Columbia Theatre several months ago. The scale of prices is 30 cents for matinees and 55 cents for evening performances, with loges at 40 and 75 cents. Milton F. Samis is house manager.

Alexander Pantages was a recent visitor at San Francisco, where he has decided to establish his headquarters, and announced that he would erect a theatre here that will excel anything in America. An announcement of a site has not been made, but several have been under consideration for some time. The new theatre, which will supplant the present house, will be devoted to vaudeville and pictures.

A number of exhibitors were in San Francisco the middle of April to arrange bookings, several coming from Nevada and the mountain counties of California, where spring activities are commencing. Among the visitors were E. B. Buckwalter, of the Liberty Theatre, Susanville, Cal.; W. B. Loughead, of the Westwood Theatre, Westwood, Cal.; C. O. Davis, of the Wigwam Theatre, Reno, Nev.; J. Blumenfeld, of the Strand Theatre, Gilroy, Cal.; Gus Germanis, of the Crystal Theatre, Salinas, Cal.; Oscar Atkinson, of the Bell Theatre, Livermore, Cal.; Harry Seipel, of the Theatre Visalia, Visalia, Cal.; G. K. King, of the Orpheum Theatre, Red Bluff, Cal., and Everett Howell, of Porterville, Cal.

Charles Peterson has purchased the Rex Theatre, including lot and building, at Niles, Cal., and is preparing to remodel it.

The T. & D. Jr. Enterprises, Inc., with headquarters at San Francisco, has taken over the house of C. F. Unger at Selma, Cal., an old-time exhibitor in that field.

C. O. D. Davis, of the Wigwam Theatre, Reno, Nev., who recently visited San Francisco, looked at a number of moving pictures while here and booked "Hunting Big Game in Africa With Gun and Camera," "Driven" and the "Abysmal Brute." Business in Reno is described as good.

S. Barrett McCormick has arrived at San Francisco to superintend the finishing touches on the new Fox Theatre in the suburban city of Oakland, which will be opened about June 1, and to make plans for presentations in which he is a past master.

The Hayward Theatre, Hayward, Cal., has been reopened, following rebuilding operations that have cost almost \$100,000. The house is finished in semi-Egyptian style and is one of the finest in the east-bay region. A pipe organ is a feature.

Seattle

Summer visited Seattle and the Northwest territory with a sudden burst of heat that caused "flivvering" to jump to first place in the minds of regular movie fans. This registered a merely "average" week-end with numerous excellent bills in town. However, the fan, like the bad penny, will ultimately turn up, rendering the week's average not so bad after all. Two of the pictures were pulled in mid-week to permit heavily exploited attractions a ten-day run.

Olympia is to have a large new theatre next September. It will be erected on a lot 120x120 at the corner of Fifth and Washington streets, will cost \$150,000 and will seat 1,000. Zabel, Wilson and Bowman, who also operate the Rex and Ray, are building the new house for both road attractions and pictures.

The Playhouse, Hermiston, Oregon, formerly operated by J. L. Morfitt, has been reported closed.

The Rivoli, Portland, was conducting an interesting teaser campaign through the Portland Oregonian, in advance of the opening of "Brass," April 21.

"The Third Alarm" has broken all house records in a number of Seattle suburban houses, where it is booked practically 100 per cent. Permission for the use of fire sirens has aided materially in exploiting the attraction. Sunday, the warmest day of the season, the Georgetown Theatre had lineups

all day and late into the evening. At the Apollo, West Seattle, Frank Farrow had to call on the assistance of a policeman to keep the waiting lines in order.

L. O. Lukan, general manager of Blue Mouse Theatres in the Northwest, has resigned, effective April 15. Business interests call him East.

"Safety Last" is booked into the Liberty, Seattle, for an early showing. Immediately following the Seattle run it will play the five other Jensen & Von Herberg houses served out of the Seattle office.

J. L. Beardsley has sold the Orpheum Theatre, Snohomish, to L. W. Bushnell. Beardsley also owns houses in Monroe and Sultan.

Joe George has bought the American, Idaho Falls, from L. F. Brown.

"Down to the Sea in Ships," the first sea picture shown here for some time, will play the Columbia, both in Seattle and Portland, for an extended run, at an early date.

Calvin Heilig, president of the Pacific Theatrical Enterprise Association of San Francisco, has leased the Orpheum Theatre for twenty years, from Louis Lurie, who has just purchased the property. The big theatre will be completely redecorated and renovated. Other than that, no announcement for future plans has been made.

Montana Theatre Tries Graduated Scale of Prices

The management of the People's Theatre, a 500-seat house in the poorer part of Butte, Mont., has been searching for a policy that would permit the showing the biggest pictures in competition with the three biggest houses in the best block in town.

As a try-out of the scheme they booked three pictures from United Artists, "Tess of the Storm Country," "One Exciting Night" and "Robin Hood," playing more for each than had ever been paid in Butte before. They advertised a graduated scale of prices over a two-weeks period for each subject. Butte is a three and four day town and for a house to undertake a two weeks' showing was quite an innovation in itself.

The prices varied from 55 cents the first four days to 35 cents for the next seven and 20 cents for the last three. The People's management figured that in a city the size of Butte there were all kinds of people willing to pay all kinds of prices.

The first picture, "Tess," played to very satisfactory business at the 55 cents scale. At 35 cents the crowds increased with each day's showing and the week at this price was finished with good results. The last three days at 20 cents brought out what seemed like the whole town. The night shows were capacity with a long line on the sidewalk waiting for the 9 o'clock performance. The fourteenth day was the biggest in point of numbers.

Asked for his honest opinion of the experiment the manager stated he felt the graduated scale had great possibilities; that the public could be educated if anyone cared to stick to it long enough; that the greatest handicap was a natural tendency on the part of most everyone to procrastinate, to be in no hurry to see a picture that they knew would be in town for two weeks; that when they finally did realize there were only a few days left, they rushed to see it and then were able to take advantage of the short price.

The question arises, how would the scheme work if turned around and the first three days at 20 cents with a week at 35 and the last four at 55 cents.

Looking Backward a Bit

"Maybe I can give you an idea that no one in your organization has thought of," writes Ray A. Grombacher, manager of the Liberty Amusement Company, Spokane, Wash., to our own "Bob" Welsh, editor. "Who are the oldest subscribers to Moving Picture World? Do not believe that I have missed a copy since the World was first published. In the early days I purchased it under the name of the Pacific Film Exchange or Grombacher & Bailey. It has always been a good medium of information for the trade."

That's interesting. How many exhibitors can lay claim to having received every copy of Moving Picture World? And are there any who now have every copy in their files? Or who has the first issue published, March 9, 1907? Only an earthquake could disturb our office copy of No. 1, for it resides, a treasured little magazine of sixteen pages, in the safe.

The old-timers in this office laugh to think of their early efforts in getting out Moving Picture World. Then it was a scramble to get enough news to fill the magazine; now—well, times do change. Ask our copy-readers if it's an infant industry and they'll brain you.

Wisconsin Dark Horse May Be President of the M. P. T. O. A.

A Wisconsin man for the presidency of the Motion Picture Theatre Owners of America. This is a possibility that is being discussed in unofficial Badger movie circles as the date for the annual convention draws near. Exhibitors here appear to have taken the attitude that they are perfectly satisfied to have a president from any other section of the country, provided he is powerful enough to overcome petty difficulties which threaten to split the organization into geographic sections. Otherwise, they will put forward their own dark horse.

When the Wisconsin delegation leaves for the convention, it will have drawn up beforehand a model platform which it will present for acceptance by the man who is named for the presidency. Other states have been urged likewise to draft model platforms, so that they may be compared and the best ones chosen and adhered to.

A bill which would have cost motion picture exhibitors in Wisconsin an enormous sum, was defeated recently by an assembly committee after an attack upon it led by members of the M. P. T. O. of Wisconsin. Under provisions of the measure, all repair work in picture booths, no matter how trivial, would require the services of a licensed electrician. Failure to abide by this provision would result in heavy fines.

The M. P. T. O. of Wisconsin soon will have a new home in Milwaukee. This was indicated recently when a special committee was appointed to look into the matter of finding more suitable headquarters for the organization. During the last three years, while the offices have been located in the Alhambra building, the association has made rapid strides and as a result it is felt that more commodious quarters should be provided. At present the Wisconsin association occupies two rooms adjoining the offices of the Milwaukee unit which also is ready to move.

The committee seeking a new home consists of: Steve Bauer, Avenue Theatre; Fred Seegart, Regent; E. W. Van Norman, Parkway and Ernest Langmack, Colonial.

Despite their recent victory before a committee, picture interests of Wisconsin were defeated in the assembly in their efforts to kill the Sunday closing law, and as a result, unless the lower house reverses its vote upon reconsideration this week, reformers will have won one of the greatest fights of the legislative session at Madison.

Ignoring the committee recommendation, the house voted 48 to 39 against the bill which would have amended the blue law so as to allow movies.

Picture men fear that unless they are successful in reversing the assembly vote in the final battle, an avalanche of prosecutions will follow in small towns under the Sunday closing law. Heretofore the law has not been enforced in many towns.

Members of the M. P. T. O. of Wisconsin are putting forth every effort to defeat their opponents in the real test this week. Meanwhile, exhibitors are jubilant over the defeat of the Holly bill which would have made every legal holiday blue in addition to Sunday. Defeat of this measure was brought about after the author of the bill himself had taken the floor and explained that "it was all a mistake" and that he hoped it would be killed. The assembly accommodated him.

The Empress Theatre, jinx showhouse of Milwaukee, is being torn down. A ten story furniture building will go up in its stead on the downtown site.

Originally built by Considine and Sullivan, in the days when their vaudeville was going big, the house acquired the title of jinx when movies, burlesque, stock, musical comedies and even boxing shows, followed the vaudeville enterprise in rapid succession without success. The last burlesque organization, which took it over more than a year ago and played there until the end, was the only one which drew well.

During the years of its existence, it has remained dark for months at a time, but always someone has appeared with a new venture to give the house another chance to make good.

In its day it has been visited by some of the most famous actors of the speaking stage as well as some who since have achieved fame on the screen. It is recalled that in the early days Charlie Chaplin failed to make a hit when he appeared in person there before his entrance to the movies.

Dave Feinberg, of the Savoy Theatre in Milwaukee, loves his dog. So when an attempt was made recently to take him away he spent more than two days in the court attempting to prove that the canine was his rightful property.

At the end of that time the judge ruled in favor of Feinberg, but his adversary immediately sought a new trial and while the matter was pending the dog was remanded to the county jail. Mr. Feinberg put up bail for his pal, however, and the dog is once more with him, at least until a final ruling is handed down.

According to the plaintiff in the action, Feinberg gave him the dog in question because he took care of its mother. Later, it is charged, Feinberg regretted this step and took the dog back.

Because previous bookings recently prevented him from retaining "Bella Donna" at the Alhambra Theatre for a second week although it packed his house, Manager Leo A. Landau showed the film at the Garden, his other downtown Milwaukee house, on the following week.

The Palace Orpheum, at Milwaukee, which has been showing features in connection with its vaudeville programs, will remain open during the entire summer instead of closing as has been the custom heretofore, according to an announcement by James Higler, manager.

Plans for Saxe's new Modjeska Theatre, to occupy the site of the present theatre on

Milwaukee's South Side, have been approved by William D. Harper, building inspector. The building, which will be four stories high and will house offices and stores in addition to the theatre, will cost \$200,000.

Murray Blee, who managed the Orpheum at Manitowoc, Wis., more than a decade ago and later was interested in the picture field in Chicago, died recently at Portland, Ore., according to word received in Milwaukee. His death, according to dispatches, was sudden and was the result of an attack of influenza.

Numerous requests for advice from exhibitors regarding the showing of advertising films resulted in a blanket warning from Walter Baumann, executive secretary of the M. P. T. O. of Wisconsin, that business of such a nature should not be taken on. Too many interests that desire to use the screen for advertising purposes are of the unscrupulous kind to make such a venture safe, he advised.

Apathy on the part of a great number of Wisconsin exhibitors in the matter of volunteering information to their organization has resulted in a second questionnaire being sent out by Walter Baumann, in an effort to determine the extent of non-theatrical competition in the state.

A drive against such competition was mapped out at the mid-winter convention of the Wisconsin organization in Milwaukee, but because the necessary information has not been forthcoming, it has been difficult to make progress in the battle.

Henry Goldman, of the Colonial Theatre, Green Bay, Wis., has resigned as a director of the M. P. T. O. of Wisconsin because of the press of other business. Mr. Goldman, a member of the board since 1920, has been one of its most active workers.

Washington, D. C.

Robert Long, manager of Moore's Rialto Theatre on Ninth street, and Julian Brylawski, of the Cosmos Theatre on Pennsylvania avenue, have been appointed members of the citizens' committee on decorations to serve for the Shrine convention in June.

E. T. Crall, of Newport News, who has just been elected president of the M. P. T. O. of Virginia, while in Washington early this week reported business to be on the increase in the state. Speaking for his own city he said that business was ahead of last year for the same period, although there is some doubt as to how long this condition will continue.

Jack ReVile, of Richmond, came to town in a snappy looking yellow ultra sport Anderson automobile that looked like a million dollars and made the exchange managers at the Mather Building jealous.

A Difference of 26,500

When Milwaukee voted recently against the return of the daylight saving system, its citizens unconsciously voted to increase theatre patronage by 26,500 daily. This is the announcement of Walter F. Baumann, executive secretary of the M. P. T. O. of Wisconsin, who took a leading part in the fight for standard time.

Continuing with his mathematics, Mr. Baumann has determined that this increased attendance will bring into the coffers of Milwaukee show houses approximately \$7,500 each day. Figuring for a year, he has found that attendance will be increased by 9,672,500 and income by approximately \$2,737,500.

Although Milwaukee will benefit to this enormous extent, Racine, through its vote in favor of daylight saving, will be cutting the earnings of its movie men. The daylight saving system there goes into effect at 2 a. m. on April 29 and lasts until September 23.

St. Louis Expects to Defeat Daylight Saving Proposition

The expected Daylight Saving bill made its appearance at the April 20 session of the St. Louis Board of Aldermen in the form of an ordinance. It provides that the official time shall be standard time except from 2 a. m. of the first Sunday of June, 1923, until the last Sunday in September of 1923, and in all subsequent years from 1924 from 2 a. m. of the last Sunday of April until 2 a. m. of the last Sunday of September the official time shall be advanced one hour, and all courts, public offices, legal and official proceedings insofar as they are subject to the city control shall be regulated thereby.

The second section of the bill makes it an emergency measure to become effective immediately upon being signed by the mayor. The bill is backed by automobile dealers, country clubs and other organizations that would benefit financially from more daylight recreation. It is opposed by organized labor and working classes who contend that it would deprive them of needed rest during the hot summer days.

A recent poll of the aldermen indicated that but one vote was assured for the measure. Walter J. G. Neun, president of the board, is general counsel for the General Film Manufacturing Company and it is certain that the picture theatre owners of St. Louis will receive fair treatment.

Fruend Brothers handsome new Kingsland Theatre, Gravois avenue at Alma avenue, will be ready for its grand opening about September 1. The construction work is proceeding rapidly. The house, which will cost \$100,000, will seat 1,800. It will be of brick, steel and reinforced concrete construction. There will also be several stores and offices in the building.

Thieves secured \$700 from the safe of the Park Theatre, Cape Girardeau, Mo., several nights ago. Doyle & Strain own the theatre.

Out-of-town exhibitors along Picture Row the past week were: J. Doyle, Park Theatre, Cape Girardeau, Mo.; C. C. Jones, American, Cambria, Ill.; W. R. Clark, Hurst Theatre, Hurst, Ill.; Elmer, Briant, Illinois Theatre, Centralia, Ill.; Charles Goodnight, De Soto, Mo., and Jim Reilly, Princess Theatre, Alton.

The clearing of the site for the Marcus Loew \$1,000,000 State Theatre at Eighth street and Washington avenue was started April 23. The contracts for the construction of the amusement palace will be let within the next few days. Marcus Loew was in St. Louis last week arranging details for the theatre.

Skouras Brothers are installing a handsome new electric sign in front of the Grand Central Theatre, Grand boulevard at Lucas avenue. It will cost \$10,000.

The world-record dance marathon scheduled to start at the Missouri Theatre on Saturday, April 21, was called off by Herchal Stuart, manager of the theatre, because of the wide spread public disapproval of the present dance craze. The St. Louis newspapers contained editorials antagonistic to such contests. Stuart divided the \$100 prize among the ten contestants in calling off the marathon.

Dispatches from South Bend, Ind., stated that the senior class of Notre Dame University had filed suit against Ezra Rhodes, lessee of the Blackstone Theatre there, demanding \$500 for alleged breach of contract. Rhodes is alleged to have agreed with the class to show four football pictures within one week after the games were played, and to pay the class \$500 provided the members sold 200 tickets for 20 cents each. The classmen claim they fulfilled their part of the agreement but that Rhodes failed to turn over the \$500.

Cleveland Sees Bitter Fight Over Competing Animal Films

One of the hottest theatre fights ever staged in Cleveland occurred the week of April 14 when the Stillman showed Martin Johnson's "Trailing African Wild Animals" and Reade's Hippodrome played H. A. Snow's "Hunting Big Game in Africa."

When it developed that both houses were to play the animal pictures the same week, the Hippodrome inserted in their advance ads "Beware of Imitations, the Only and Original is H. A. Snow's," etc. The Stillman retaliated by printing the indorsements of Carl Akeley and George Sherwood of the American Museum of Natural History. The Hipp continued to print the "Beware" stuff, making it larger type. Then the Stillman pulled a scoop and announced that Mr. and Mrs. Martin Johnson would appear in person.

On Sunday the Hipp came out in a page ad and said: "Direct from the Lyric Theatre, New York City, where it played to advanced prices three solid months to capacity audiences, while an inferior product of similar name and now showing in Cleveland succeeded in playing only one week."

This amazed everybody, including Mr. Johnson, who was by that time in Cleveland, as his picture had not yet played a New York theatre. Not only was the theatre cen-

sured by people in the film business, but the newspapers were criticised for permitting this to go in the ad.

Johnson quietly obtained the official indorsement of the Cleveland Museum of Natural History and printed it.

"Before leaving New York," he said, "I had an understanding with Mr. Cochran of Universal that there would be none of this unfair competition. I am keeping my word."

Johnson, on the other hand obtained a tremendous amount of publicity and when the reviews of the pictures came out, Davis, of the Press, the dean of Cleveland critics, put a headline across his reviews, reading: "Davis likes Johnson's animal pictures better than H. A. Snow's."

Bucyrus, Ohio, is still feeling "the blue laws." The mayor now has closed the shoe shine parlors. The theatres are remaining open by injunction, passing the plate like a church collection. On Sunday nights a half dozen policemen are stationed in front of the Southern Theatre.

The Tivoli Theatre Company has been incorporated for the purpose of building a new theatre at 11625 Lorain avenue, Cleveland, which will cost \$150,000.

Kansas City

Between 39,000 and 40,000 people saw "Robin Hood" at the Royal Theatre, Kansas City, the week of April 8. This is a new record for pictures in Kansas City, especially in so small a house as the Royal, which is one of the downtown theatres owned by Frank L. Newman. The seating capacity is 982.

The film was kept over for a second big week, doing about the same business as the first week. If the crowds continue to pour in to see the feature, it will be held for another week, it is said.

Fire at the Royal Theatre, Seneca, Kas., last week destroyed a print of "Skin Deep" and the projection machines. Windows in the front of the theatre were blown out and a few minor damages done. R. E. Karnes, manager, expects to have the theatre in operation within the next week.

Plans have been made and contracts have been let for the erection of a two-story theatre and office building at Eureka, Kas., according to R. T. Ingels, builder and contractor. The building will cost approximately \$100,000. The auditorium will seat 756. There will be a stage large enough to accommodate traveling theatrical companies, vaudeville or pictures. The theatre will be operated by the building company for the benefit of stockholders.

C. E. Cook, business manager of the M. P. T. O. of Kansas, will leave next week for a trip through the territory. He will call on theatre owners, explaining the work of the organization and enlisting memberships. The trip will take about three weeks, and after a short time spent at the office in Kansas City, Mr. Cook will make a second trip in the interests of the organization.

M. B. Shanberg, who left Kansas City by airplane to attend the exhibitor convention in Wichita, April 16 and 17, was forced to land at Emporia because of bad air pockets and make the remainder of the trip to Wichita by train.

The Circle Theatre, Thirty-sixth street and Prospect avenue, Kansas City, has been re-opened under the management of Paul Hoffman, who is a new man in the industry.

Recent Kansas City exhibitor visitors are: W. L. Totten of the Electric Theatre, Clifton, Kas.; Clair M. Patee, who has the Patee Theatre at Lawrence, Kas.; W. W. Hubbell of the Hubbell Theatre at Trenton, Kas.; Lee Jones of the Auditorium Theatre at Marshall, Mo.; W. F. Baker of the Baker Theatre at Overbrook, Kas.

Rhode Island

Employees of the Strand Theatre in Providence, R. I., had their annual jollification and dinner the night of April 17. The dinner was served at 10:30 o'clock after the final performance. Thirty persons were present and E. L. Reed gave a brief address. The event took place in the Dreyfus Hotel.

Ye New England scribe thinks that the advertisements of the picture theatres in Providence, R. I., are about the snappiest of any he has seen in New England newspapers. They apparently are prepared with great care and seldom, if ever, fail to strike, right out of the page, a good wallop at readers.

Musical specialties by the Providence Strand's musicians were a pleasing feature the week of April 16 when "Grumpy" was the attraction.

Brookline Again Innoculates Self Against the Movie Bug

Brookline's electorate spoke in no uncertain way at today's special election, with the result that the largest and richest town in the United States has once again been inoculated against the movie bug. In one of the largest outpourings of voters the town has seen in many a day, the taxpayers registered their opposition to the admission of picture theatres, or the granting licenses for such, by a three to one vote, and then some.

The actual vote was as follows: No, 5,634; yes, 1,659, a majority against the proposition of 3,975. For this result the proponents of the measure have themselves to blame. Their campaign was of the half-hearted variety, while that of the opponents was spirited. The result of the balloting was a surprise even to the opponents of the measure, as they had believed that the proposition would have a far heavier support.

About ten years ago Max L. Talbot petitioned for a theatre at 57 Washington street. Two licenses were applied for in April, 1915. In December, 1916, the Olympia Theatres, Inc., sought a license for a theatre at Harvard street and Webster place. All of these petitions were denied in succession. Then a few weeks ago came the petition from Howard Gray for a theatre at Coolidge Corner, and that of Daniel H. Daley for one on the site of the riding academy at Village Square. Later a group of citizens headed by Payson Dana, State Commissioner of Public Education, notified the selectmen that if a majority of the voters favored the project at Tuesday's election, these citizens would file a petition for a community picture theatre at Coolidge Corner.

Word has been received in Northampton, Mass., of the death in Syracuse, N. Y., of James R. Gilfillan. For several years he was manager of the Academy of Music, Northampton's municipal theatre. At one time he was in charge of the Shubert Theatre, in New Haven, Conn.

Manager Lansing Earnest of the Union Square Theatre in Pittsfield, Mass., who presents stock players, had his first Sunday picture show April 22. He had a double feature program and a local orchestra as attractions.

The Playhouse Theatre in Chicopee, Mass., has adopted a new policy that leaves the house dark on Mondays and Tuesdays. The best first run features will now be presented and there will be an augmented orchestra. A slight advance has been made in prices.

The Pastime Theatre, also Chicopee, has eliminated the double feature policy and hereafter will present only one multiple reel film on each program. The Pastime will be open every day, including Sundays.

Irving T. MacDonald, manager of Fox's Theatre, Springfield, Mass., addressed a recent meeting of the Lions' Club. He briefly reviewed the growth of the business and the inestimable value of pictures from a historical point of view.

The Ward Street Theatre in Brockton, Mass., recently was the scene of an entertainment and dance that attracted a large crowd. Manager John J. Sheehan was in charge.

The annual theatrical ball of the Stage Employees' Local No. 73 and Moving Picture Operators' Local No. 245 of Lynn, Mass., took place the night of April 18 and was a decided success.

The Goldstein Brothers celebrated the tenth anniversary of their Broadway Theatre in Springfield, Mass., the week of April 22, by presenting "Safety Last" as the main feature of an attractive program.

W. A. Healy of Schenectady, N. Y., has become exploitation manager of the Capitol Theatre in Pittsfield, Mass.

Frank G. Dore, manager of the Strand Theatre at Upham's Corner, in the Dorchester section of Boston, was buried in Woodlawn Cemetery on Monday, following funeral services at his late home, 85 Stoughton street, Dorchester. The Rev. Dr. William G. Healy, pastor of the Baker Memorial Church at Upham's Corner, officiated and there was a large attendance which included theatre men, business men and members of the Masonic fraternity, with which Mr. Dore had been affiliated. He was a 32d. degree Mason, and held lodge membership in Soley Lodge of Somerville. He was a native of Montreal, but came to Boston forty years ago. Always ready and willing to open his theatre for any kind of a benefit, he was well known and highly esteemed not only in his immediate neighborhood, but throughout a wide area. He is survived by a widow.

The Theatre Realty Company of Manchester, N. H., has filed articles of incorporation in that state. The new concern is capitalized at \$350,000 and, according to its articles of association, is chartered to buy, lease and operate theatres, picture houses and other places of amusement.

Employees of the Strand Theatre at Providence held their annual dinner and jollification last week at the Hotel Dreyfus. The dinner was served following the final performance of the day at the theatre and was attended by thirty. Manager E. L. Reed was a guest of honor and made a brief but felicitous speech. The Strand orchestra presented a musical program and there were several vocal selections by Miss Emmy Boddie.

Manager Tobin of Gordon's Capitol Theatre, ever on the alert to capitalize every opportunity, had as the special guests of the management last Saturday morning, Mrs. James M. Curley, wife of Mayor Curley, and her children. The occasion was the usual Saturday morning show and funfest for the young folks, which have proved a highly popular diversion since they were inaugurated a few weeks ago.

Maine

Difficulties between the minority stockholders and the Strand Theatre Amusement Company of Portland, Me., have been amicably settled by Abraham Goodside, who has acquired ownership of the Strand since the dispute started. The trouble occurred when the stockholders refused to accept an offer for their stock which they believed represented less than its value.

New Hampshire

David J. Adams, manager of the Auditorium Theatre in Concord, N. H., has been elected president of the New Hampshire Moving Picture Managers' Association. He succeeds Charles H. Bean of Franklin, who recently was appointed postmaster of Franklin.

Connecticut

A modern theatre seating 1,200 will be erected in Willimantic, Conn., if a project now in the process of formation is consummated. Prominent business men of Willimantic and those backing the project met April 18 and discussed the proposal for the theatre. Among those present were P. J. Twomey, Raymond A. Parker, J. P. Bath, J. B. Fullerton, George A. Bartlett, Valentine L. Murphy, S. Symon, Abe Davidson and Attorney V. P. A. Quinn of Norwich, who presented the plan.

Attorney Quinn, on behalf of Mr. Davidson, who is owner of the Broadway Theatre, Norwich, said that it was planned to form a corporation to finance and conduct the proposed theatre and to place on sale stock to the amount of \$150,000, of which \$125,000 would be preferred, and \$25,000 common stock. The building would be of two stories with the theatre and four stores on the first floor and twenty-five offices. Attorney Quinn explained that the preferred stock would carry a 7 per cent dividend and the common stock would share alike in the profits.

The Grand Amusement Company of Hartford, Conn., has been incorporated for the purpose of operating the Grand Theatre, Hartford, which the company has leased for five years and which was opened April 21. Papers were filed at the office of the secretary of state showing that the business will start with \$5,000. The incorporators are Philip Smith of Brookline, Mass., Ray S. Averell of Hartford and George F. Hanrahan of Unionville. "Manslaughter" and "Racing Hearts" comprised the double feature bill on the opening day.

The bill providing that minors may be admitted to picture shows, if accompanied by an adult—whether or not authorized by parents or guardian—died between the houses, the Connecticut State Senate adhering to its rejection of the bill and the House adhering to its action recommending the bill to the judiciary committee.

The United States Investment and Realty Corporation of Hartford, has been incorporated with a capital of \$100,000. The corporation is authorized to deal in bonds and securities and to establish places of amusement. The incorporators are Henry H. Hunt of Glastonbury and Nathan A. Schatz and Fred H. Atchinson of Hartford. A long term lease has been taken on the Goodwin property, which formerly was the United States Hotel, and it is reported that it is the intention of the corporation to open a theatre there at some future date.

John E. Penora of Norwich, Conn., who recently purchased the Winsted Opera House property and the Hustes estates adjoining, on April 19 acquired the Alvord property adjoining the postoffice from W. H. Moseley of Northampton, Mass., and his son, Seth Moseley of New York and Norfolk, Va. The Moseleys had announced that they would erect a picture theatre on the property. Mr. Penora, who will assume the management of the Winsted Opera House on May 1, has announced that he will build a theatre on the Alvord lot.

Certain theatre managers in Hartford, Conn., have complained that some of the high school students come into their theatres only for the purpose of causing disorder. In several instances it has been found necessary to eject the students. In one of the larger theatres recently patrons protested when a student disturbance occurred in the balcony.

The managers have decided not to tolerate such conduct further. A number of them have said that if the students do not behave properly they will be kept out.

South Carolina Authorities Defer Revenue Inforcement

The South Carolina state board of appeals on April 18 handed down a decision deferring the enforcement of the state revenue bill as affecting picture theatres until January, 1924. The bill, which taxed theatre admissions 1 cent on each 10 cents or fraction thereof, was railroaded through the legislature on its closing day without giving exhibitors an opportunity for a hearing.

A delegation of thirteen South Carolina theatre owners appeared before the Appeal Board on April 5 and set forth their reasons for petitioning for relief from the provision of the bill, and at that time it was erroneously stated in some quarters that immediate relief was granted. This, however, was not correct, the board not handing down their formal decision until April 18. Suspension of the enforcement gives the picture theatre men an opportunity to marshal their forces for a concerted fight to have the tax permanently removed at the January, 1924, session of the South Carolina General Assembly.

South Carolina exhibitors who attended the hearing, out of a total of more than 100 to whom telegrams were sent urging their attendance, numbered only thirteen, the following being present: Mrs. Phelps Sasseen, Easley; W. Bryant, Rock Hill; Turner Jones, Southern Enterprises Theatres; J. R. Eaves, of Gaffney, Chester and Union; J. M. O'Dowd, Florence; M. F. Schnibben, Florence; George L. Wilson, Walhalla; Mr. Schwitzer, Laurens; L. M. Boatwright, Batesburg; George Parr, Lancaster; T. L. Little, Camden; J. P. Osteen, Piedmont; Mr. Esterby, Charleston.

Resplendent in gold and ivory and bronze, the Strand, Norfolk, Va., one of the Wells houses, reopened on April 17 with H. C. Fourton, formerly manager of the Granby, in charge. The entire staff of the Granby goes over to the Strand, while the former theatre is closed for extensive alterations and repairs. The stage has been re-decorated, the entire interior gone over and the seating arrangement re-designed in order to give more capacity.

Will H. Hays has tentatively accepted an invitation extended by Secretary Henry B. Varner to attend the North Carolina M. P. T. O. convention to be held at Wrightsville Beach, June 28 and 29 at the Oceanic Hotel. Mr. Hays expressed appreciation for the invitation, stating that unless other important engagements interfered he would be glad to attend and address the Carolina theatre owners.

William Bradley, of the Dreamland, Andrews, N. C., has recently returned from a business to Atlanta.

Colonel Henry B. Varner, secretary of the North Carolina M. P. T. O. has thrown his hat in the ring as a member of the campaign committee to boost Steffes, of Minneapolis, for president of the National M. P. T. O. before the national convention in Chicago next month, and will go to Chicago himself to attend the convention. It is probable that Georgia will stand back of Charles L. O'Reilly for the presidency under the leadership of Mrs. Willard Patterson's "Weekly Film Review," which recently endorsed him editorially for the post.

tain musical numbers, against eight theatres in Virginia. The suits have been filed in Federal District Court of Lynchburg. Damages are asked in each suit and \$250 is the lowest amount claimed.

The Southeast

Stephen A. Lynch, formerly head of the Southern interests of the Famous Players-Lasky corporation and of the vast southern theatrical chain of Southern Enterprises, is back in Atlanta after a ten week's trip abroad, spent in France and on a Mediterranean cruise. Mr. Lynch had not had a real vacation in several years and immediately upon closing details of the transfer of his extensive interests to Famous Players left for a trip which he declares has been thoroughly enjoyed. He has not announced his immediate future plans, but it is known that he is a man who cannot long remain inactive. He controls the vast "Tanlac" drug business internationally.

The Lyric, Atlanta's Keith vaudeville house, has discontinued the use of feature pictures in connection with their vaudeville bills, after several week's trial of a new departure which is being put in almost universally in Keith houses. It has been found impracticable to put on full length features since it makes the bill too long. The usual short reel subjects will be used in future.

Atlanta's legitimate theatre, the Atlanta, had a wonderful run on its two week's engagement of "Robin Hood" and announces that "One Exciting Night" and other super-specials will be put on at legitimate prices for one or two week runs each.

E. J. Sparks, who operates extensive theatrical interests in several Florida towns, has recently returned from an extensive fishing and yachting trip off the Florida coast, where he had as guests a large party of film and theatre men.

George T. Chester, of the American, Orlando, Fla., was an Atlanta visitor.

F. T. Higgenbotham, of the Dixie, Leeds, Ala., has recently purchased the Pastime, Leeds, from C. E. Howard.

Among the theatre owners in Atlanta during the week were noted the following: O. C. Lamb, Rome, Ga.; F. T. Higgenbotham, Leeds, Ala.; George T. Chester, Orlando, Fla.; William Bradley, Dreamland, Andrews, N. C.

Soriero Utilizes Baltimore's Fire Prevention Week Stunts

As Fire Prevention Week was proclaimed by Governor Ritchie for the week of April 22 to 28 and "Hearts Aflame" was scheduled to be shown at the Century during the week, Thomas D. Soriero, general manager of the Century, arranged a private showing at the Century on Saturday, April 21, for the members of the State Board of Fire Commissioners. A neat tie-up resulted.

The Baltimore delegates to the convention of the M. P. T. O. A. to be held in Chicago, were appointed at a meeting of the Maryland Exhibitor's League on April 19. They are: Charles E. Whitehurst, president of the Combined Whitehurst Interests; J. Louis Rome, manager of several Baltimore theatres, Walter Pacey, manager of Pacey's Garden, and Frank Durkee, president of the Maryland Exhibitors League. At that meeting of the exhibitors Mr. Pacey was reinstated as a member of the league by a vote of the members.

Ten of the leading picture theatres of Baltimore are helping the campaign for funds being made from April 23 to 30, by the Baltimore Alliance, by showing, as part of their regular performance, a film depicting the activities of the charitable and social agencies associated with the alliance.

The theatres helping the worthy cause include: Century, Garden, New, Parkway, of which Thomas D. Soriero is general manager; Loew's Hippodrome, managed by E. A. Lake; Nixon's Victoria, managed by A. M. Seligman; Rivoli, managed by Guy L.

Wonders; Boulevard, managed by Bernard Depkin, Jr.; Metropolitan, managed by Dr. F. W. Schanze, and Wizard, operated by Prince and Goldberg.

Action that is stirring the exhibitors of Lynchburg, Va., has been caused by the institution of eight suits by music publishers of New York, who own copyrights of cer-



A Goldwyn Release

NOW AND THEN YOU GET A STROKE OF REAL GOOD LUCK

This store is in the very heart of St. Paul, and the New Garrick got all of the windows for posters for "The Christian." It cost pennies where billboards would have cost dollars and was worth dollars where billboards were worth pennies.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Time Honored Farmers' Matinee Idea Is Used in Iowa to Help Summer Shows

WHILE there has been a lot of talk about keeping open this summer, and why, John E. Kennebeck, one of laud Saunders' bright young men, has solved the problem for his territory, which enters about the Des Moines Paramount exchange.

Kennebeck figured that he needed something concrete to persuade his people to keep open in summer. Arguments are all well enough, but they want something more definite to gain the courage to face the deadly middle-western heat, and Kennebeck figured that it was up to him to do something about so far as his territory was concerned.

Proving a Theory

His reports to the Exploitation Department as made four days after his campaign was launched, but already he was able to report 40 towns sewn up.

In Menlo, which is open only three days a week, nineteen merchants have pledged themselves to five dollars a week, which assures the house a guarantee of \$95 a week. Jack Crawford, one of the salesmen, went to Dexter, a larger place, and hooked 27 merchants to the support of the theatre there for a total of \$135 a week.

The Idea Is Old

And the basic idea is nothing more than the Farmers' Matinee, which was first given notice in F. H. Richardson's Projection Department and later was put over through this department. It's one of the earliest of the special stunts, but still one of the best, and it fits Kennebeck's scheme as though it had been planned for nothing else.

It is argued that most small towns just close up for the summer. Along in June the doors are locked, to be reopened some time after Labor Day. The revenue to the changes from these small-town houses is little, but in the aggregate the rentals are important.

The Paramount salesman get into a town and canvas the merchants. They point out that in these automobile days the farmer no longer makes it a practice to come into town once a week for his shopping. He can come any day of the week that strikes his fancy. Generally he plans his visit to take the pictures.

If the picture house is closed, the farmer may select some other town where he can get a picture along with his bag of flour or a load of feed. If the farmer can be drawn to town during the summer months through the picture show, he will not only spend his money with the merchants then, but he will not form the habit of going to some other town even after the show reopens.

Passes in Return

In return for his co-operation, the merchant is given a specified number of passes for the use of his farmer patrons. He draws his trade and spreads it over the week according to his pass distribution. The cost is less than that of an advertisement in the local paper, and he is practically assured of the presence in town of a class of profitable patrons. He is also given one or more slides to the screen to advertise his business. On the other hand, the manager gives

away to them only a portion of his house and has the townfolks to look to for the remainder of his business. He is guaranteed a large portion of his "nut" and does not have to worry, and has a reasonable assurance of coming through the hitherto dead season with at least a small profit and not worse than an even break.

Don't wait for a Paramount man to come along and help you. Get started on this today, by seeing the Board of Trade. You can put it over alone.

Try out the stunts described in this department. Don't read them and wish you had the time or the nerve to carry them out. You can make the time and take a nerve tonic. These make real money.

Perambulating Whale for Down to the Sea

Down to the Sea in Ships has been having an extended and profitable run in New York City at the Cameo Theatre and considerable window work has been used to build up on the generous newspaper advertising.

Another stunt was a whale perambulator which has covered most of the suburban territory as well as the section in the vicinity of the theatre. The body of the animal is constructed of papier mache, but where only a limited use is required, wire and cheese-cloth will make a very satisfactory substitute, and the whale can be built upon any stripped chassis or over a torpedo bodied car. The base of car is covered with cloth painted in green and white or blue and white to suggest waves. If you want to jazz it a little, add a sail stuck into the whale's back and use the headlights for the port lights, putting a sign on the rudder affixed to the tail.



A. Hutchinson Release

HERE IS A WHALE OF A PERAMBULATOR AND NO JOKE

Any torpedo car can be converted into a very passable leviathan with cloth stiffened with paint or glue. This whale advertised "Down to the Sea in Ships" for its extended run at the Cameo Theatre, New York.

Rushing the Season

Playing *Bella Donna* the first of the Southern houses, C. W. Irvin, of the Imperial Theatre, Columbia, S. C., gave emphasis to the fact by sending out his doorman wearing a straw hat and front and back cards which read:

"You may think I am rushing the season a bit, but we have a habit of doing things **FIRST** at the Imperial. This is the **FIRST** straw hat of the season and next week we show *Pola Negri* in *Bella Donna*, her **FIRST** American-made play, for the **FIRST** time anywhere in the South."

It made no special difference to anyone that they saw it before any other town, but it sounded big and made for a lot of extra sales. As luck would have it, the day was particularly raw and cold and a straw hat was as conspicuous as a flatiron building in an Indian village.

Music Hath Charms

Ralph (Buster) Thayer, the new Paramounteer for Cincinnati, writes that his first tour took him into one of those houses where they put a roll on the electric piano and when that runs out they put on another one.

The attraction was *When Knighthood Was in Flower* and just as the executioner was about to wield the axe, the piano switched over and burst into "*In My Little Alice Blue Gown*." And the spectators were so used to it, they did not even smile.

Ancient Flapper Is Crowded for Space

After having all outdoors to-ream around in, it is not surprising that this flapper cut-out carries a look of dismay when she finds herself in a window three sizes to small for her. She barked her knuckles and rasped her elbow, but she told the public of Washington Court House, in Ohio, that Adam's Rib was at George Rea's Colonial Theatre.



A Paramount Release

TOUGH ON THE FLAPPER

This is the window of an electric fixture shop and the hook-up was the sign on the left which reads: "We sell the same kind of light bulbs and fixtures used in Adam's Rib." The placard on the cutout is in label style and reads "Ancient flapper in Adam's Rib at the Colonial."

It's rather elemental, but it helped run up the box office figures, so it's good.

There was another flapper and the cave man in the lobby as shown in the second illustration.

Stock Accessories Help New York Run

Goldwyn, since the advent of Eddie Bonns, has been trying out the stock accessories on the Capitol Theatre, New York, the first run Goldwyn house, and it has been demonstrated that the "wise" section of New York, in the Forties and Fifties, fall just as hard as the supposed yokel in the small towns,



A Paramount Release

JUST A PRETTY WINDOW DISPLAY FOR "ADAM'S RIB"

Lyon and Healy did not try to tell that Adam played the first saxophone or anything like that. They merely made a decorative window and added the stills of "Adam's Rib" to increase the attraction of the display. Not a rib in the window.

but possibly that is because care is taken to have the stuff attractive.

For Lost and Found a return was made to early ideas in the form of a circus herald; a long and narrow sheet of colored newsprint telling in gaudy language all about the high lights of the production. This is supplied with a space for the theatre name.

Another and more novel stunt was to reproduce the missing persons blank of the police department, filled in with the details of Lorna Blackbird. This also carried a line cut and a small type line below adding "for further particulars visit the —" and the house name and play date.

A reproduction of an alleged sign language message from the South Seas, with its English translation was another novelty, and a puzzle picture, giving an outline of the girl, was laid off to a local paper as a prize contest.

A non-accessory stunt was to lose in the shopping district a few small purses containing an imitation pearl, a couple of keys and a pair of seats to the Capitol. All of the daily papers advertised the "loss" in the classified ads, telling the finder to return

the purse and the \$10,000 pearl to the theatre and retain the pass. The pearl, of course, was supposed to be the purchase price of Lorna.

New York showed a perfectly normal reaction to all of these stunts.

Off Season

Adam's Rib was the Easter attraction for the Liberty Theatre, Youngstown, Ohio, and the thermometer dropped to twelve above.

Christy Deibel, the manager, sent out into the country for a small fir tree, splashed it with artificial snow, and had it carried around by a man whose back was bannered "Merry Christmas! See Adam's Rib at the Liberty tomorrow."

He was all over the town Saturday afternoon while the Easter shoppers were rushing to exchange their new spring suits for a reliable overcoat, and the stunt got more talk than a brass band.

To make the picture more important Mr. Deibel made an Egyptian setting for his stage effect. Most of it was the tinsel rope used for Christmas trees, tacked to the panels. It beat tinsel braid for catching the light and is cheaper, costing only two cents a foot. Mr. Deibel used 72,000 feet. S. G. Sladdin, the Paramourer, reports that it is a wow or even more than that.

Convinced the Editor

Bill Harwell went down to Cairo, Ill., to help E. C. McFarling, of the Gem Theatre, on To Have and to Hold. Bill tried out a new confidence game for editors.

Explaining the scheme to the manager, they went over to the newspaper office where Bill went into a rave about the picture, which he asserted would please children and centenarians alike.

The editor broke in with the positive statement that people over sixty do not attend the pictures. That was the cue McFarling had been waiting for. He broke in with an apparently impetuous offer to give the editor a pack of twenty-five tickets to be handed the first persons over sixty to apply to him.

The editor wrote a spread story and was surprised at the speed with which the tickets disappeared. It not only grabbed a lot of good publicity, but it left the editor with a new slant on the universal appeal of a good picture.



A First National Release

REMEMBER THIS FRONT? IT'S A SECOND TIMER

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., designed it for "Knighthood," and we showed it in that use. Now it is working just as well for "Mighty Lak a Rose." Compare the two cuts and see how neatly it has been changed.



A First National Release

STORE PAINTED A BACKGROUND FOR A WINDOW DISPLAY

Paul Krier, of the Star Theatre, Walsenburg, Colorado, supplied stills and a cut-out for "East Is West," and the store painted up a background to match. The drop is nearly thirty feet long and nicely painted.

Gillette Window Still Flourishes

There was a time when we used to get a picture of the Gillette window in San Francisco about every other week, but that was before Milt Samis did a Ripvanwinkle. It is almost a stranger now, but Wayland H. Taylor, the San Francisco paramounteer, grabbed it off for Bella Donna, hooking to the Egyptian angle to ride in with Tut-ankhamen. The figure is a cutout and is standing in real sand, backed by a painting in an Egyptian arch, while in front are cards with cutouts from the accessories.



A Paramount Release

HERE'S AN OLD FRIEND

The pyramids are lettered up with "Her first American-made picture" for the attraction and "Always American-made" for the razor, with a display of the goods in the foreground.

As the store is in a prominent location, a stand here is always a business getter.

Kisses Wholesale

Fourteen thousand glassine envelopes, each containing a couple of candy kisses was the way the Liberty Theatre, Portland, Ore., responded to the Goldwyn plan book suggestion on Pola Negri in Mad Love.

These were distributed by four girls in

white uniforms the opening day. The house supplied the distributors and the envelopes and the candy company gave the kisses in return for a mention on the containers that these were Pollyanna Kisses, "the kind that make you glad."

Carried out on that scale, the kisses were a good advertisement and helped to make business.

Another stunt was adding a six-foot circular sign to the regular house sign. The house sign goes clear across the street, and Paul Noble put up the additional display where you simply had to see it, going or coming.

For Want Ads

Sinking names in the classified ads is old stuff. The Majestic Theatre, Mansfield, Ohio, turned to the city directory and selected ten names at random, only requiring that the first name be Rose. The Sunday News ran ten want ads each reading "Mrs. Rose — is invited to attend the photoplay Mighty Lak' a Rose as the guest of the News at the Majestic Theatre Tuesday, Wednesday or Thursday. Kindly call at the News office before Thursday for the tickets."

The theatre supplied the passes, the paper the space and the recipients the enthusiasm. Those who received no passes came just to show they did not have to wait for free tickets.

Hairpin Stunt Has Successor

Hand it to C. A. Runyon, of the Runyon Theatre, Barnsdall, Okla. He has found something better than the hairpin card.

He is handing out baggage tags to each of which is attached about a foot of cheap twine, tied through the eyelet and then wrapped around.

One side is printed up with a stock cut and some stock phrases. On the other is a set of three "thrills" each larger than the one above and then: "Buck Jones in The Fast Mail is so thrilling you will need this rope to tie yourself in the seat." Below is the playing date, and theatre imprint. You wonder what they are handing out the cord for, and read to find out. You can't help getting a vivid impression of the play.

Glimpsed the Moon Through Tin Tube

Naturally Glimpses of the Moon suggest the telescope stunt, but Oscar Kantner, Paramounteer, and Howard Kingsmore, manager of the Howard Theatre, Atlanta, worked it with all the trimmings.

Kantner had a fifteen-foot telescope made up and mounted on a truck which he borrowed on the strength of laying off a part of the advertisement to the dealer with "Astronomy is more or less of a mystery. Blank truck performance and reliability is (sic!) a fact." The grammar is a bit weak, but it got the truck.

Through the day the telescope was perambulated with a sign promising glimpses of the moon that night free of charge. When it grew dark enough the machine was parked where the telescope could take in the Howard's electric sign for coming attractions and a step-ladder was put in place. Hundreds of persons climbed the steps for a free peak, and other hundreds followed the general direction of the star looker and got the sign without the aid of a telescope.

Where there is no electric sign to point at, a transparency, lighted with an oil lamp or from the storage batteries can be put in the large end, lettered with a sign for the play.

This is old stuff, but it fits so exactly this new title that it is well worthy of a revival. If you cannot afford a tinsmithing job, borrow some flues from a hot air furnace man. This cost was probably laid off to other Southern Enterprises houses.



A Paramount Release

GLIMPSES OF THE MOON FREE FOR THE ASKING

This monster telescope toured the streets of Atlanta during the daylight hours promising glimpses of the moon free in the evening. When it got dark you could climb the platform and peer at the electric sign of the Howard Theatre.

Elaborate Window a Powerful Seller

Scenes outside the theatre are some of today's important part selling technique and Harold W. Larned, of the Victoria Theatre, Wilkes-Barre, Pa., built up a theatre that has not only the best scenery, but also the best scenery.

Against the scene in this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

The scene in this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

In this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

In this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.



A Powerful Window

THIS ISN'T A PROLOGUE BUT A WINDOW DISPLAY

Harold W. Larned, of the Victoria Theatre, Wilkes-Barre, Pa., built this from a cutout with some home-made scenery, and it made so much talk that it helped to pack the house for "The Valley of Silent Men."

Made Own Cut for His Novelty Card

Mr. Larned, of the Victoria Theatre, Wilkes-Barre, Pa., built up a theatre that has not only the best scenery, but also the best scenery.

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In this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

The scenery in this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

the scenery in this case, he has a front stage, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

Glue Soaked Through

Mr. Larned got the head of the theatre, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

New Letter Head Each Week Helps

There is a weekly printed envelope for each of the programmes, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.

It is a weekly printed envelope for each of the programmes, which is not only the best of the theatre, but also the best of the theatre, but that is the best of the theatre.



HERE'S A WHOLE LOBBYFUL OF "BELLA DONNA" DISPLAY

This is the way Tom Shrader, of the Olympic Theatre, Pittsburgh, reacted to "Bella Donna" after listening to Annika Vogel's ravings. The painting ran around three sides of the lobby with another over the box office, with its Nabian guards.



A Goldwyn Release

THE STRANGER'S BANQUET WAS THE "REGULAR DINNER"

Charles McManus, Tacoma exploitation man for the Jensen and Von Herberg houses, persuaded the Fountain Lunch to boom a "Stranger's Banquet." He provided the napkins, mints and other accessories used for the play for each cover.

Mystery Voice to Help a Production

Edward L. Hyman, of the Mark Strand Theatre, Brooklyn, is always on the lookout for novelty ideas, and for Mighty Lak a Rose he sprang something new, which he has been holding under cover for some time. In the musical arrangement the Nevins air is almost overworked as the theme. Eddie lifted the curse by laying off a part of the repetition to a series of loud speakers scattered through the auditorium where they would attract the least attention, and masking in with flowers. As the music came from half a dozen points, in perfect synchrony, it seemed fairly to ooze through the walls.

The effect was gained by installing call-ophones and having a violinist play the air in the sound chamber of the organ. An electric signal from the leader's desk was used to start and stop this music. It was novel and effective.

Co-operated

To prove they could, the Business Girls' Club, of Minot, N. D., sold 1,500 seats to The Christian at the Strand Theatre, for a percentage on the sales to fatten their treasury.

Goldwynner W. B. Branch gave the girls a talk on "How to Present a Picture to Prospective Patrons" and then they went out and did that little thing very completely.

The reason for it all was that the picture was shown during Holy Week, and the manager, Richard Basen, felt it would be well to play safe.

The kindly-act stunt was also worked, five pairs of seats being awarded daily by the local paper for the most Christian act. It stole a lot of space, being new to the town.

Get the merchants in your block to put in extra lighting and keep their windows illuminated until after your show is out. It will help to get people down your way.

Made Casket Pay

Charles T. Johnson, of the Star Theatre, Edmundston, N. B., made curiosity pay.

He had While Satan Sleeps, and he built a casket of compoboard for his lobby. He set it in place Saturday night, so the churchgoers would see it next morning, and it was plastered with a sign which read that Satan was asleep inside and that the casket would be opened the following evening.

Crowds Come to See

It was so unusual that crowds came to see what the casket contained and found it enclosed some high grade advertising matter for the play and a stuffed snake about three feet long.

But don't take "casket" in the sense in which the undertakers employ it. It was not a coffin, but a box; a variant of the bottom-of-the-barrel stunt, with the blow-off held back until a specified time.

Amike's New Terror in An Exploitation

Amike Vogel, Paramounteer, being summoned to Erie, Pa., to help Nate Wagner sell Pola Negri in Bella Donna, at the Perry Theatre, decided that it would be well to sell Negri in her first American-made picture rather than the picture itself, so he got the approval of Wagner and went to it.

Four three-sheet boards were commandeered and with a picture of the star on each of the three, the remainder of the space was filled in with all of the material Mike could get hold of about her arrival in America, her departure for California and, of course, the Chaplin engagement.

Any ordinary exploiter would have stuck this in the lobby, but this was Amike, so he sent it down the street under the motive power of a lecturer. It was set down on the sidewalk and while the crowds read the clippings, the man hung over the top of the boards, like a mid-season Santa Claus emerging from a chimney and gave them a ballyhoo lecture on the star and her production.

As Wagner stands well with the police heads, the patrolmen were instructed to go blind when the perambulating rostrum came upon their beats.

He hooked up the music stores to the plugger song and the bookstores to the photoplay edition, giving two of the four booksellers fanfotos to hand out with the books, but the ballyhoo was what sold the story to most of Erie, and Pola was sold in her plays to come as well as the current edition.

Made It Help

Frank Newman, who owns a bunch of theatres in Kansas City, is a believer in the quotation "Sweet are the uses of adversity." Just as he was all puffed up at the way they were coming to the Royal to see Adam's Rib, a burglar souped the safe and made a haul.

First Newman called up the police and then he rang for the newspapers to tell them that the discriminating burglar had wisely selected the period of his greatest receipts. It did not bring the money back, but it was good advertising for the Rib, and they did a bigger business the rest of the week with a police dog lashed to the safe.



A Paramount Release

SIX RIBS WOULD GIVE OLD ADAM A REGULAR HAREM

But six ribs dangle from the banner of the Princess Theatre, Roxboro, N. C., to advertise "Adam's Rib," with the scream line, "Woman know thyself." Not very complimentary to the ladies but it made talk that sold excess tickets.

Real Midnight Mats for Philadelphia

Most alleged midnight matinees start around eleven o'clock, but over in Philadelphia they have the real thing. Theatres are tightly closed on Sunday, but one minute after midnight Monday they open the doors and get one good Sunday house.

This stunt is probably copied from Atlantic City in pre-prohibition times, when all the saloons opened at midnight on Sunday and kept open until one o'clock, the lines forming an hour or so in advance. It is the same way in Philadelphia.

Evidently they play an old release on the matinee, reserving the new feature for the Monday opening, since the attraction announced is *The Crossroads of New York*. In most places the manager would prefer to get the advantage of the early verbal advertising for the feature, and would open with the big attraction.

Billings vs. Brewster

Good copy for Mr. Billings Spends His Dime was provided by Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala. He put it on throwaways which gave the house and play date and added "Brewster and his millions had nothing on Billings and his dime."

Then he went out and tied up cigar stores to what Billings got with his cigar and hooked the ten-cent store to a sale of dime tickets, a variant on the penny stunt. Ten cent stores should be easy marks on this title.

Novelty Paintings Make Windows Easy

Jack B. Gardner, of the Gem Theatre, Sand Point, Idaho, sends in some samples of his window cards with the remark that he never has any trouble getting them into the highest class windows. We don't see why he should. They are decorative and effective, and an ornament to any window. They stand out from the average stuff like a real painting in the art department of a ten cent store.

We reproduce only one of the three sent in because three will tell you no more than one does. It will take a color reproduction to get over the idea properly, but perhaps your artist can get enough out of this monotone reproduction to catch the idea.

In a few words, Mr. Gardner makes his



A First National Release

BEATING THE DEVIL AROUND THE STUMP AGAIN

Philadelphia exhibitors start their Sunday shows Monday morning, since the law prohibits Sunday performances. This is the Victoria Theatre, on Market Street, dolled up for "*The Crossroads of New York*."

effect with blended colors. Apparently he uses the airbrush, with a stencil effect worked in freehand. Take Miss Murray's hair, for instance. Nearest the face this is a sort of yellowish auburn, shading into a deeper brown and into a mixture of blue and gray and just a suggestion of red to a deep gray at the back of the head. Gray is also worked into the brown at the right of the face (her left side) to get the shadow.

That sounds like a terrible mess, but the colors are shadowy, and blended, and in the blending is the secret of the artistic effect. The eyes are done in a deep green and then gone over in blue, with the blue line just a hair wider than the green. The mouth is chiefly red, but on the left is a mere suspicion of blue. The body lines are brown and deep green. It looks more like a wash than straight painting or drawing, and the soft effects are what lift these cards into the art class. If your artist can get the idea, you'll have the entire town looking for your cards and the merchant population asking for them; almost begging.

Plan Now
for Summer Exploitation.
The Right Kind of Exploitation
Increases Your Business.

Buddy Stuart Is Hustling Along

Buddy Stuart's latest for Goldwyn was putting over *Mad Love* and *Gimme* for the Victory Theatre, Providence, and the Goldwynner had able assistance from General Manager Harry Crull and Matt Reilly, the house manager.

The most novel angle was persuading the gas and electric lighting companies to address envelopes to all of their consumers, using their own envelopes. In these were slipped heralds for the double bill and one of the "How to save gas and electricity" booklets, recently described. These were mailed out under letter postage, to make them look important. It was felt that the extra stamp would be worth more than it cost to take the envelope out of the circular class.

Twenty-four sheets for each picture were cut out and made into a perambulator and 1,600 gimme buttons were distributed to the boys and girls in the upper grades and to the newsboys. Lunch rooms and hotel news stands distributed heralds and eight newsboys stuffed their papers with the heralds in return for passes. This last may be all right in Providence, but it is not a good general idea.

A drug store window was landed in return for ten passes and four candy stores took Pola Negri cards.

It may be stated with authority that the Providence public knew that the pictures were in town.

In Australia, Too

No cablegrams reported rioting on the streets of Sydney, Australia, recently, but a near-riot was caused by the Majestic Theatre in putting over Gloria Swanson in *Her Gilded Cage*.

A girl with a pair of shapely legs was hired to sit in a window in the main thoroughfare, her legs painted as in the picture, but cased in X-ray stockings. Tapestry cut off the upper part of her body. Signs told that Gloria Swanson would paint her legs in the picture.

The display got large audiences at the window and in the theatre alike—the same people.



A Metro Release

NOVEL ART POSTERS FOR WINDOW WORK FROM SANDPOINT

That's in Idaho and J. B. Gardner gets all the windows he wants with his really artistic airbrush work and neat lettering. It is as distinctive and some of the best work of the New York men and is easy if you have a good eye for color



A Paramount Release

FRONT AND BACK VIEWS OF AN AUSTRALIAN NOVELTY

It's "Her Gilded Cage" again, and this cutout had gilded bars to fold over the portrait and add to the suggestion of a birdcage. This was apparently devised by the Majestic Theatre, Sydney, but may be an exchange accessory.

Gloria Swanson Is Jailed Once Again

Gloria Swanson has not escaped from Her Gilded Cage even yet. After doing time in half the lobbies in America, she is now cooped up by the Majestic Theatre, Sydney, Australia, in a novel card, die cut, in the form of a bird cage with a pair of practical doors, cut out of the stock as shown in the illustration.

The suggestion is of no particular value to American exhibitors on this picture, but it will give an idea on other jail titles and would be good for Thirty Days had it come a little earlier.

Die cutting is costly if the old-fashioned dies are used, but with the present scheme of bending steel cutting rule a die can be had for only a fraction of what they used to cost, and die cut cards are now within the reach of the modest purse.

Telephone Critics

Bill Robson, Goldwynner, cranked the pre-showing for criticisms another half turn in Wheeling, W. Va., the other day, when he helped stage an advance showing of The Christian at the Court Theatre.

As they were leaving the ministers were asked if they would mind telling the reporters what they thought of the picture. If they assented their telephone numbers were listed and the local paper called them up and asked them all about it.

Bills idea was that a man can do better over the telephone than he can writing a criticism on his knee in a theatre seat, and is likely to be more cordial in his endorsement. On the other hand it assures the paper that the stuff is not faked.

Fix the Papers First

Don't try the stunt unless you first have it fixed with the papers, or it may flop. From the same slant it might pay to provide a stenographer to take notes of what the guests say as they pass out. It will not take long and will give a better story.

Just to show how he could harryswift, Bill got a big department store window the week before Easter when the stores want all the window space for their spring goods. That is what Bill is all swelled up about.

Angeles as well as Sandusky. The latter seems to be an excess of precaution, for we never saw a decent postmark on second or third class matter.

At any rate the recipients of the books were so proud of them they showed them around and it must have worked, because business was better than usual.

As the mailing alone cost four cents a copy, the stunt was by no means inexpensive, but if it brought results, it was cheap at the price, which is the way Schade figured it, and he is a shark on novelty stuff, as you may recall.

Practical Work

Wayland Taylor, San Francisco Paramounteer, has tied the Matson Navigation Company to The White Flower.

The Matson line runs to Hawaii, and all agents have been circularized to persuade them to get back of the picture to secure Hawaii travel prospects.



A Paramount Release

GOSH HOW GLORIA HAS CHANGED LATELY! SHE'S THIN.

This bathing suit window is from Centralia, Ill., and advertises "The Impossible Mrs. Bellew" at the Illinois Theatre. But the legs on that dummy are a libel on the Swanson originals. Just plain libels.

Basket Ball Fives Are Stage Feature

G. P. Josephson, advertising manager of the Strand Theatre, Bayonne, N. J., has something new in a series of basketball championships he has been playing off on the stage of his theatre. A well known local team was elected to represent the theatre, and they have been pitted against outside teams, playing off the games on the stage. In addition he had an exhibition game between two teams of girls with considerable local following.

The stunt has been eating up space in the local papers with the advance work and stories of the contest, and has been making a lot of extra money for the house.

Josephson believes in hustling and he sends a lot of samples. One is a small artificial bud on a card reading "Pin this in your buttonhole and remember that on Monday, Tuesday, Wednesday you can see Mighty Lak a Rose" at the Strand, of course.

For Fighting Blood he used small colored pictures of the fighters and offered free admission for a set of ten, and he spilled a lot of red ink on the local paper to announce that The Hottentot wins—a billion laughs. He keeps the patrons stirred up, and he keeps them patrons.

He also gets out an exceptionally effective house program with a column for radio fans, another for high school notes and plenty of local brevities. They don't throw the programs away in Bayonne. They ask for them.

His house electrician runs the radio department.

Gave Away Books to Sell Tickets

Giving away 350 copies of Thorns and Orange Blossoms was the chief stunt used by George Schade on this Preferred production. They were sent to women, typists, salesgirls and others likely to spread the word, and were accompanied by a letter from "Estelle Taylor."

They were sent through the mails and a couple of passes persuaded the cancelling clerk to use an old stamp which gave such a blurred impression that it might be Los

Two Piece Parade Costs Only An Idea

Just to show on what slim excuses some Paramounteers can build a stunt, Kenneth O. Renaud pulled a double perambulator in Idaho Falls, Idaho, when the Colonial Theatre played Elsie Ferguson in *Outcast*.

He took an old wagon and lettered it "The carriage will never come back. It's *Outcast*." See Miriam, the social outcast, come back in Elsie Ferguson's latest play, *Outcast*, Colonial, Tuesday and Wednesday." Then he hooked it to a putative automobile and bannered that "Stage a comeback. Don't be an outcast. Buy a Ford. It's a Universal car." And Claud Saunders did not even chide Renaud for advertising an opposition company.

There may be no strong selling appeal in the stunt, but it does put over the star and title and awaken some interest in the attraction, and all it cost was the home made banners.

Window Novelties

For The World's a Stage, W. A. Doster of the Strand Theatre, Montgomery, Ala., used small stages for his window displays. They were only twelve inches wide by twenty high and fourteen deep, but they were provided with a full set of scenery and holding the centre of the stage was an announcement for the production. The extra height was to conceal two electric bulbs, one red and one white, on flasher circuits, which gave variety to the lighting. They sold so much better than window cards that they were worth the extra trouble they cost (and the trouble was the chief cost). Later they can be fixed up and used for some other title. They have already more than paid for themselves.

\$500 Cost \$65

What Herschel Stuart cannot think of, his press agent, Ed Olmstead, does. This is Olmstead's.

Bella Donna was due at the Missouri Theatre, St. Louis. Olmstead bought a hundred copies of the book for \$65 and gave them to the St. Louis Times as subscription premiums.

The Times used \$500 worth of space advertising that a copy of the book would be given with each six month's subscription be-



A Paramount Release

THIS DOUBLE PERAMBULATOR WAS COSTLESS STUNT

Kenneth Renaud told the public in Idaho Falls they were outcasts unless they drove a car, and borrowed the car on the strength of that statement, putting over "Outcast" at the Colonial Theatre there.

tween certain dates. Each quarter page ad mentioned the theatre, the star and the attraction, and there were ten quarter pages. Cheap at the price.

Direct Solicitation

For two weeks before he played the picture, R. C. McMullen, of Ascher's Palace Theatre, Peoria, Ill., boomed Adam's Rib verbally. As you handed your ticket to the doorman he told you, "Remember Adam's Rib plays here the first week in April," and as the usher saw you to your seat he repeated the admonition. Most persons could not forget, so they flocked in. It is something you cannot do very often, but if you save it for a big story it will assure a large business. About four times a year should be the limit.

A tongue twister contest with pass prizes and a fortune teller in the lobby helped along, too.

Team Work

Several weeks have passed without a hook-up to the recruiting service, but Ted Reilly, of the Savoy Theatre, Wilkes Barre, Pa., and Vernon Gray, Paramounteer, got after the marines when *Java Head* was booked. The signs told you that you could get a sample copy of the travel stuff the Navy had to

offer if you would take a look at *Java Head* at the Savoy.

That was all well and good, but they made it better by getting out the pictorial poster, "Y. U. S. Marines in China" to back up the A boards. That's real team work, and it helped to put over both angles better. It gave more than double kick to the urge.

Yellow Supplements Real Exhibitor Help

Eddie Bonnis' "yellow supplement" on *Souls for Sale* is one of the largest and most elaborate of the series. It covers every conceivable angle of publicity from the heavy campaign used at the initial run at the Capitol Theatre to a lot of small-town stuff.

It is a comprehensive service which, as Mr. Bonnis points out, gives even the smallest town manager the same personal attention that the first run houses are granted. It is the most practical idea in exhibitor helps in the long catalogue of plan books and bulletin service, and the most complete. These are supplied the exchanges in sufficient quantities to give each exhibitor a copy when he books the attraction, and they are put out on each Goldwyn release.

It seems a far cry back to the days ten or twelve years ago when the first loose-leaf campaign suggestions were put out at five dollars a copy. They were regarded as being well worth the money in those days. In comparison this supplement to the press book on *Souls for Sale* should be easily worth a hundred dollars.

Built-up Teasers

Down in Gadsden, Ala., A. L. Snell of the Imperial Theatre shot his business up 50 per cent with teasers merely reading, "If this Adam's Rib." It was a small sign on a large card and there was no "this." It seemed almost stupid, so it got people interested. The cards were in all the store windows they could reach.

The Friday before the Sunday opening the sign writer was sent around to mount still on the cards and add appropriate text, with a sketch of the rib. Then everyone knew all about it.

Twelve hundred post cards were shipped to Chicago for remaining, but the best stunt was purely local.

On Sunday the theatre was loaned the Sons and Daughters of the Confederacy for a meeting on condition that Mr. Snell be permitted to make a five-minute talk, and in four and a half minutes he sold the play to most of the important members of the younger set.



A Paramount Release

I'LL GET YOU YET, SAYS THE CAVEMAN BOLD

George Rea's lobby at the Colonial Theatre, Washington Court House on "Adam's Rib." Of course, he moved some of the stuff out of the way at showing times, but he wanted to get it all in the picture to show he was on the job.

Has Something New in Apologies Ads

Generally the apology advertisement is directed to the public in regret over the inability to seat all persons. The style has been followed these many years without material change, but the Liberty Theatre, Portland, finds a new lead in announcing Charlie Chaplin. This is only the top of a space too

THE LIBERTY THEATER
Apologizes
To Its Neighbors

for the row that's going on around the place this week. But we can't help it. Chaplin's causing the uproar. Never in all our experience have we seen a picture so terrifically received as "The Pilgrim."

Now Playing to Satisfied Thousands Daily

Written and Directed by Charlie Chaplin

4
GREAT

A First National Release

THE NEW APOLOGY

deep to be reproduced in its entirety. It speaks for itself. The idea of apologizing to the neighbors for the discomforts caused by the crowds congregated around the theatre is a nice way of carrying to the general public the idea of getting down early to avoid the rush, and it packs a punch far greater than the usual regrets about the limited seating capacity. It works a cut-in very nicely, and from all points it comes close to being an exceptional display. Only about half of the drop is shown, but it gives the main idea. Usually the Liberty comes to the fore because of the lobby displays it makes, but this is an accomplishment not to be despised, and it gives a really new idea to others who want to get into their advertising space the idea of a crowd without using the familiar lines. There is a good little touch, too, in the fist pointing to the house signature. This adds to the display value without increasing the size of the type used. The Liberty has nothing to be ashamed of in this display.

—P. T. A.—

Swedish Cartoons Aid to Sell Lloyd

The cartoon cut on this page is the advertising done in Stockholm for Harold Lloyd in Dr. Jack, which opened simultaneously in three houses. You cannot steal the copy, but you can get your house artist to copy the sketches and use these in your displays for any Lloyd comedy, since they are applicable to all. If you still have Dr. Jack to play, cut this out and make it the basis of a lobby display, with lettering telling that he is as much a riot in Sweden as he is at home, but if you have passed this play you can still make use of the sketches

and possibly can make this the basis of a children's drawing contest for Safety Last; not that Safety Last is going to need much advertising to get it over, but because it will all help to make interest for your house, and the more widely you sell a good play the better effect it has on the general business to follow. This is a point managers overlook. They sell each attraction as one feature, without regard to the effect on features to come. They do not realize that if they send from the theatre twice the usual number of pleased patrons that some of that surplus will come back again and again until a poor play cures them of the theatregoing habit for the time being. A first-class attraction, whether it be a comedy or drama, will make business on plays yet to be advertised, so it is not sufficient that you get enough people in to see the feature you are selling. Advertise to get them all in and you will find that this extra advertising will have an effect upon your business for some time to come. In the same way you should make unusual efforts to sell Grumpy, which is an unusually evenly balanced production from every angle. Don't rest content with merely getting in the Roberts fans. Make other fans through the excellence of De Mille's accomplishments in this play. Most houses have three classes of patrons—the dyed-in-the-wool fans, the people who come to pictures more or less irregularly and the people who just "happen" to drop in now and then. You are reasonably certain of the first class, you can get the second with comparatively little effort, but you can win the third into the second class with a better than usual presentation, and some of them you can move right up into the fan division. Don't figure that this or that star will sell with a minimum of advertising. Don't rest content until you have sold a good start to the limit of your capacity, plus.

—P. T. A.—

Boiling Down

One of the most interesting advertisements we have seen in some time is printed in the Paterson, N. J., Chronicle. It is not a theatre advertisement, but the idea can be carried over to the theatrical ads with profit.

In the original it is the advertisement of a store, two columns wide and 70 lines deep—a five inch drop. It is framed in with twelve point solid border. About one inch from the top is a 30 point black "6 shades of grey," there is another inch of white space, and then, in twelve point Roman: "which illustrates the wonderful variety of spring colors we have at," then two picas of white space and "The Hosiery Shop." That is all there is in ten column inches, but it sells the idea of an immense stock as a complete catalogue of colors and shades never could. There is the idea. If you work it out, please shoot along a sample.

—P. T. A.—

Porto Rican Manager Likes the Throwaway

Jaime Gelabert, of the Victory Gardens, Santurce, P. R., sends in some newspaper displays and some throwaways, the latter being the more interesting. These are printed on both sides as a rule, the reverse advertising the general features. Apparently he uses some novelty acts along with the film. The reproduction shows the general



A Paramount Release

A PORTO RICAN THROWAWAY

style, the sheet being 11½ by 7 inches. If you had three guesses and did not know Spanish, you probably would not be able to decide that this is "Cappy Ricks," the literal translation of "Relampago" being a beacon light. Apparently Mr. Gelabert goes in rather heavily for prizes and souvenirs, but the text is all in Spanish and not easy to

Premiär Dr. JACK Premiär
(Harold Lloyd)

Dr. JACK
är en undergörare, som botar allt från skolkyka till storhetsvaninn.

Dr. JACK
föreskriver varken piller, pulver eller plåster. Han ordinerar: "Ett godskratt varje dag".

Dr. JACK
ded berömde skratte-specialisten önskar alla ungdomar från 8 till 80 är välkomna till en konsultation.

Dr. JACK
har med sitt skrattecept lyckats bota fall, där många andra läkare misslyckats.

Dr. JACK
botar alla, rika eller fattiga, gamla eller unga, alla äro välkomna.

IMPERIAL 7 REGERINGSOATAN 7
Rt. 10010. Nya 9468. Kl. 7-9 och kl. 9-11 a.m.
Biljetter öron Hållp från kl. 2.

RIVOLI 52 SVEAVÄGEN 52
Biljetter öron Hållp 12-4 a. efter kl. 5 a.m. Nya 20952.
BARN ÅGA TILLTRÄDE.

PICCADILLY 16 BIRGERJÄRLOATAN 16
Tel. Rika 75558. Nya 4299.
Biljetter från kl. 5.

A Pathe Release

A SWEDISH ARTIST'S IDEA OF HAROLD LLOYD IN "DR. JACK"

figure out. The big point is that by supplementing his newspaper work with throw-aways he manages to round up all of the business.

—P. T. A.—

San Francisco Three Is Now a Foursome

This is the first display of the old Roth and Partington houses we have had since the retirement of Roth. The old Big Three is now a four, with the Granada added and the Portola once more on the job, but the only difference this makes is to cut out the panels of audience chat which previously were used to fill. This is partly replaced by J. A. Partington's "Mr. and Mrs. Public" greeting at the top, where he briefly reviews the four attractions in his well-known style. For a chain of houses this offers the best possible display, and gives to each the value of a half-page space at the cost of an eighth. Evidently Jewett Bubar is still on the job and in his best form, for the art work is up to the old high standard, and Bubar at his best is one of the leaders in any part of the country. They still use the familiar device of alternately light and dark displays, though the lettering on all is done in white space, and with a large proportion of type instead of all hand lettering. The Portola and Granada carry black frames, which not only enclose their announcements, but which also serve to separate them from the California and Imperial without encroaching upon those spaces. We like particularly the California space, in which Bubar shows that he is equally good at landscape and portraiture. He has made a wonderful skyline for so small a space, and yet he is as good, or even better, in his drawings of Miss Dalton and Denny. They look like people—real people—and this art work gives a real distinction to the plays it advertises. It adds authority to the printed word, which is something the average art work cannot do. The Portola offers a novelty in the announcement that no one will be seated during the last fifteen minutes of *One Exciting Night*, on the grounds that it will spoil the surprise when the early portion of the picture is later viewed. This would be a good device to use on any mystery play. Coming at the wrong time will spoil any play, but it particularly hurts the mystery story, and by advertising the non-seating clause an added value is given the mystery appeal. But if you use it, copy also the Portola device of vying both the times of starting and ending the performances. The top line tells that the shows start at 10:30, 12:35, 2:50, 4:55, 7:15 and 9:30 and close at 12:30, 2:35, 4:50, 7:00 and 9:15. That permits you to figure your time exactly.

—P. T. A.—

Uses a Neat Italic as Body Type in Ads

Nelson B. Bell, of the Crandall theatres, in Washington, is one of those who has found that italic makes a better body type in small ads than does full face. It not only gives a clearer letter, but it helps to increase the display of the larger lines. Take this display for Bellboy 13 and Buster Keaton. The big lines stand out vividly and yet they are not as large by half as would be required to get less display were the body of the text set in a black. The less important lines keep away from the blacks, and so a thirty point is as good as a forty-eight would be in the same place with greater competition. Most of the Washington displays are framed with this same italic, and we think it is the only large town following out this idea, which is one of the reasons why Washington has one of the prettiest

A FOUR-HOUSE DISPLAY TAKING ABOUT HALF A PAGE

amusement pages in the country. Display is contract; not boldness. You can fight 48 point with 24 and get nothing, or you can get display in 30 point with an eight point italic for opposition. You can figure out for yourself which costs the least. "The blacker the type the better the ad" is a relic of the

that they added the profile of a full-rigged ship. This stands back of the whaler, as shown in the cut in a recent issue, and is lighted with a flood in the evenings. It should be possible to use a rocker device to give animation to the ship and so increase its appeal. Down to the Sea will pay a return on ballyhoo, for the title does not indicate what a strong attraction it is, and it needs something to gain the interest of the passer-by that he may be sold in greater detail through the lobby arguments.

—P. T. A.—

Frames the Appeal to Suit the Town

In 75 lines double the Park Theatre, Boston, sold a lot of interest in Brass through framing the question which leads off the display. This angle will prove the best seller in Boston, for they like social problems, and the chances are that the average reader is sold before the title comes to sight with

First National Releases

WHERE LIGHT FACES GIVE DISPLAY past, but it is a most carefully preserved relic and far too many advertising displays are framed on this rule, where money could be saved with better work; not only saved but more made, for the inviting display surely suggests the interesting feature. Some day, it is to be hoped, we shall achieve a national association of theatrical advertisers, where such problems can be worked out.

—P. T. A.—

Building Up

One good stunt seems to deserve another. The whaler cutouts used on top of the Cameo Theatre, New York, for Down to the Sea in Ships did so well in getting business

A Warner Brothers Release

SELLING ON THE QUESTION

most persons. It is in no sense a good-looking advertisement—they do not have those in Boston any more—but it probably sells out of the usual proportion, and from this angle it is a good display



IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Hits and Bits of the Passing Week

ELSEWHERE in this department is published a special despatch from our Washington Bureau relative to the new interpretation placed on the five per cent. sales tax incorporated in the tax law of 1918. Welcome is the news embodied in that despatch to the effect that independents will not have to pay that unjust tax.

Some time ago this department informed independent distributors and exchangers that the Treasury Department was reconsidering its original ruling. We urged patience.

And in the new ruling of the Washington authorities independents will find a lesson. It was logic—business logic—that triumphed. Independents have themselves to thank for the successful campaign that culminated in the new ruling this week.

This victory is but one example of what can be done through hard, aggressive, concerted fighting. Independents would have been ruined if the unjust interpretation first placed on the act had been enforced.

True, some distributors were frightened out of business. Collection of the tax would have bankrupted the business.

But all this is now ancient history—history of what might have happened.

If independent distributors and producers were as determined and as patient in all their campaigns as they were in fighting this obnoxious unjust tax, this branch of the film business would be far greater and considerably more prosperous.

We are proud of the fact that the Treasury Department selected Moving Picture World as the medium through which it informed the industry of its new ruling.

But the real victors are the independents. And we congratulate them.

SALESMANSHIP is an all important factor in the independent market. Dignified salesmanship is an asset. Poor salesmen are like poor pictures. They are a liability. And yet there are discrepancies in the sales end of our market that warrant immediate remedy.

We can think of no more disgusting a situation as one brought to our attention this week by several distributors who have lost thousands of dollars because of uncalled for misbehavior on the part of exchangers with whom they have done business.

We refer to certain exchangers who wire distributors for prints of saleable picture for special screenings in their own projection room. This method is perfectly justified. Buyers are entitled to know what they are buying. Most of them can afford neither the time or money to make trips to New York to look at these pictures. Either salesmen must bring them prints or the latter must be sent to them.

There is no protest or quarrel over this fair method.

BUT certain buyers can betray the confidence distributors have had in them through the circulation of biased reports that have had a tendency to handicapping and, in many times, even preventing the distributor from selling his pictures. For example, we will cite a specific case:

A certain exchanger wired a New York

Victory!

Patience Wins

Salesmanship

Cheaters

Player Famine

Being Fair

On Organization

BY ROGER FERRI

distributor for a print of a particular picture the latter sought to sell the former. The distributor immediately despatched a print to the exchanger, who looked at the picture. He appeared satisfied with the picture, but dissatisfied with the price sought by the owner. As a result the deal fell through.

But the exchanger proceeded to inform others in his territory that he had seen the picture and that it was not "worth looking at."

Meanwhile the distributor sent a salesman to the exchange centre in an effort to dispose of the product to some other buyer. But in each case the salesman was told his product was not wanted because it was "being peddled."

THE hardship—the unfair hardship—imposed on the distributor because of the misrepresentations circulated by the disgruntled first buyer is obvious. Certainly, this behavior is uncalled for. It is unbusinesslike to begin with. And most assuredly it does not contribute to promoting a better feeling or understanding between distributor and exchanger.

When exhibitors resort to such methods exchangers are loud in their condemnation of such tactics. And, yet, some of them are the most persistent violators.

A good salesman sells his product on its merit; knocking never sold anything that was worth while.

Many a good picture has been shelved in many territories because some biased exchanger has resorted to unjustified "knocking" tactics.

It doesn't pay; it isn't fair—and it will gain nothing for anybody.

FROM the Coast comes some important information relative to the unparalleled prosperity being enjoyed by players. The era when a single star picture was "the goods" has seemingly passed. The public today is asking for quantity of quality players and we are happy to report that independent producers are doing their share in giving the public what it demands.

Next season will see a record-breaking

number of productions with "box office names."

But producing such pictures has in many cases almost doubled the amount set aside by producers for players' salaries. This, no doubt, will increase the market value of pictures, proportionately. But if the increased salary list has increased the number of independent quality pictures, no one will be the loser.

The public wants good pictures—and statistics for this season seem to bear out the statement that it pays for what it wants.

But "all-star casts" should furnish no excuse for extravagance and there has been altogether too much reckless spending in production. If picture values are increased, buyers and exhibitors alike will demand a higher quality of picture. And they are entitled to that.

A PRODUCTION with "all-star cast" made up of players who were in their prime five and six years ago, who have been brought back into the picture business because of dearth of stars, should not be placed on the same par with pictures with stars of today. And yet, we notice, certain producers already are skyrocketing their prices because their pictures embrace names of "has beens."

Th public wants names—not corpses. And bringing back forgotten players means nothing in the lives of theatregoers of the present generation.

Quality pictures means quality in every department.

Appended is a letter from Jesse J. Goldberg, President of the Independent Film Corporation, which may or may not interest you:

"My Dear Mr. Ferri:
"Your editorial in the issue of April 28th should be reprinted and sent to every State right producer, distributor, exchanger, salesman and every independent exhibitor, not alone in the United States, but throughout the entire world. It is the most complete statement anent the present and future of the independent production and distribution of pictures I have ever seen in print or heard uttered. You have managed to crowd into one page what would ordinarily take a small size volume to run over.
"In connection with your editorial might I here take the opportunity to make comment on the item which appeared in the same issue of your publication under the heading 'Independents May Meet,' wherein it is stated that the convention of independent producers and distributors may be held in Chicago May 19-26, during the same time the M. P. T. O. A. will hold their annual convention this year.

"You undoubtedly recall that under my instigation an association of independent producers and distributors was formed, known as Independent Producers & Distributors Association, which functioned in its early life to a high degree, but which for causes quite unknown to me, petered out. I feel that the independent producers and distributors must organize for their mutual protection, as well as for the protection of the independent theatre owners and State right exchangers. We have now arrived at the stage where business policy must be enforced if we are to perpetuate the present prosperous condition of the independent market. I feel that the Moving Picture World should take the lead in fostering this proposed convention and in solidifying the separate units that now make up the independent market.
"In conclusion allow me to congratulate you and the industry as well upon your very worthy editorial.

"Sincerely yours,

JESSE J. GOLDBERG,
"President, Independent Pictures Corp."

Independents Will Not Pay 5% Tax, Rules Treasury Dept.

By CLARENCE L. LINZ

WASHINGTON, D. C., April 25.—Transactions between producers and distributors involving the leasing of films will not be subject to the five per cent rental tax contained in the internal revenue law. A ruling to this effect has just been promulgated by the Treasury Department, as announced in a letter to the Washington Bureau of the Moving Picture World.

For about two years state rights distributors and producers have been opposing the proposal of the Government to compel the payment of the five per cent tax where the former leased a photoplay from the latter. They contended that the law did not contemplate any such action and that the imposition of this levy would result in double taxation.

The application of the tax to transactions involving the rental of films by the states rights men to exhibitors was not in controversy as the law is very plain on that subject.

This ruling will mean the saving of huge sums of money to the industry. The decision came as a result of a protest originally filed with the Treasury Department by Christie Films, Inc. The text of the letter addressed to the Moving Picture World at its Washington office is as follows:

Treasury Department, Washington
April 25, 1923.

"The Moving Picture World,
"Washington, D. C.

"Gentlemen:

"This office has had occasion to consider a ruling previously promulgated and the conclusion as to the taxability of films leased or licensed for distribution as distinguished from leased or licensed for exhibition is substantially as follows:

"The transaction between a producer and a distributor or dealer in territorial rights is primarily and essentially a lease for distribution and is not a lease for exhibition such as described in the first sentence of section 906 of the Revenue Act of 1918. There is no mention in the act of a lease for distribution and such a lease is consequently not taxable.

"A producing company, when it leases a film to a distributor to be in turn leased or licensed to exhibitors, even though the right to exhibit is included in the lease to the distributor, is not engaged in the business of leasing, or licensing films for exhibition, within the meaning of section 906, Revenue Act of 1918, but a lease has been made for distribution which is therefore not subject to the tax imposed by the first sentence of that section. A producer is, however, subject to such tax when he leases direct or through an agent to an exhibitor.

"A producer who exhibits his own film for profit, in a theatre owned or controlled by him, is liable to taxation as the owner of the film under that provision of section 906 which reads as follows:

"If a person owning such film exhibits it for profit he shall pay a tax equivalent to 5 per cent of the fair rental or license value of such film at the time and place where and for the period during which exhibited."

Any other person who may be designated as the owner of the film is liable to taxation under the above provision if he exhibits the film for profit.

"It is clear that Congress intended to obtain revenue through the imposition of a 5 per cent tax upon every transaction by which a film was actually exhibited for profit, either as the result of a lease to an exhibitor, or through exhibition by any one having an interest in the film who could be termed an owner. The conclusion is drawn, therefore, that a dealer in territorial rights, or a distributor who acquires a right to himself exhibit a film, as well as the broader right to lease or license others to exhibit it, is required to pay the 5 per cent tax was owner of the film whenever he exhibits it for profit.

"Therefore the conclusion is reached that the first sentence of section 906, Revenue Act of 1918, must be construed as intended to tax only a single transaction, namely the lease or license of a positive film to an exhibitor, whether made by a producer or other owner, a dealer in territorial rights, or a distributor; and where there is no such lease or license the tax is payable under the provisions of the second sentence of section 906, Revenue Act of 1918, by the owner of the film, or of any interest therein, who either himself or through an agent exhibits such film for profit.

"The published ruling of the office insofar as it is inconsistent with the above will be revoked.

"Respectfully,

"A. C. HOLDEN (Signed)

"Deputy Commissioner."

given a free trip to the picture exposition on the coast.

Two more sales were recorded this week on C. B. C. Film Sales Corporation's latest "Big Six" release, "Temptation." Fine Arts Pictures Corporation, of St. Louis, and the Progress Features Exchange, of San Francisco and Los Angeles, bought rights to that picture for their respective territories.

Moving Picture World, when it introduced the trade to its wonderful rotogravure section, had no idea that the popularity of the rotogravure idea would spread so rapidly. However, it has spread rapidly and virtually all the big companies are using it. This week C. B. C. Film Sales Corporation announced that it is getting out a four-page rotogravure insert for its latest picture, "Temptation."

John D. Tippet, well-known British film magnate, is in New York.

Arthur Rosson is the latest director to be signed by Warner Brothers for work on their pictures for next season.

Col. Fred Levy, of the Big Feature Rights Corporation, of Louisville, has announced that five companies will shortly make pictures in that city of beautiful Louisville girls. The one selected as the city's beauty will be

Nat Rothstein, publicity director for F. B. O. and Equity, left Saturday for the coast, where he will remain for only four days to confer with P. A. Powers. He will return to New York late next week.

Late News

Former Governor Carl E. Milliken, of Maine, president of Pine Tree Pictures Corporation, whose pictures are being distributed by Arrow Film Corporation, visited New York this week and held conferences with W. E. Shallenberger and W. Ray Johnston, of Arrow.

Col. Fred Levy, of the Big Feature Rights Corporation, of Louisville, has announced that five companies will shortly make pictures in that city of beautiful Louisville girls. The one selected as the city's beauty will be

Coast Independents Double Salaries

LOS ANGELES—(Special)—Never before in the history of the picture producing business here have players been receiving the big salaries they are getting here today. Independent producers, like others, are working overtime planning for next season, which, in their opinion, promises to be the greatest in the history of the industry. In many cases players with "names" have had their salaries doubled. Many of the players are working in two pictures at a time. Anybody with a name can get a position here.

"Bright Lights of Broadway" Production Well Under Way

The initial scenes of B. F. Zeidman's latest production, "Bright Lights of Broadway," were photographed last week, at the Glendale Studio, in Long Island. Doris Kenyon was the first to face the camera under the direction of Webster Campbell followed by Edmund Brees and Effie Shannon. The second day of the production brought Harrison Ford to the studio and then Lowell Sherman, who is starring in "Morphia" at the Eltinge Theatre under the management of A. H. Woods, the theatrical manager.

The interior of a church in a small town was the setting for these first scenes of this story by Gerald C. Duffy, the scenario of which was supervised by Edmund Goulding. Jack Brown is photographing. Care is being taken to make "Bright Lights of Broadway" one of the big specials of the independent market to be distributed by Irving Lesser for Principal Pictures Corp.

Warner-Balaban & Katz Tangle Settled

CHICAGO—(Special)—The tangle that developed between Warner Brothers and Second National of Illinois, a Balaban & Katz subsidiary which for a time threatened to bring about a final break between the two, has been settled and the latter firm will continue to handle Warner pictures this season. No provision, however, has been made for 1923-24. The understanding was reached following a visit to this city of Harry M. Warner. The trouble arose over the booking of "The Beautiful and Damned," into an out of the way neighborhood house as a first run engagement. Under the agreement whereby the case was settled outside of court, "The Little Church Around the Corner" and "Main Street" both will be shown at Balaban & Katz's beautiful theatre, the Chicago, here.

Shallenberger-Chadwick in Big \$325,000 N. Y. Exchange Deal

What constitutes one of the most important and biggest exchange deals negotiated in the independent market was closed this week and involves the interests of W. E. Shallenberger, president of Arrow Film Corporation and the New York Arrow Exchange, and I. E. Chadwick, president of the Merit Film Corporation. Under the terms of the deal the two exchange operating concerns will be consolidated into one company, probably to be known as the Merit-Arrow Film Exchanges. It is understood that a deal also is in process whereby the Merit-Arrow Exchanges will obtain a franchise for all Arrow releases in 1923-24.

While no specific amount involved in the deal has been mentioned, it is reported reliably that a total in cash slightly in excess of \$325,000 was paid in the consummation of the transaction. The deal became effective April 23.

It is understood that the present quarters of Arrow Exchange, Inc., at 729 Seventh avenue will be maintained as the feature department for the new organization and the present quarters of Merit at 10 West Forty-sixth street will be maintained as the short reel department. This deal gives Merit-Arrow one of the biggest releasing outfits in the country.

Under the terms of the contract just made, Merit-Arrow acquires all the older product of both Merit and Arrow, as well as a number of new releases just recently purchased by Arrow Exchanges, Inc., among them being the big special, "Lost in a Big City," made by the producers to make "Ten Nights," starring John Lowell, Baby Ivy Ward and Gene Thomas. It is understood that circuit booking on this picture was at about to be closed at the time the Merit-Arrow amalgamation.

Another big special secured by Merit-Arrow under the exchange deal is the James Oliver Curwood picture, "The Broken Violin," which recently had a pre-release showing at Peter Adams' United States Theatre in Paterson, N. J. It is said by many to be the finest picture ever distributed by the Merit-Arrow organization. The new picture acquired under the exchange is "Man and Wife," an Aram production, starring Gladys Hall, Maurice Costello, Norma Talmadge and Robert Elliott. The deal gives the new combination the New York rights on such older productions as "Ten Nights in a Barroom," "The Streets of New York," "Bright Life in Hollywood," the James Oliver Curwood Series and the Rex Hoxie Series; also the Arrow films.

At the same time of the announcement of the amalgamation, news was received from the offices of the Arrow Film Corporation of a contract just signed with the Merit Film Corporation, whereby Merit secures the rights for New York City and northern New Jersey on the Arrow productions, "The Broken Violin," starring Reed Howes, Dorothy Mackall, Zena Keefe and Henry Kelly; "The Little Red Schoolhouse," starring Martha Mansfield, E. Lincoln and Sheldon Lewis, produced by Martin J. Heyl; "The Ripper," an A. B. Maescher production, starring Stuart Holmes and Rosmary Dwyer; also the 1923-24 series of twelve Eddie Lyons Comedies and thirteen Mirthquake Comedies, produced by Eddie Lyons and starring Abby Dunn. This latter is also considered a record sale for the New York territory.

Mr. Shallenberger, in commenting on the amalgamation, said: "Arrow Film Corporation for a great many years has been doing business in New York City with the Merit Film Corporation, as well as distributing a great number of pictures through my own exchange, known as Arrow Exchanges, Inc., and it is a natural result that we should find it advisable that all of the Arrow product should be distributed through one exchange, especially in the New York City territory where the volume of business is so large and competition so keen. "Mr. Chadwick for some time has been negotiating with me for the exclusive New York franchise on Arrow

product that in placing the Arrow product through his exchange it will secure the widest and best distribution that could be effected in the territory. Needless to say, I am greatly pleased over the deal."

When asked as to the amount of the consideration to be paid in the transaction, Mr. Shallenberger was quoted as saying that he would prefer that any such information come from Mr. Chadwick.

Later, Mr. Chadwick, in an interview, said: "For some time I have been on the lookout for a uniform yearly output with which to further build up my Merit exchanges in New York, Albany and Buffalo. There was no question in my mind but what the product of the Arrow Film

Corporation, one of the leading independent national distributors, was the product needed to secure this result."

"A great deal of their product, however, in the past few years, has been distributed through a New York exchange known as Arrow Exchanges, Inc., controlled personally by Mr. Shallenberger, and it was my idea that the best way to tie up the exclusive rights for the Arrow product would be through the amalgamation of this concern with my own company, the Merit Film Corporation. I am glad to say that negotiations which have been conducted over a period of weeks with Mr. Shallenberger were successfully concluded on Wednesday last."

Elinor Glyn Praises "The World's a Stage"

(Special Correspondence to MOVING PICTURE WORLD)

LONDON, ENG.—Elinor Glyn, the internationally known authoress, recently saw her latest screen adapted story, "The World's a Stage," at a special showing at the British Exhibitors' Theatre and expressed great satisfaction over the manner in which the picture had been produced. This is the independent picture that Principal Pictures Corporation of America produced and released. Her satisfaction over the way the picture was made was given widespread publicity in British newspapers.

She commented as follows:

"Where else would one find luxuriously furnished drawing rooms opening straight onto the street and the black cook bustling in among the guests to state that dinner had been cooking long enough and it was time to be served? Unfortunately, the Britisher knows nothing of such things. His only idea of Hollywood comes from movie fan magazines, palatial palaces, etc. They have made a remarkable picture and I am indeed exceedingly proud to have my name mentioned in connection with the production."

Big Hunt Pictures for Independents?

SAN FRANCISCO, CAL.—(Special)—Lou Houtt, the former news cameraman, is back in this city with 30,000 feet of film showing wild animal and native life in Borneo, India, Ceylon and other countries that he visited. The picture is reported to be a spectacular one and a number of eastern distributors, who have heard of his arrival here and cognizant of the animal film craze now prevalent, have deluged Houtt with offers. The film is now being edited and cut and will be ready next week. Mr. Houtt is expected to come to New York shortly with a print of his picture.

"The Virginian" for House Peters?

LOS ANGELES.—(Special)—Reports prevalent here in production circles have it that the first vehicle for House Peters' new series of independent pictures, which, it is understood, Charles Baumann of New York will State right, will be "The Virginian." This report is persistent, but has not been confirmed. House Peters is now working on B. P. Finemen's latest picture.

Joe Lee Piloting Juanita Hansen

BOSTON, MASS.—(Special)—Joe Lee, the New York showman, is here managing Juanita Hansen, the movie star, who is making personal appearances at the Bowdoin Square Theatre here this week. Mr. Lee is routing Miss Hansen, who speaks on the drug evil. The series of articles on the drug traffic which she wrote for a newspaper syndicate have earned her much publicity and the business at the local house is surprisingly big. She gives special matinees for women.

Sign Henry Walthall for "Unknown Purple"

Henry B. Walthall was this week engaged for a leading role in "The Unknown Purple," which Carlos Productions, Inc., will make for the independent market. Production is going on under the direction of the author, Roland West. Others who will appear in the picture include Helen MacKellar and Richard Bennett.

Minter Exchange Celebrates Birthday

DETROIT.—(Special)—Five years ago this April saw the birth of a young and enterprising independent exchange that since has grown to be one of the leading State right exchanges in the country. Minter United Amusement Exchange is this month fittingly celebrating the addition of another milestone, for it is just five years since Jimmie Minter decided that there was an opening in the Michigan field for another independent exchange that was built on the solid foundation of "fair and square" dealings and worth-while pictures. The opening was very modest at that time and, in fact, Jimmie had only two pictures to start with, calling his company the Superior Film Co. But success met his efforts and he soon acquired the State Film Co., formerly operated by W. S. Butterfield, at the same time moving to larger quarters on the third floor of the Film Building and engaging some of the brightest salesmen in the industry.

Favorite Film Company has just announced that they have completed arrangements for second run on their big special, "I Am the Law," with Bert Williams.

The picture will play a May date at the LaSalle Gardens, which will be followed by third run at the Family for three days.

Bert Williams also bought "I Am the Law" for his Palace and Tuxedo theatres.

George Guise, manager of the Miles Theatre, Detroit, held the "Drug Traffic" over for an extra day last week in view of the great drawing card it had proven the previous seven days. This picture is released through the Standard and tells an interesting story of the traffic in narcotics.

Dad Whitman, of the Rex Film Co., Detroit, reports that following the one week engagement of "Wildness of Youth" at the Fox-Washington Theatre, Detroit, it has been booked to the Del-Tel, Lakewood, Dawn, Crystal, Stratford, Lincoln Square, Orpheum, Flint, and many other theatres.



Principals in big Arrow-Merit exchange consolidation deal. Left to right: W. E. Shallenberger, President of Arrow Film Corporation; I. E. Chadwick of Merit, and W. Ray Johnston, Vice-President, Arrow Film Corporation

Omaha Exchanges Start Big Drive

OMAHA, NEB.—(Special) During the off-season months independent exchangemen in this territory will devote their time to unearthing more play dates for their pictures. While conditions locally have improved markedly for independent exchanges, the fact remains that the progress has not been in accordance with that experienced in other territories. That there may be a new exchange established in this territory with New York capital back of it seems certain, too.

"Adventures of Tarzan" serial, featuring Elmo Lincoln, will be released by the Crescent Film Exchange about May 1. Al Kahn contracted for this serial sometime ago, has finally decided to release it this spring. This serial is from one of Edgar Rice Burroughs' famous stories.

Prints and advertising on the Crescent Film Exchange's big picture, "Notoriety," produced by Will Nigh, who also made "Why Girls Leave Home," has been ordered. One of the finest lines of advertising matter ever created for any picture has been made for "Notoriety" and there is no doubt but what this picture will be a clean up for everyone. "Bud" Barsky, manager of the Crescent Film Exchange, will soon start out to the key towns with a print for screening.

"The Crow's Nest," the second of the new series of Jack Hoxie productions was released on January first by the Fontenelle Film Co. According to report, this subject is even better than "Bare Wire," which has brought many enthusiastic comments from the exhibitors who have played it to date.

Dick Bradley, who so successfully handled "The Curse of Drink" in this territory, has been added to the sales force of the Vitagraph Co.

It has been learned that Liberty Films, Inc., are still expanding. We have been advised that they have just closed the following towns in the Colorado territory for "The Birth of a Nation" and other attractions: American Theatre, Denver, Colorado; Empress Theatre, Ft. Collins, Colorado; American Theatre, Casper, Wyoming; Ogden Theatre, Denver, Colorado; Rialto Theatre, Sterling, Colorado; Liberty Bell Theatre, Leadville, Colorado; Avalon Theatre, Grand Junction, Colorado; American Theatre, Longmont, Colorado. This is more proof that "The Birth of a Nation" is still cleaning up.

I. J. ("Bud") Barsky, announced yesterday that he would leave his interests in Omaha within the next week to assume his new duties as president and general manager of the newly organized Popular Pictures Corporation, of New York, with headquarters in that city.

The new company will produce comedies with well-known stars and have the studios on the West Coast. The first star to sign with Popular

Pictures Corporation is Jimmie Aubrey, who for the past five years has been one of Vitagraph's star comedians.

Leo Blank, former First National salesman in the Omaha and Des Moines exchanges, has been placed in charge of the Warner Brothers screen classics and Al Lichtman productions for the Omaha exchange. Mr. Blank is well-known in this territory and his many friends will be pleased to learn that he is again back in their midst. Leo will cover all of the state of Nebraska and a portion of the Iowa territory.

Barney B. Kean and H. Novitsky, who have been making the Denver territory for Liberty Films, Inc., on "The Birth of a Nation," and other attractions, have just returned from an extended trip. They report business conditions as being very good in the Colorado and New Mexico territory. To prove it, they returned with quite a few contracts.

Editing Film

John Emerson and Anita Loos are now at work editing "The Good Bad Man," the second of the famous pictures of famous stars to be released by Harry Aitken and Oscar Price. This picture, generally acknowledged to be the best Western that Douglas Fairbanks ever made, will be re-released following "The Americano."

Start Production on Three Pictures

LOS ANGELES.—(Special)—Production will soon be started at the Warner Brothers' studios on three pictures. They are "Broadway After Dark," "Lucretia Lombard" and "The Gold Diggers." Irene Rich will be starred in "Lucretia Lombard," while Hope Hampton will appear in "The Gold Diggers," for which Grant Carpenter has written the continuity and which Harry Beaumont, producer of "Brass," will direct.

Graf Buys "The Grain of Dust"

To Graf Productions, Inc., of San Francisco, goes the film rights to David Graham Phillips' novel, "The Grain of Dust." Col. William E. Brady, editor of Metro's scenario department, and Edgar Selden, who represented the Graf firm, closed the deal.

Morris Kohn and Goetz Reported to Buy Warner 'Change

A persistent and undenied report in New York City film circles this week had it that Morris Kohn, formerly President of Realart Picture Corporation, and Charles Goetz, manager of Warner Brothers' New York exchange, had taken over the Warner interests in the exchange. The deal, which it is reported was closed this week, also takes the Buffalo exchange maintained by Warner and which Mr. Goetz supervised. Warner's Exchange is now handling Warner pictures in New York City and the Empire State. They will continue handling the Warner pictures in 1923-24. Charles Goetz, it is understood, will remain in charge.

Princess Pictures Exchange of New York has taken over "No Women Hate," "A Perilous Game," six two-reel comedies and 26 short subjects for distribution in the Metropolitan zone. Charles H. Rosenfeld and John A. Conlan are operating the exchange.

Sam Zierler of Commonwealth Pictures Corporation has bought "Whispering Re-Marry," from Associate Photoplays for the New York district.

Fox's City Theatre in the downtown section of New York has booked "The Drug Menace" from Nathan Hirsh of Aywon Film Exchange.

Capital Film Exchange has acquired the metropolitan distribution rights to Ethel M. Dell's story, "The Lamp in the Desert." George H. Davis produced the picture.

"Main Street," the last Warner Brothers' 1922-23 Classic Screen release, will not play the Strand Theatre. Instead it will go into either the Rialto or Capitol theatres, according to reports in film row.

Weiss Brothers' Artclass Pictures Corporation moves next week into new and larger quarters in the Loeb Building, wherein they are now located.

Ascher-Grand Form New Firm

BOSTON.—(Special)—Sam Grand of Federated Film Exchange and Harry Ascher of American Feature Film Corporation of this city will go into the producing field, as was reported exclusively in this publication about six weeks ago. They have incorporated here the Monty Banks Productions, Inc., and the Sid Smith Productions, Inc., for the purpose of making two-reel comedies with Monty Banks and Sid Smith starred. The two returned from the Coast about four weeks ago, following the closing of several deals there with the comedians.

OMAHA, NEB.—(Special)—I. J. Barsky of this city has left Omaha to go to New York, where he will head the Popular Pictures Corporation, recently formed in that metropolis, for the purpose of making a series of two-reel comedies starring Jimmie Aubrey. Leon Lee will supervise production of these comedies which will be made on the Coast. The comedies will be state righted.

RUFFALO, N. Y.—The Buffalo Motion Picture Corporation, formed in this city with local capital interested, has been adjudged bankrupt and James W. Parsons has been appointed referee. A meeting of creditors is slated for next Monday night in this city.

AUSTIN, TEX.—(Special)—William G. Underwood, together with several associates, has formed what will be known as the Specialty Film Company of Texas. The concern will deal in the territorial distribution of pictures. It has been capitalized at \$2,500. H. T. Peltch and Fred Hansen are financially interested in the project.

ALBANY, N. Y.—(Special)—The G. Pictures Corporation has been incorporated here and will do business in the borough of Manhattan. The capital is fixed at \$5,000, with the following named as stockholders: J. Michelman, J. Oppenheim and I. Tully.

Moving Picture WORLD

MAY 5, 1923

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"THE HERO"

"POOR MEN'S WIVES"

"ARE YOU A FAILURE?"

"THE GIRL WHO CAME BACK"

"DAUGHTERS OF THE RICH"

Celebrated Players Film Corporation

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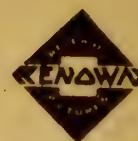
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"The Little Red School House"

"Man and Wife"

"The Streets of New York"

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Featuring

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Norma Shearer

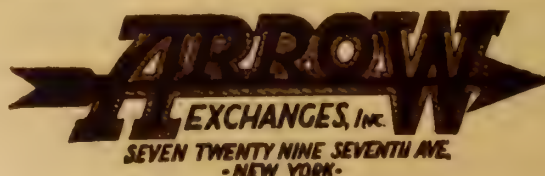
"NONE SO BLIND"

Starring DORE DAVIDSON

(*Father of Humoresque*)

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"A SPLENDID LIE" - "CHAIN LIGHTNING"

"THE HIDDEN LIGHT" - "THE INNOCENT CHEAT"

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Twelve Eddie Lyons Comedies. Four Roy Stewarts.

Six Jack Hoxies. Six William Fairbanks.

Four Neva Gerbers.

"Just a Song at Twilight"

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"Rags to Riches" "I Am the Law"

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Now offering for Illinois and Indiana the
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by James Oliver Curwood, starring Irving Cummings,
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"THE UNCONQUERED WOMAN"

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CHEATING WIVES

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An Independent Production

*Every Now and Then a Picture
Breaks Box-Office Records*

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Central Europeans Now Buying American Films

That film distributors in Central Europe are now in the market for American made productions was disclosed this week in the form of a statement that emanated from David Mountan, manager of the foreign department of Arrow Film Corporation. The deal is a significant and important one and interests the industry in general, in that it has been the first deal of its kind closed in many years. This territory has been absolutely closed to American films since the war, stated Mr. Mountan.

The deal whereby the above fact was disclosed was closed by Mr. Mountan for Arrow Film Corporation with Hugo Hendecker of Vienna, Austria, for the Austria-Hungary, Czecho-Slovakia, Roumania and Poland territories, for rights in those countries to practically the entire Arrow output. This deal puts the Arrow product in the hands of one of the oldest and ablest film men in Europe and gives Mr. Hendecker the exclusive rights to 75 per cent. of the Arrow pictures, including eight specials, "Jacqueline or Blazing Barriers," "The Broken Violin," "None So Blind," "The Rip Tide," "The Little Red Schoolhouse," "Lost in a Big City," "Man and Wife" and "The Streets of New York."

Under the deal Mr. Hendecker also has 13 Jack Hoxies, two Rubye Deemer pictures, four Neva Gerbers, six William Fairbanks, three Bessie Byles, "Ten Nights in a Barroom," "Night Life in Hollywood," a series of comedies, including the Broadway comedies, Mirthquake Comedies and Pees Comedies, and other series of one and two-reelers.

April has been an unusually busy month for Arrow Film Corporation, for this week Foreign Manager Mountan also closed for Argentina, Uruguay, Paraguay, Chile, Bolivia, Peru and Ecuador, for "The Little Red Schoolhouse," "Man and Wife," "High Speed Lee," "The Broken Violin," "The Rip Tide," "Jacqueline," "Lost in a Big City" and "None So Blind."

Truett Film Corporation this week closed several sales deals. "Women in Mary" was contracted for this week by Mr. Nelson, of London, for the United Kingdom, Belgium and Czecho-Slovakia. Several other foreign deals are under way, according to the Truett announcement.

Equity Pictures Corporation also ventured in foreign deals this week. Pictures involved include "What a Man Knows," "The Worldly Madonna," and Clara Kimball Young leases, for Cuba, to the Cuban Film company of Havana, and for Brazil to the Chipman Limited.

The British film trade has suffered another setback. The Irish Free state, according to a report from abroad, is imposing an exceptionally heavy duty on all films coming in from England, viz: one penny per foot on positive prints and fivepence on negative. On this basis a five-reeler would cost £50.

The Stolls are seemingly the only producers in England who are producing extensively for next season, though plans now under way indicate great activity during the summer months. This is due to the general decrease in taxation.

"The Devil's Acre," a German-made production, is in this country, having recently been brought here. Several independents are seeking the film.

"The Death Cheat," the Italian film featuring Albertini, the Italian stunt man, is now booking in England and doing well, according to reports from there.

Nathan Hirsh is booking his Marjorie picture, "The Man Unconquered," direct to Italian picture theatres throughout the country.

Harry Kreiburg said he was going to Europe this week. He says he will be gone about eight weeks.

"It Happened in Paris," starring the late Sarah Bernhardt, is now

being extensively exploited in Europe.

New Zealand film interests have succeeded in having a ban placed on all German-made productions.

Turkish and Hindu capitalists are reported prepared to finance a new company to produce pictures in Germany. This report comes from Berlin.

Reports from Sidney, Australia, have it that several producing units are now being formed in that country to start operations next summer.

Price-Aitken Close Ohio

Oscar Price and Harry Aitken have sold Keystone Comedies for Ohio to F. L. Greenwald of Greenwald-Griffith Exchange of Cleveland. The closing of this contract brings the percentage of territory sold on the Keystones up to seventy.

Harry T. Nolan, the independent distributor of Denver, left this week for his home, after attending the First National confab in Atlantic City and holding several conferences with Al Lichtman, whose Preferred Pictures he releases in his territory.

E. Costil of the French Gaumont Company, Paris, is stopping at the Astor Hotel, New York City. He is here to close several deals for his company.

M. L. Finkelstein and I. H. Ruben, owners of the F. & R. Exchange in Minneapolis, returned to their homes following a week's stay in New York and Atlantic City.

The Quality Film Company, of St. Louis, is planning to make a new news weekly to be distributed through independent exchanges, entitled "Things You Ought to Know."

Wallace Worsley, who has made several pictures for Warner Brothers, plans on taking a company of players to Europe next Fall.

Albert James, business manager of the Jacques Tyrol Productions, Inc., has been elected vice president of that company.

Jesse J. Goldberg, of Independent Film Corporation, in a letter to this department this week, urged a new organization of independent distributors.

News of the combination of the Arrow and Merit exchange interests in New York caused quite some interest in independent circles in the metropolis.

Reed Howes, star of Arrow's "The

Broken Violin," has three more pictures to make for that firm, according to information unearthed this week.

George Gould, formerly of Motion Picture News, is now publicity director for the Fisher Productions, Inc., of Los Angeles.

A telegraphic report from the coast this week conveyed information to the effect that Francis Ford and Peggy O'Day had completed their latest serial, "The Fighting Skipper," which Arrow will State right.

First National Exchanges will not handle outside product next season, according to a report circulated this week. At the First National office no information substantiating the report was given out.

The Silver Bow Amusement Company, of Butte, Mont., have booked the entire output of Al Rosenberg's De Luxe Feature Exchange, of Seattle. These include the Lichtman, C. C. Burr and Principal Pictures Corporation output.

William K. Jenkins, of the Enterprise Distributing Corporation of the Southwest, on his return from the coast last week, issued a statement in Kansas City wherein he expresses himself as highly pleased with production plans of independents operating on the coast. He made a tour of the independent studios while in Southern California.

Denver Business Worst Than Ever

DENVER, COL.—(Special)—Local independent exchanges are far from pleased with the local situation. Very few exchanges report any profits this season. One or two are unusually satisfied, but a majority of them complain that conditions are far from what they should be. The heavy winter worked havoc with transportation and prints filling two-day engagements were kept on the road for weeks.

The winter put a crimp into what promised to be the biggest season in the history of the business. Transportation facilities were crippled and resulted in the loss of thousands of dollars in bookings to exchangemen as well as exhibitors who were unable to carry out advertised shows.

Unless business increases to a remarkably high mark local exchangemen will want little stuff for the first half of the 1923-24 season. Some of the exchanges in view of the breaks experienced this past winter are seeking to reduce the valuation placed on this territory.

The advisability of establishing branch exchanges in other cities in the territory has been considered, but found to be impracticable and has been definitely abandoned.

Many exchanges that purchased big product for this season have wisely held up its release until the first part of the 1923-24 season.

The promulgation of some sort of an agreement between exhibitors and exchangemen in this territory is underway. Such an arrangement, whereby pictures play on a route basis, it is pointed out, would overcome many of the obstacles encountered this winter in the way of transportation of films.

Arthur Rosson Directing Johnny Hines

LOS ANGELES—(Special)—Arthur Rosson, who was signed by Warner Brothers last week, has been assigned to direct Johnny Hines in "Little Johnny Jones." Charles Hines, brother of the star, is assisting Mr. Rosson. Charles E. Gilsen, Hines' cameraman, is also on the job. The engagement of Hines was made possible through an arrangement made with Charles C. Burr. Hines was signed by Warner after Harry M. Warner had viewed his latest Burr feature, "Luck."

Philly Y. M. C. A. Endorses Bible Story Picture

PHILADELPHIA—(Special)—The Young Men's Christian Association of this city through its officials endorsed Weiss Brothers' Clarion production, "After Six Days," based on the Old Testament. The picture is being distributed in this territory by David Starkman, who recently opened an exchange in Philadelphia.

Ben Amsterdam of Masterpiece Film Attractions, Inc., exchange of this city has been exploiting Al Lichtman Preferred Pictures extensively in this territory. He engaged three pretty blond girls attired in beautiful white moire costumes with gold. These "gals" visited the theatres, exploiting "Poor Men's Wives."

Gene Marcus of the Twentieth Century Film Company has started his exploitation drive on Burton King's "The Empty Cradle," starring Mary Alden and Harry Morey.

Lou Burman of Independent Film Corporation has closed a deal with the Stanley Circuit here whereby Warner Brothers' "Brass" will open at the Stanley Theatre on Monday, April 30.

Madeline Lynch, daughter of Bon Lynch, manager of the Metro independent exchange here, is confined to the Children's Hospital here with pneumonia.

Local independent exchangemen will travel to Chicago en masse with the Philadelphia and vicinity delegation of exhibitors who will attend the annual convention of the Motion Picture Theatre Owners of America in the Western metropolis, May 19-26.

Theatre Situation Perplexes Westerns

LOS ANGELES—(Special)—Just what the status of independent productions in this territory will be remains to be seen, for there is nothing here now to indicate what the breaks will be next season. Local exchangemen are not any too enthusiastic, however, in view of reports that are being circulated in film circles. In the first place, reports have it that the syndicatists plan on tightening the screws in the theatre situation which is discouraging independent activity here.

There are reports that a number of circuits operating in Los Angeles plan taking over several of the independent houses which are buying independently released pictures. If this materializes independents locally will be literally up against it, for the syndicate buyers will be able to set their own prices, which even now are such that exchangemen cannot make a substantial profit on their investment.

"Main Street," the latest Warner Brothers' production, was slated to be opened at the Mission Theatre, here, tonight (Tuesday, April 24). This is the latest of the Warner 1923-24 Screen Classics and Mack Sennett contracted for this special long before production was actually started on it.

Several Eastern independent distributors are planning to show their pictures in legitimate houses which will close their regular season this week. The owners are open to propositions.

Local exchangemen are far from active in the buying market. The feeling prevails here that outstanding obligations undertaken last season and over-buying constitute the real reasons behind the lull.

Warner Brothers Lining Up Franchise Holders for 1923-24

Negotiations for the distribution of the entire series of Warner Brothers eighteen classics of the screen to be produced during the coming season are in the process of consummation with a number of the leading exchanges throughout the country, according to announcement by Harry M. Warner.

While Mr. Warner was reluctant to consummate any deal for the series at the present time, due to the fact that all plans for the future are now being worked out in detail, the first franchise for the eighteen pictures was closed recently with W. D. Shapiro, Franklin Film Company, Boston. The exact figures involved in the transaction were not made known, but it is said that the deal runs into six figures.

Mr. Shapiro declared that exhibitors in the New England territory have been clamoring for contracts on the new Warner product. As a result of this demand and the enthusiasm that is being manifested in the series by other exchanges, Mr. Shapiro was so insistent and eager to be the first exchange to contract for the classics that the Warner Brothers closed the deal.

The Franklin Film Company has already begun preparations on a big scale for the expansion of their exchange space in Boston and have made arrangements for a large display electric sign in front of their premises. They also plan to open up a branch office in New Haven, Conn., in order to fully cooperate with exhibitors in the New England territory.

Toward this end a special exploitation department is being started. This department will be placed in charge of Warner classics, the biggest exploitation ever accorded a series of productions in the New England States. The Franklin Film Company is strictly a 100 per cent Warner exchange, handling no other productions whatsoever.

Several other deals are being closed by Mr. Warner, and announcement of these will be made within the very near future.

Harry Charnas, of Cleveland, Standard Film and Al Lichtman Exchanges, there, was a New York visitor this week. Other exchange-men who came to New York this week were David Segal, Tony Lucchese and Gene Marcus, of Philadelphia, and Harry Segal, of Boston.

Tom Davies, one of the leading exhibitors and independent exchange-man in London, visited New York this week. He was the guest of David Mountain, foreign manager of Arrow Film Corporation, and made a number of important purchases from Arrow that will be announced next week. He also purchased "Temptation" from C. B. C. Film Sales Corporation.

Many exchange-men affiliated with First National and who have been handling independent pictures were in New York this week, remaining over a few days following their confab in Atlantic City last week.

W. E. Shallenberger, president of Arrow Film Corporation, returned from a visit to Boston on Monday and later in the week was slated to make a flying trip to Chicago. He will also visit Cleveland on his way back to New York.

Harry M. Warner, president of Warner Brothers, will go to the coast Saturday. He will remain there several weeks. Following his return to New York next month he will leave for Europe. He will be accompanied by Gus Schlesinger, foreign manager of Warner Brothers. On his Western trip Mr. Warner will be accompanied as far as Chicago by Sam Morris.

Matt Taylor, formerly with Equity Pictures Corporation and later with F. B. O., is now handling trade paper publicity for First National.

T. B. Harms Company has published a new fox trot number, entitled "Luck," based on the Johnny Hines picture, according to a statement from the C. C. Burr office.

Wednesday, April 18, was an off day among independents in New York for about 40 per cent. of them

journeyed up to the new Yankee Stadium to attend the opening game in the American League. They were included in the record-breaking crowd of 74,000 who were on hand and saw "Babe" Ruth make his first home run.

Entries for the Film Daily golf contest are not coming in fast enough to suit Joe Dannenberg. However, it is a trifle early, although Danny is expected and hoping and praying for a record turn out.

The Principal picture, "Temporary Marriage," starring Myrtle Steadman and other well-known players, was shown to reviewers of the trade press on Wednesday morning.

Elaine Hammerstein arrived in New York this week with a print of "Broadway Gold," her first independent release which will be handled by Truett Pictures Corporation.

Frank Dazey has been appointed scenario editor at the Warner Brothers studios on the coast. He is now going over the final revision of the continuity of the David Belasco play, "The Gold Diggers," by Grant Carpenter.

Nigh's Special Cut and Is Now Ready

After four weeks of continual editing of Will Nigh's second special production for L. Lawrence Weber and Bobby North, the much heralded feature has at last been cut down to exhibition length. The original footage was 90,000 feet. In its present form, excluding the sub-titles which

Will Nigh himself is writing, the picture is in seven reels. As it now stands the feature is an endless succession of big moments. All trimmings have been cut out and from the flash of the first foot of film the action hits a fast pace that it maintains with increasing speed to the very end.

C. B. C. Sells "Mary of the Movies" to F. B. O.

"Mary of the Movies," the new production that C. B. C. Film Sales Corporation has been advertising extensively in trade papers, has been turned over to Film Booking Offices, according to announcement made this week. It is said that some forty well-known stars are introduced in the picture which concerns the adventures of a girl who arrives in Hollywood with \$27.72 in cash.

Elaine Hammerstein Arrives with Picture

Elaine Hammerstein, recently acquired to star in a series of Truett pictures to be released in the independent market, arrived in New York this week from the Coast with a print of her first Truett feature, "Broadway Gold." This picture will be released through franchise holders who will be shortly given a special showing. Edward Dillon produced the feature.

Fisher Signs Anna Q. Nilsson

LOS ANGELES.—(Special)—Fisher Productions, Inc., this week announced that it had engaged an all-star cast of fourteen players to appear with Virginia Lee Corbin in "Youth Triumphant." Anna Q. Nilsson has been signed. Victor B. Fisher will supervise the production.

Current Independent Film Engagements

Paterson, N. J.—Regent Theatre (straight pictures), Warner Brothers' "Brass."

Boston, Mass.—Koen's Union Square (straight pictures), Warner Brothers' "Brass," and C. C. Burr's "Luck" with Johnny Hines; Boston Theatre (pictures and Keith vaudeville), Lichtman's "Are You a Failure?"; Gordon's Cambridge (pictures and Keith family vaudeville), "Brass."

Rochester, N. Y.—Rialto Theatre (straight pictures), Irving Cummings' "The Drug Traffic."

Washington, D. C.—Crandall's Central (straight pictures), Principal Pictures Corporation's "Environment."

Newark, N. J.—Loew's State (pictures and Loew vaudeville), Al Lichtman's "Are You a Failure?"

Providence, R. I.—Emery's Rialto Theatre (straight pictures), Al Lichtman's "Are You a Failure?"; Modern Theatre (straight pictures), Principal Pictures Corporation's "Environment."

Toledo, O.—Alhambra Theatre (straight pictures), C. B. C. Film Sales Corporation's "Only a Shop Girl."

Chicago, Ill.—Chicago Theatre (straight pictures, de luxe presentations),

Coast News

B. P. Fineman has announced the signing of House Peters, sterling dramatic actor, for the leading part in "Don't Marry for Money," the production which will mark Mr. Fineman's return to West Coast activities after an absence in the East of a year.

E. de B. Newman and Robert Thornbury, of the Courtland Productions, are filming "The Man from Ten Strike," a Guy Bates Post special, on the Thomas H. Ince lot. The story was written by James Oliver Curwood. Fred Myton arranged the scenario.

Brownie, the former Century Comedy wonder dog, is now a freelance actor. He got his release from Century March 28, and two days later went to work with Fred Hippar, taking eleven of his pals along with him. Here Brownie interrupts: "Oh, Boy! Am sure having fun!"

Clarence Brown, for years assistant to Maurice Tourneur, and who won his spurs as director of "The Great Redeemer," "The Light in the Dark," and other big pictures, has been signed by B. P. Fineman to direct "Don't Marry for Money," the picture which marks this producer's resumption of West Coast activity after a year's absence in the East.

Marie Prevost is reported to have said that she will never again don a bathing suit for a motion picture. The post mortem with her famous garment took place recently at the Warner Brothers studios in Los Angeles following the completion of "Brass," when the star, with shovel in hand, dug a grave and buried her once priceless treasure.

Stuart Holmes probably is the busiest man in Hollywood these days. During the daylight hours he carries one of the featured roles in "Daughters of the Rich," a Gansner production being filmed at the Schulberg studios. At night, the Universal Company is employing his talents.

Gordon Maloney, formerly of the Knickerbocker Stock Company of Chicago, yesterday, through the excellent work of the Motion Picture Players' Association, has signed to a long-term contract as leading man by the Jack Laughlin productions.

Monte Blue, Warner Brothers star, who just lately appeared as Doctor Kennicott in "Main Street," went up North last week to visit the various film exchanges and put a little personal note into the business.

Arthur Trimble has finished his second two-reel comedy under the direction of Jack Dawn, who also wrote the stories.

After being confined to the Culver City Hospital for eight weeks, Harry Burns is at his home again and almost entirely recovered from his serious illness.

Ernest Butterworth, Sr., actor and author, has again taken up the pen and joined forces with the Harry Edmondson unit.

Eva Novak's series of articles now published in book form will be off the press in a few days. The title is "Beauty Hints for the Blonde."

Arthur Stuart Hull is finishing his role in the new Clara Kimball Young production, tentatively titled "La Rubia."

B. B. Productions, Inc., announced this week that the title of the fourth Betty Blythe picture has been changed from "The Girl Who Got Everything" to "Why Men Marry."

Most of the Boston independent exchange-men will go to Pawtucket, R. I. Monday evening, April 30, to attend the official opening of the Le Roy Theatre in that city.

The announcement of Al Lichtman Corporation that next season it will release 17 preferred pictures to be produced by Benjamin P. Schulberg, Tom Forman and Victor Schertzinger, was received with enthusiasm among Al Lichtman franchise-holders.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

ONE MILLION IN JEWELS. (6,265 feet). Star cast. Good, but poor ending. You don't make a mistake booking American Releasing pictures. Good advertising slants. Good attendance. Town of 3,200. Admission, 10-20-30. H. W. Peary, Ogden Theatre, Ogden, Utah.

SISTERS. (6,785 feet). All star cast. A very good picture that gave satisfaction here. Recommended as a clean, pretty romance. (This is Mr. Collins' first report published showing how he suggests incorporating the moral tone of a picture). Pleased practically all. Advertising slants; cast is good; novel fairly popular. Had fair attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

QUEEN OF MOULIN ROUGE. (6,704 feet). Star cast. A very good picture; well acted, good photography, cabaret scene gorgeous. Many favorable comments. Advertised with six, three, one, slide, photos, lobby. Fair attendance. Draw all classes in big city. Admission, ten cents always. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUEEN OF MOULIN ROUGE. (6,704 feet). Star cast. Ran this Easter and proved satisfactory. Personally I would not recommend it as a small town picture and think it would go well in larger places. Had fair attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

Associated Exhibitors

DUSK TO DAWN. (5,200 feet). Star, Florence Vidor. Nice Sunday picture. With proper music should pull a crowd. Advertised with billboards and newspapers. Had average attendance. Draw working class in town of 1,500. Admission, 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. The picture is a "knockout." Harold Lloyd at his best. One of the best pictures Lloyd has ever played in but the picture is too high priced for a small town. Used sixes, threes, ones, photos, slide. Draw small town class. Fair attendance. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

WHAT WOMEN WILL DO. (5,881 feet). Star cast includes Anna Q. Nilsson. Just program picture. We call it just fair. Used posters, photos, slides. Had poor attendance. Draw from workers and small merchants in city of 30,000. Admission, 10-17. Walter Babitz, Grant Theatre, Cicero, Texas.

WHEN THE DEVIL DRIVES. (4,687 feet). Star, Leah Baird. This picture, sold as a program picture, should be a special. Very good star and good supporting cast. Used six, three, one, slide, lobby. Attendance very good. Draw all classes in big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

F. B. O.

IN THE NAME OF THE LAW. (6,126 feet). Star cast. One of the best ever shown in our theatre. Extra advertising on ones, three and six, brought a crowded

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

house. Many good comments; but paid too much for this size town. Very good attendance. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. This picture has a trailer that gets the people in the house; but did not please over forty per cent. of the attendance. Advertised extra, fire department tie-up, etc. Attendance above good average. Draw mixed and transient class in town of 1,500. Admission, 10-25. William H. Mayhew, Broadway Theatre, Cisco Texas.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Exceptional box office attraction. Usual advertising gave capacity attendance. Town of 9,237. Admission, twenty-five cents. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

First National

ALL FOR A WOMAN. (5,873 feet). Featured cast. Simply good for nothing. For me, seven reels of foreign "junk." Cancel this one, if possible. Advertised as usual. Fair attendance. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

BROKEN DOLL. (4,594 feet). Star, Monte Blue. Very slow; my people did not like it at all. They forgot to put the thrills in this one. Usual advertising. Played on Saturday to fair attendance. Draw miners and railroaders in town of 1,100. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

COURAGE. (6 reels). Featured cast. Only fair program picture. Did not please. Poor attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CROSSROADS OF NEW YORK (6,292 feet). In my opinion, this picture will please. Six reels of interest and thrills. Comedy drama; all will like it. Usual advertising. Had bad night on account of rain. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

DANGEROUS AGE. (7,200 feet). Star, Lewis Stone. A wonderful picture; it seems to be just the sort of thing the public wants. My patrons boosted it, not only to me, but to their friends. Did four big days in neighborhood house. "The Dangerous Age" is a good bet for any kind of an audience. Geo. A. Russell, Granada Theatre, Los Angeles, California.

GOLDEN SNARE. Star, Lewis Stone. Very good picture. Usual advertising gave fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Entertainment, plus. I'm strong for Thos. Ince's line of pictures. They get to your clientele and make friends. A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

INFIDEL. (5,377 feet). Star, Katherine MacDonald. They said it reminded them of a serial. Fair attendance. Draw family and transient trade in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. Excellent picture that received many favorable comments. It will please a hundred per cent. and back up any advertising you may do. Good attendance. Draw every class in town of 5,000. Admission, 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

LORNA DOONE. (6,083 feet). Star cast. A classic. Not made for our theatre. Only fair in drawing power. One day would have been enough for us to run it. Our audience likes modern stories. In seven reels. Draw neighborhood class in big city. Admission, 10-22. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

MAN-WOMAN-MARRIAGE. (9 reels). Star, Dorothy Phillips. An old special but well worth playing if the film is in good shape. Pleased ninety per cent or better, and the crowd didn't kick over advanced prices. Used sixes, ones, slide. Fair attendance. Draw general type in town of about 1,000. Admission, 10-20 to 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

MY BOY. (4,967 feet). Star, Jackie Coogan. Did a splendid business at thirty-five cents admission and pleased ninety per cent. Will draw well anywhere. L. M. Zug, Rialto Theatre, Jerome, Idaho.

OLD SWIMMIN' HOLE. (5 reels). Star, Charles Ray. Dragging picture; the poorest Charles Ray picture. If an exhibitor is looking for a real "lemon," I'd say get this one. Patrons left the theatre before screening was over. Regular advertising gave fair attendance. Draw mixed class. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

ONE CLEAR CALL. (7,450 feet). Star cast. Played this as our monthly special, at special prices, and didn't have a kick. Pulled good crowds two nights. The cast, especially Sills, Walthall, Windsor and Rich, all do good work. As a drama this is hard to beat, for it respects the intelligence of all classes. Usual advertising gave very good attendance. Draw rural class and village of 300. Regular admission, 20-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

PILGRIM. (4,000 feet). Star, Charles Chaplin. As a double feature played this with "A Question of Honor" at advanced prices and broke our house record. "The Pilgrim" is a scream and did not seem to offend the "church" people here. Draw rural and local people, village of 300. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

PILGRIM. (4,000 feet). Star, Charles Chaplin. Funny in a way that only Charlie Chaplin comedies can be funny and in this one Chaplin is seen at his very best. He is the screen's comedy favorite and in this he continues to be as pleasing and as funny;

even better than any of his previous productions. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PILGRIM. (4,000 feet). Star, Charles Chaplin. Did a good business on this at thirty-five cents admission. Pleased the majority but, personally, I think some of the comedy stunts should have been omitted. L. M. Zug, Rialto Theatre, Jerome, Idaho.

QUESTION OF HONOR. (6,065 feet). Star, Anita Stewart. On account of construction of Gilboa Dam and eighteen-mile tunnel nearby, appealed strongly to our trade. Is good for any theatre. Draw rural and from village of 300. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

QUESTION OF HONOR. (6,065 feet). Star, Anita Stewart. Miss Stewart very popular here and they seem to like her in any kind of production. This one seemed to please. Used ones, threes, sixes, photos, slide. Good attendance. Draw neighborhood type in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

R. S. V. P. Star, Charles Ray. Seemed to please. Fair attendance. Town of 500. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Very good picture. Everybody here likes Barthelmess. Used windows, sixes, threes, ones, lobby and heralds. Good attendance. Draw all classes in town of about 600. Admission, 10 to 30. R. P. Cecil, Dixie Theatre (250 seats), Wyonona, Oklahoma.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Not as good as "Tol'able David." A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. A very fine picture; nothing but comments on it. Used posters, handbills, slide, newspaper. Very good attendance. Town of 1,200. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Very good picture; but rather too high for this small town. Ordinary advertising gave fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TROUBLE. Star, Jackie Coogan. Very good. Usual advertising gave big attendance. Draw high class in city of 28,000. Admission, twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. Were somewhat surprised to find Katherine in this nature of picture; but she sure did justice to it. Personally, we think that if she would be given more of this type of plays her popularity would last longer. She has been making too many of the surly, dry society pictures. Fair advertising angles. Attendance fair. Draw better class in town of 7,200. Admission, 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

ARABIA (TOM MIX IN ARABIA). (4,418 feet). Has plenty of action and Tom gets from his horse to a bucking auto; but too many Sheikh pictures being exploited of recent days, robs the picture of the pleasing effect that it would otherwise produce. But seventy-five per cent. of the patrons will like the picture just the same. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

BELLS OF SAN JUAN. (4,581 feet). Star, Charles "Buck" Jones. Pleased every-

Between Ourselves

*A get-together place where
we can talk things over*

What Mr. E. W. Collins said last week certainly gives us something to work on for improving the usefulness of reports—and the eventual quality betterment of pictures.

Every separate unit of the M. P. T. O.'s great organization will agree with the Arkansas folks and so will all exhibitors who may not yet be members of the organization.

The clean picture doesn't have to be a weak story. But the weak story that isn't clean—good night! You know what it will do to your box office.

Tell the other exhibitors about the moral tone of your show in the reports you send. Then the thousands of exhibitors who abide by your judgment will know whether they can face the audience and grin at the "reformer" or hide from both.

VAN

one. One of the pictures with this star in that is a little bit different from the usual. Good attendance. Draw mixed class in town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BELLS OF SAN JUAN. (4,581 feet). Star, Charles "Buck" Jones. Very good picture of its kind, but it seems that the people do not care for such pictures here. Jones very good, but does not take here. Used twenty-four, six, three, one, 11x14. Fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BOSS OF CAMP FOUR. (4,235 feet). Star, Charles "Buck" Jones. Very good Jones' picture; he is measuring up in popularity, with the fans, with Mix. Mix, look out! Used photos, slide, threes, ones. Fair attendance. Draw laboring class in city of 30,000. Admission, 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

BOSS OF CAMP FOUR. (4,235 feet). Star, Charles "Buck" Jones. This is a real thriller with many tense situations. For a town that likes rough stuff you can't go wrong. Six inches of torn sprocket holes—otherwise O. K. print. Used photos, sixes, threes, ones. Attendance, average. Draw largely working people in town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

THE BUSTER. (4,581 feet). Star, Dustin Farnum. The best thing D. Farnum has done yet, is the opinion of the fans from our town. People rate him on an average with Jones and Mix, by his work as Bill Coryell in an action picture that pleases any Western fan. Advertised with one, three, photos. Good attendance. Draw factory people in town of 3,500. Admission, 10-25. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. The picture pleased all seeing it. Business very good. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Ordinary Mix production; some laughs, a few stunts, and some good "horse acting." Have seen better Mix pictures. Used one sheets and slides. Fair attendance. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. The best thriller Tom Mix ever made. Six reels of action that makes Douglas Fairbanks look like a snail crawling up a greasy pole. If it didn't please a hundred per cent. I'd quit the game. Tom, why don't they put you in more like this? Patrons raved for a week. Advertised with ones, threes, slide, star's name. Fair attendance. Draw general class in town of 1,000. Admission, 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

CRUSADER. (4,780 feet). Star, William Russell. Good. Several good laughs in it, a good fight, too. Good attendance. Town of 3,700. Admission, 10-20. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Ordinary Mix picture; only average business with it. Mix doesn't do for us what he used to. Story interest seems to be rather light. Fair attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

HONOR FIRST. (5 reels). Star, John Gilbert. Story of twin brothers, Gilbert playing twin roles. Picture has very good story, and should please those enjoying pictures showing the underworld in Paris, etc. My patrons liked it fine. Advertising slants, use French flags for lobby; otherwise most any kind of war relics, etc. Fair attendance. Draw small town and transients in town of 3,000. F. P. Werner, Queen Theatre (250 seats), Trinity, Texas.

MY FRIEND THE DEVIL. (9,555 feet). Featured cast. Fair drawing card. With proper exploitation can be made to do business. Advertising slants, title, story. Fair attendance. Draw mixed class in town of 4,100. Admission, 10-20-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

NERO. (11,500 feet). Star cast. A dandy in twelve reels, but my patrons don't care for these kind and the result was business was bad. Used twenty-fours, lobby. Just fair attendance in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

NERO. (11,500 feet). Star cast. The very best of the big spectacular dramas. American directors accomplished wonders with the over-acting Italian stars. The story is told in a connected manner and holds interest all the way. The big scenes are remarkable and the crowds are handled in a wonderful manner. The picture seemed to give the best of satisfaction. Very good attendance. City of 15,000. Admission, thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

NEW TEACHER. (4,455 feet). Star, Shirley Mason. If you wish clean, wholesome drama, try some of Shirley's pictures. The censors must have had a tedious time trying to use their scissors on this one. Our patrons enjoy Shirley Mason. Usual advertising gave good attendance. Draw residential class in town of 2,000. Admission, 10-30. James N. Fisher, Lyric Theatre (240 seats), Versailles, Kentucky.

OATHBOUND. (4,468 feet). Star, Dustin Farnum. A very pleasing program picture, indeed. Fairly good business in spite of cold weather. Used ones, sixes, slide, heralds. Fair attendance. Draw neighborhood type in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Usual line of Mix stunts and

plenty of action. Mix well liked here so this one went over well. Newspaper advertising gave good neighborhood attendance. March Burns, Family Theatre, Batavia, New York.

ROOF TREE. (4,409 feet). Star, William Russell. Pleased eighty per cent. Kentucky feud story. Nothing extra. Would call it just "another fair program" picture. Film somewhat dirty. Photography not up to Fox's standard. Advertised with ones, six, slide. Fair attendance. Draw general class in town of 1,000. Admission, 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Fair picture. A right good circus story. Regular advertising yielded fair attendance. Draw mixed class, town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

SILVER WINGS. (8,275 feet). Star, Mary Carr. This, for us, was just a big piece of "cheese." No special to it. Most all my patrons walked out before the show was over. Lay off this one. Advertised with lobby and six sheets. Patronage all classes in small town. Just fair attendance. A. E. Mitchell, Dixie Theatre, Russellville, Kentucky.

SKY HIGH. (4,546 feet). Star, Tom Mix. One of Tom Mix's best. Mix is a drawing card here. Good attendance. Draw general type in small town. Admission, 10-15. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

STRANGE IDOLS. (5,700 feet). Star, Dustin Farnum. Different from his previous ones, but very good. No kicks registered and everyone seemed well pleased. Regular advertising brought good attendance. Draw mixed type in mining town. Admission, 10-20. John Cleva, Jr., Enterprize Theatre, Glenalum, West Virginia.

THUNDERCLAP. (6,745 feet). Star cast includes Mary Carr. Received at last minute in place of "Shame." As we had no advertising on this picture and as we show only once, we fell flat on this one. However, it can be ranked as a very good picture; the horse race is thrilling, but the rapids scene is the outstanding feature. Had poor attendance as noted above. Draw general type in town of about 1,000. Admission, 10-20 to 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. Very good North-western picture and worth price paid, and should please seventy-five per cent. of small town patrons. Usual advertising gave fair attendance in small town. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

UP AND GOING. (4,350 feet). Star, Tom Mix. An outdoor picture. Usual Mix picture. For me, Fox charges too much for all their pictures. Service and prints are always good. Mix never makes a nickel here account of high rental; he packs them in when all others fail. The mountain ladies like him because he never "puts on" in acting. Heavens! Mix owes me a smoke; I agreed. Advertising slant, the star. Good attendance. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

WESTERN SPEED. Star, Charles "Buck" Jones. Very good Western, full of thrills; and the comedy situations were also good. Many said best Charles Jones' picture so far. Liked by all, and had a splendid attendance. Used six, three, photos, ones. Draw laboring class in mining town. Admission, 15-25. John Cleva, Jr., Enterprize Theatre, Glenalum, West Virginia.

WEST OF CHICAGO. (4,694 feet). Star, Charles "Buck" Jones. Good, as usual. In fact, Charles Jones is always good and

First Report on Late Ones

CRINOLINE AND ROMANCE (Metro-Viola Dana). Pleased immensely here; played it on Saturday and it was sufficiently full of "pep" to entertain all who came. Play it, it's a pleasing program exhibit. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOISE IN NEWBORO (Metro-Viola Dana). Very pleasing picture and well liked here. Viola always pleases here and this picture is as good as her average one. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

draws nice business, too. Used ones, threes, sixes, slide. Good attendance. Draw neighborhood type in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. A very good picture. Business very good. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

WINNING WITH WITS. (4,435 feet). Star, Barbara Bedford. Just a fair picture for a small place. Wouldn't pay to run such pictures all the time unless you want to close up your theatre. Used paper, slide, photos. Had rotten attendance. Draw second and third class. Town of 1,100. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. Good feature. Pleased all. Had fair attendance. Draw mixed class in town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Goldwyn

DOUBLING FOR ROMEO. Star, Will Rogers. Here is a picture that has "The Connecticut Yankee" beaten in every way. It is one roar from start to finish and has all the fun elements and wit of the Yankee. We need not whisper that it also has "The Yankee" beaten for rental about eighty per cent. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FOR THOSE WE LOVE. (5,752 feet). Star, Betty Compton. Dead-slow moving throughout. Star O. K., but poor theme. Used one three, four ones. Had fair attendance. Draw regular small town people in town of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

GOLDEN DREAMS. (4,618 feet). Zane Gray story. A rather improbable story made into a picture with action. Don't go too strong on Zane Gray's name, for they won't believe after picture is over that that writer was responsible. Poor attendance on account of dance and masked ball. Draw from county seat and surroundings. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

GRAND LARCENY. (5,227 feet). Star, Claire Windsor. Very good. Some parts gone from the print, one reel, so some told me that saw it before. I didn't see it myself. Star good. Used paper, slide, photos. Had fair attendance. Draw all classes in town of 1,000. Admission, 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. According to what our patrons said, only a fair picture. They divided on it fifty-fifty. Not a real Western, but drew a good crowd. Pleased about seventy per cent. Used handbills, paper, photos, slide. Good attendance. Draw

MINNIE (First Natl.-Leatrice Joy, Tom Moore). Greatly enjoyed here. Just the type of picture they liked, and did nicely with it. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GRUMPY (Paramount-Theo. Roberts). An exceptionally good program offering that will please any and all classes, anywhere, and an exhibitor cannot go wrong in boosting this one to the limit. Pleased 100 per cent. and good for a return date. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

MADAME X. (7,000 feet). Star, Pauline Frederick. This is a truly great picture. Best acting I have seen shown. Pleased ninety-eight per cent and that's saying something. Used threes, ones, heralds, photos. Attendance poor on account of bad weather. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre, Granbury, Texas.

MAN WITH TWO MOTHERS. (4,423 feet). Stars, Cullen Landis, Mary Alden. Another good little Irish picture. Nothing big, but for a program picture will do fine where Irish pictures are liked. Used regular lobby, etc. Fair attendance. Draw all classes in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

OLD NEST. (8,021 feet). Star, Mary Alden. The picture was old, but the film was in good condition and the story was excellent. Pleased nearly everybody. Don't let them charge you too much for it. They charged me a little too high for it. Used ones and threes. Had good attendance. Draw working and business class in town of 600. Admission, 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

Hodkinson

CAMERON OF ROYAL MOUNTED. (5,600 feet). Star, J. P. McGowan. Plenty of action in this picture. Good photography. Print in poor shape. Used sixes, threes, ones, slides, photos, and lobby. Capacity attendance. Draw all classes in city of 100,000. Admission, ten cents at all times. Stephen G. Brenner, Eagle Theatre (215 seats), Baltimore, Maryland.

DESERT GOLD. Zane Grey story Excellent. Could not have pleased any better. Everyone thrilled over this production. Wish we could get more of these. Advertised same as usual. Had good attendance. Draw all classes in town of 2,000. Admission, 10-22, 15-25. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

EAST LYNNE. (6,634 feet). Stars, Edward Earle, Mabel Ballin. A very good picture. Photography excellent. Acting good. A little old; print brand new. Used three ones, slides, and bills. Had good attendance. Draw all classes in town of 2,800. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. A fair program picture. Good for a tie-up with schools. Used newspapers, lobby, window and cards. Had poor attendance because Will Rogers means nothing to Flemington. Admission, 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

KENTUCKY COLONEL. Star cast. Opie

Read story delightfully done in pictures. Old slaves, an actress with appeal, action aplenty and on high plane. New print, price right and pleased 100 per cent. O. J. Ramey, Lyons Theatre, Lyons, Colo.

Metro

FAMOUS MRS. FAIR. (7,000 feet). Star cast. Here's one to be proud of. Advertise to the limit. They'll go out talking and send their friends in tomorrow. Used regular advertising. Had good attendance. Draw mixed class. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

FAMOUS MRS. FAIR. (7,000 feet). Very good picture and pleased. Good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

FASCINATION. (7,940 feet). Star, Mae Murray. This picture pleased a fair-sized crowd. It did not draw as well as it should have, but is a picture that can be shown in any house. David Hess, Princess Theatre, Del Norte, Colorado.

FORGOTTEN LAW. Star, Milton Sills. I did not see it, but I heard many good comments on it from those passing out. Jack Mulhall, Alice Hollister and Cleo Ridgely in the supporting cast. On seven reels. Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

GLASS HOUSES. (5 reels). Star, Viola Dana. This is a very good program picture. Dana is well liked here. We had more favorable comments on the picture than we have had on the last two so-called super-specials. Used newspaper, heralds and slide. Had average attendance. Draw all classes, no rural, in town of 400. Admission, 15-35. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

HEARTS AFLAME. (8,110 feet). Star, Anna Q. Nilsson. Frank Keenan showed he was not through by a long shot in this picture. A fine picture all the way through, exciting and should get money. Used regular advertising. Had good attendance. Draw home patronage and foreigners in town of 5,000. Admission, 10-25, tax extra. C. L. Laws, T. & D. Theatre, Watsonville, California.

HEARTS AFLAME. (8,110 feet). Star, Anna Q. Nilsson. A real timberland story and the best acting from Frank Keenan. This is an out-of-doors attraction. Draw all classes. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

JAZZMANIA. (8,000 feet). Star, Mae Murray. Murray fans will like this one. All kinds of exploitation stunts can be worked and it will pack 'em in if you go after them. Used jazzy lobby signs and banners, extra newspaper and billboard. Had good attendance. Draw mixed class. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

QUINCY ADAMS SAWYER (7,500 feet). Star cast. Very good. Played to good-sized audiences two nights. Draw society class in town of 1,000. Admission, 10-25. Chas. R. Holz, Strand Theatre, San Anselmo, California.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. One of the biggest pictures I have run in some time. Pleased everyone. Book it and boost it. It is a wonderful cast. Used lobby, cuts and billboard. Had fair attendance. Draw mixed class. Admission, 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

QUINCY ADAMS SAWYER. (7,500 feet). All star cast. A very good picture. Well acted, but did not draw as well as expected. Title went against it here. Pleased all who saw it. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

THEY LIKE 'EM ROUGH. (4,700 feet). Star, Viola Dana. Nice, clean program that seemed to please a small attendance. Miss

Reports on Some Late Ones

GOODBYE, GIRLS (Fox-Wm. Russell). One of the most intensely exciting pictures we have shown for some time. Comedy is well balanced with serious part of picture. Our audience fairly went wild over it. Paraffine chipped off print. New. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

WHITE FLOWER (Paramount-Betty Compson). A fine picture and the

color is very attractive. Pleased a hundred per cent. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

POOR MEN'S WIVES (Preferred-Barbara La Marr). Splendid and will go as a Special. This one will go good in any community and with all classes. Sure to please. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Dana has completely played out here. She barely gets film rental for me. Used ones, threes, slide. Poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TRIFLING WOMEN. (9 reels). Star cast, Rex Ingram production. It is a great production, but some way or other, Rex Ingram productions don't go with my crowd. Booked for three days; sent it back sooner, Saturday. Price too much; lost money. Used mailing list, photos, program, banner, slide. Poor attendance. Draw laboring class in city of 30,000. Admission 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

TRIFLING WOMEN. (9 reels). All star cast. Not a kick registered on this one. Used a few posters, the balance my own way. Had good attendance. Draw oil field class in town of 2,400. Admission, 10-30. C. A. Runyon, Runyon Theatre (800 seats), Barnsdall, Oklahoma.

TURN TO THE RIGHT. (8 reels). Star cast. Our patrons didn't think much of this one. They didn't like for hero to marry his sister to an ex-convict. Used window cards, slide, photos, ones. Had regular attendance, pulling small town and country. Town of 1,150. W. F. Jones, Queen Theatre, Olney, Texas.

WOMAN'S HATE. Star, Alice Lake. Ordinary program picture. Pleased a small Sunday crowd. Used usual advertising. Had poor attendance. Draw general small town class in town of 1,200. Admission, 10-25. S. G. Hirsh, Princess Theatre, Mapleton, Iowa.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. This is our first picture of this star. This was sold to us as a Special, but it was an average program. It pleased about seventy per cent. Used newspaper, slide, heralds. Average attendance. Draw all classes, no rural. Town of 400. Admission 15-35. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. Will please the most exacting audience. Used 11x14, slides, and bills. Had good attendance. Mining village of 1,700. Admission, 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Pleased one hundred per cent., plus. Bought right and one of the few I've run in last six months that paid a profit. Had good attendance. Draw family and student class in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Pulled good but, strange to say, none expressed their opinion. Would class it as "pretty good," but not a knockout. Nita Naldi, "overvampy" bit. Had good attendance. Draw family and student class in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

BOOMERANG BILL. Star, Lionel Barrymore. Picture exceptionally good, but condition of film bad and cut in several places. Why don't they wise up and get prints. Used newspaper and posters. Attendance fair. Town of about 12,000. Admission, changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Agnes Ayres and Jack Holt. Good society drama with good team for leads. Clean as a hound's tooth, but I played up the line, "Adults only," and made it draw. Used "played to adults only" for advertising. Had big attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

BRIDE'S PLAY. (6,476 feet). Star, Marion Davies. This is a big seven-reel picture filled with high society life. One that will please those that are looking for love and good clothes. Box office loser. Had fair attendance. Walter Odum, Sr., Dixie Theatre, Box 208, Durant, Mississippi.

BURGLAR PROOF. (5 reels). Star, Bryant Washburn. A very clever drama, that they will like if the star goes with you. Used usual advertising. Had fair attendance. Draw railroad and miners' class in town of 1,100. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pa.

CLARENCE. (6,146 feet). Star, Wallace Reid. A very clever comedy which should please all seeing it. The picture is very good and will not disappoint. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. A good clean Western picture that pleased everyone. Special lobby display. Used billboard, lobby and news. Had good attendance. Draw all classes in town of 7,500. Admission, 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

CRADLE. (4,698 feet). Star, Ethel Clayton. The best one yet with this star. Did not draw, however—as we did not expect it to. Ethel Clayton pictures for me barely get the film rental. Used ones, three, slide, photos. Draw neighborhood class, town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Good picture, well liked by those who saw it. Rain and bad weather held up on this, but was praised by all who saw it. Used three one sheets, 11x14, newspaper. Had fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. Ordinary picture. No business with it. Will not do to boost it too much; just tell them it's all right. Attendance fair. Draw all classes in town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. Good picture for Agnes, but not to brag on. Audience well pleased. Did good business. Usual advertising gave

good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

DON'T TELL EVERYTHING. (5 reels). Stars, Wallace Reid, Gloria Swanson. These stars are very good drawing cards, but this picture was not up to the standard. Advertised with threes, ones, photos. Good attendance. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

DRUMS OF FATE. (5,000 feet). Star, Mary Miles Minter. Plenty of action in this one; my patrons ate it up. Used regular advertising. Had good attendance. Draw mixed class in city of 44,000. Admission, 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

EBB TIDE. (7,366 feet). Stars, James Kirkwood and Lila Lee. A picture that pleased fairly well. A picture that Paramount thinks is a world beater; a picture that did a fine flop for me—and that's that! If this can be bought right, play it; if you are asked a big rental—stay off. It's a good picture at a fair price; but it's not good at the price I paid. Used herald, mailing list, other usual accessories. Draw health seekers and tourists. Attendance punk. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

EBB TIDE. (7,366 feet). Stars, James Kirkwood, Lila Lee. An unusual picture, exceedingly well played and very entertaining and interesting. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

EXPERIENCE. (7 reels). Featured cast. Good, but had a lot of trouble with the film breaking, and this made it mean. Used newspapers and programs. Good attendance. City of 12,000; draw all classes. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FIND THE WOMAN. (5,144 feet). Star, Alma Ruben. Fair picture. Selected my audience by acquainting them with story and had no kicks. It is too slow and too long for its story value, but if you get the right crowd in they'll like it. Advertised with cast and mystery. Had average attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-20. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

FOOL'S PARADISE. (8 reels). All-star cast. I have had more favorable comments on this picture than on anything I have played for some time. A little old, but got a good print. DeMille hit the keynote when he made this one. Book it—will please. Draw mixed class in town of 992. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

FOREVER. Stars, Wallace Reid, Elsie Ferguson. They liked this one, especially the better class. I had several to tell me that they considered this the best that Reid had ever done. Used extra advertising. Good attendance. Town of about 1,000; draw mixed attendance. Admission 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

FOR THE DEFENSE. Star, Ethel Clayton. A good one. Used regular advertising. Had fair attendance. Draw rural type in town of 800. Admission, 10-30. Frank G. Leal, Leal Theatre, Irvington, California.

FRISKY MRS. JOHNSON. (5 reels). Star, Billie Burke. One of the ordinary program pictures; some clever acting, but they did not like it much. Usual advertising drew fair attendance. Draw railroaders and miners in town of 1,100. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

GET-RICH-QUICK WALLINGFORD. All star cast. Quite old, but it took very well here and print was in good shape. Had many favorable comments. Played up Chester's stories. Had good attendance. Draw small town class, town of 3,000. Ad-

How They Go in Mexico

"THREE MUST-GET-THERES flopped on the third showing. Incidentally it might interest you to know what pictures have made the biggest hits at our theatre: **WAY DOWN EAST**, twenty-two days; **ATLANTIDA** (Missing Husbands), fifteen days; **THREE MUSKETEERS** (American version), fourteen days; **THREE MUSKETEERS** (French version), twelve days; **THOUSAND AND ONE NIGHTS** (French), twelve days; **MARK OF ZORRO**, ten days. **WAY DOWN EAST** takes the prize. No other theatre in Mexico has ever run a picture twenty-two days. Draw best type. Orchestra (no balcony); 1,500 seats, and dance hall accommodating 300 couples. A. L. Godoy, Cine Bucareli, Mexico City, Mexico."

mission, 15-20. A. La Valla, Bethel Theatre, Bethel, Connecticut.

GHOST IN THE GARRET. (5 reels). Star, Dorothy Gish. Dandy comedy-drama. Patrons in constant uproar. Came out laughing and all pleased. Advertised star and good laugh. Had good attendance. Draw good class railroad workers in small town in railroad division point. Admission, 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

GHOST IN THE GARRET. (5 reels). Star, Dorothy Gish. After reading all the favorable comments on this one my expectations were pretty high; consequently was very much disappointed when we found that as a "kid" picture it was O. K., but contained little substance for adult entertainment. Not much originality in this picture. Sorry I can't agree with other exhibitors, but I'm writing just what patrons tell me. Usual advertising drew good attendance. Draw from village of 300 and rural. Regular admission 20-30. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

GOOD PROVIDER (7,753 feet). Star cast. We were disappointed with this one; not to be classed with "Humoresque"; not as good as average program. My people don't like Jewish pictures. Used papers, ones, three, photos, slide. Good attendance. Draw family class in town of 2,400. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

GREAT IMPERSONATION. (6,658 feet). All star cast. An excellent picture, handsomely staged, that gave universal satisfaction. Bought right it ought to make you money. Advertised cast, novel and George Melford. Had good attendance. Draw all classes in town of 14,000. Admission, 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GREAT MOMENT. (6,372 feet). Star, Gloria Swanson. Return date and stood them up. I think it is one of Miss Swanson's best. Patrons pleased a hundred per cent. Used lobby advertising. Good attendance. City of 19,000. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GREEN TEMPTATION. (5 reels). Star, Betty Compson. Very fine. Something different, but pleasing just the same. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

GREEN TEMPTATION. (5 reels). Star, Betty Compson. Good picture, especially the last part of it. Had good attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

HOMESPUN VAMP. Star, May MacAvoy. This is one of the best she ever appeared in. She made new friends in this. They came out telling about her nice playing. Used newspapers, posters. Fair attendance. Draw all classes in city of 12,000. Admission varies. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

IDOL OF THE NORTH. (5,802 feet). Star, Dorothy Dalton. Fair program picture, some patrons thought it fine, others

didn't think so much; but it is not a bad one at that. Rossiter High School made good on it. Advertising same as usual. Had very good attendance. Draw all kinds of classes in town of 1,500. Admission, 10-22. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. Great picture. Very entertaining and interesting. Will please all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. Above the average program picture. Story very good. Pleased ninety per cent. Ordinary advertising. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

INSIDE THE CUP. (6 reels). Star cast. Good story, but print in bad condition. Used photos, threes, ones, newspapers. Draw mixed class. Fair attendance. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

IS MATRIMONY A FAILURE? (5,612 feet). Star, Lila Lee. A very good feature, well played and very pleasing. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

IS MATRIMONY A FAILURE? (5,612 feet). Star, T. Roy Barnes. Excellent comedy-drama. Tully Marshall brings more laughs than Walter Hiers does. Good attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

IS MATRIMONY A FAILURE? (5,612 feet). All star cast. A splendid production which kept the audience laughing throughout. If your patrons like comedy dramas here is one hundred per cent. Used posters, photos, and slide. Had fair attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

JUST AROUND THE CORNER. (6,173 feet). Star, Sigrid Holmquist. A mighty good picture. Fannie Hurst, author of "Humoresque" and "The Good Provider," wrote the story which has great human interest and pleased all for us. Cast and production both adequate. Used Fannie Hurst for advertising. Had fair attendance. Draw merchants, clerks, and farmer class in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. Grand picture; films in good shape. Worked like a charm. Used 11x14, ones, slides. Good attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

LITTLE MINISTER. (6,031 feet). Star, Betty Compson. Good picture. Had only a small crowd, but this was on account of the weather. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

LOVE'S BOOMERANG. (5,618 feet). Stars, David Powell and Ann Forrest. Very

ordinary picture. Wish Powell would get a job in tank-town vaudeville or playing mumble-peg. Played up circus stuff and it wasn't there. Advertising slants, none—slip it over quietly and you'll have less to regret. Draw all classes in town of 2,500. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

LOVE'S BOOMERANG. (5,618 feet). Star, David Powell. Another of Paramount's foreign pictures. It's absolutely punk. Advertising angles, none. Attendance poor. Town of 2,300. Draw small town class. Admission Matinee 10-15, Evening 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

LOVES OF PHAROAH. (7,352 feet). Star cast. Booked it for Friday and Saturday and pulled it off after first night. Half the audience walked out during showing. Poor attendance. Town of 1,600; draw high class patronage. Admission 10, 25 to 50. L. M. Zug, Rialto Theatre, Jerome, Idaho.

LOVES OF PHAROAH. (7,352 feet). Star cast. Lost money on the above picture owing to foreign cast. Cannot make the public turn out for foreign casts, no matter how big the production. Usual advertising. Poor attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAKING A MAN. (6 reels). Star, Jack Holt. Very good. Holt takes very good. Used regular advertising. Had good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

MAKING A MAN. (6,000 feet). Star, Jack Holt. Lots and lots of favorable comment on this picture. It has a human appeal that reaches everyone. Holt was never better than as the overbearing rich young snob and the manner in which he is made to realize is great. It should please any class of audience. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

MAKING A MAN. (6 reels). Star, Jack Holt. Went over big. Many remarked, "Good picture." Used newspapers and window cards. Attendance at matinee good; evening big. Draw family trade in city of 17,000. Admission, matinee, 10-17; evening, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. Very good picture and a good cast, but we prefer home productions. Regular advertising yielded good attendance. Draw family class in town of 2,400. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

MANSLAUGHTER. (9,061 feet). Star cast. A one hundred per cent picture from every angle, again revealing Cecil B. DeMille as the screen's master showman. Leatrice Joy does some fine work in this. Pleased every one who saw it. Bad weather held our business down on it, but it is every inch a picture. Advertising slants are star, De Mille, supporting cast. Only fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. Even if a bit overdrawn here and there its good screen entertainment and patrons were impressed with it. Usual advertising. Had good attendance. Draw mixed class. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. Gorgeous picture that will do business if properly exploited; pleased here in every particular. Get it; it's unusual and a business getter. Used heralds, teasers, photos, ones and threes. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Very poor picture. Failed to hear one say even fair. We count this as second rate star in a story that takes real people to put it over and not make it trash

Benson to Lamere

"I noted Mr. Lamere's S. O. S. in your valuable columns and hasten to dust off the Remington and assure both yourself and Mr. Lamere I am still doing business at the same old stand, but sorry to say I have neglected the department of late. It is indeed gratifying to know that my reports are of help to the other fellow and I will endeavor to shoot them in a trifle more regularly. In return I want to say that the department is of great help to yours truly, as I get many a good tip from the boys. We may not all agree on the value of a picture but we find out what he likes or dislikes about it and that helps in lots of ways. With best wishes to yourself, the department and THE BOYS. Walter C. Benson, Laurier Theatre, Woonsocket, Rhode Island."

—which is just what this picture is. Advertised with newspapers. First day had fair attendance; second, not. Draw family class. Admission, matinee 10-17; evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Good program picture but will please only the lovers of the Jack Boyle "Boston Blackie" stories. Used regular advertising with fair attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. A fairly interesting "Boston Blackie" story. Used usual advertising. Fair attendance. Draw regular small town type in town of 4,074. Admission 10-35-50. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. A fair picture, but did not draw up to average Saturday business. Used lobby, billboard and paper. Fair attendance. Draw mixed and transient classes in town of 7,500. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Very fine picture with a punch. Drew capacity houses. Hits the bull's-eye. Sure-fire winner. Advertising slant, go the limit. Packed house all the time. Draw family class in city of 35,000. Admission 25-50-75. Jacko Hoeffler, Orpheum Theatre (1,000 seats), Quincy, Illinois.

MY AMERICAN WIFE. Star, Gloria Swanson. Not as good story as Miss Swanson's other pictures. Pleased eighty per cent. Not star's fault. Used lobby, newspaper, and billboard. Had good attendance. Draw mixed class. Admission, 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. A good picture but Swanson as a box office attraction is getting through as far as we are concerned; she is losing friends and consequently is not profitable at the prices asked for her pictures in this town. Walter Long deserves mention in this picture and Moreno, but Antonio does not appeal to the gentle sex like Valentino. Watch your price on this stuff. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

NICE PEOPLE. (6,244 feet). Star, Wallace Reid. Good production. Used usual advertising. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OLD HOMESTEAD. (7,656 feet). Star cast includes Theodore Roberts. One of the best pictures I have shown to date. Will please a hundred per cent. Directing great, characters perfect, story good. Theodore Roberts does his best work in this. Climax very good; made them hold on to their seats, and when I can do that it has to be some picture! Used heralds, postal cards, twenty-fours, sixes, threes, ones. Good attendance. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

THE ORDEAL. (4,592 feet). Star, Agnes Ayres. Can't say much for this one. Buster Keaton in "The Boat" and my Serial saved the day. (See comedy heading for report on comedy.) Regular advertising gave good attendance. Draw rural type in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre, Irvington, California.

OUTCAST. (5,000 feet). Star, Elsie Ferguson. Paris gowns and aching hearts; the depths of a woman's soul laid bare. Miss Ferguson was never so beautiful, never so appealing as in "The Outcast." Miss Edna Wallace Hopper, appearing here in person, added much to the success of the picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Great for me. Pleased everybody. It had a good story and a good setting. Excellent photography. It's worth what you pay for it. I charged 17-28 cents admission. Many said it was worth 50 cents. Used lobby, lithos and newspapers. Had large attendance. Draw mixed class in town of 4,500. Wm. L. Boulware, Forum Theatre, Hillsboro, Ohio.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. A good audience picture; a little off color in spots, but nevertheless made a big hit with our patrons. Catered to every class of patrons. Used regular advertising. Had big attendance. Jay A. Haas, Clune's Broadway Theatre, 528 South Broadway, Los Angeles, California.

SHEIK. (6,579 feet). Star, Rodolf Valentino. Played return engagement by request and pleased all. Used usual advertising. Had good attendance. Draw retired farmers and villagers in small town. David Chait, Palace Theatre, Flemington, New Jersey.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. The star puts this picture over. Story very weak, production and photography good. Had good attendance. Draw middle class in city of 30,000. Admission, 25 cents. J. Lamm, Shakespeare Theatre, Chicago, Illinois.

WORLD'S APPLAUSE. (6,526 feet). Star Bebe Daniels. A William DeMille drama and a little draggy. Well acted and elaborate settings. Story off the beaten path but a little on the improbable order. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. A very good picture that "flopped" at the box office for us. The poorest Monday and Tuesday we've had in months. Holy Week may have had something to do with it. Picture seemed to please well. It was fairly clean. Would call it good, but don't pay too much for it. Used cast and Wm. DeMille for advertising. Had poor attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

YOUNG RAJAH. (7,705 feet). Star, Rudolph Valentino. The little business we did do was credited to Valentino's reputation. Nothing to the picture. O. K. for one night

stand. Used head cutouts, star, and extra advertising. Had bad attendance. Draw home class in town of 5,000. Admission, 10-28, war tax included. C. L. Laws, T. & D. Theatre, Watsonville, California.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. This was a very good sheik picture, only the public seems to be getting somewhat tired of sheik pictures. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Did not draw attendance, nor did it please over 50 per cent. of those who saw it. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Pathe

FRUITS OF FAITH. (3 reels). Star, Will Rogers. Another Rogers hit. Be sure and book it. Big attendance. Town of 3,200. Admission, 10-20-30. H. W. Peary, Ogden (1,000 seats), and Utah (700 seats) theatres, Ogden, Utah.

NANOOK OF THE NORTH. (6 reels). Too long and draggy; put in two reels and used as a short subject it would be all right, but in six reels you get tired. If you cannot tie up with your schools, I would lay off. Attendance good, with the support of the schools. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

POWER WITHIN. (6 reels). Featured cast. Very good. I ran this on Good Friday. Picture pleased all who saw it; religious tinge to story put it over. Used six, three, one, slide, lobby. Fair attendance. Draw all classes in big city. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Playgoers

HILLS OF MISSING MEN. (5,074 feet). Star, J. P. McGowan. A wonderful Western feature, filled with action and mystery throughout. It is sure to please. Used ones, photos, slide. Good attendance. Draw from church community in big city, 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

Preferred Pictures

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. A very pretty picture and one that gets over, though there doesn't seem to be much to the story. Worth playing. Used lobby, banner, slide, newspaper. Had fair attendance. College town of 4,000. Admission, 30 cents. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

Selznick

EVIDENCE. (4,602 feet). Star, Elaine Hammerstein. A dandy picture; everybody enjoyed this one. Star well liked here. This one should please most any crowd. My people ask for more like this. Used newspaper and lobby. Had good attendance. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

GREATEST LOVE. (6 reels). Star, Vera Gordon. Very good. Got it right and made a little money on it. I've run about forty Selznicks; not one poor picture in the bunch so far. Advertised with one sheet, sidewalk. Fair attendance. Draw railroad people in town of about 650. Joseph Toebe, Princess Theatre, Francis, Oklahoma.

HANDCUFFS OR KISSES. (6 reels). Star, Elaine Hammerstein. Pleased 100 per cent. Got it at live-and-let-live prices. Advertised with one sheet. Fair attendance. Draw railroad people in town of about 650. Joseph Toebe, Princess Theatre, Francis, Oklahoma.

Meet Mr. Leal

"Am enclosing herewith my first regular report for Straight From the Shoulder, which, I hope, will be of some help to our brother exhibitors. Allow me to congratulate you on this department and I hope that all the exhibitors will maintain it according to your rule: Be fair to the picture and the producer, but, above all, to your brother exhibitors. To me Straight From the Shoulder department is worth many times the subscription price of Moving Picture World, without counting the other departments, which are also of great merit. Frank G. Leal, Leal Theatre, Irvington, California.

SILK STOCKINGS. Star, Constance Talmadge. A very amusing little story, very well acted, and which should take in mostly any small town. Advertised with ones, slide. Had good attendance. Mining village of 1,700. Admission, 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

United Artists

IRON TRAIL. (6 reels). Star cast. A fairly good picture. It pleased about 75 per cent. Did not draw the people. Advertised with posters, slides, newspaper. Poor attendance. Draw better class. Condition of print very poor; five splices tore during projection period. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LOVE LIGHT. (8 reels). Star, Mary Pickford. An old picture, but a pleasing story. In the special class. Can be run in mostly any house, regardless of class of patrons. Used six, three, one, slide, lobby. Good attendance. Draw all classes in big city. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE NUT. (6 reels). Star, Douglas Fairbanks. This one was a real "nut," but empty—nothing to it. If Douglas Fairbanks would depend, to gain popularity, on this kind of pictures, he would be very much disappointed; in fact, as much as were my patrons. Regular advertising gave fair attendance. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

SALOME. (6 reels). Star, Alla Nazimova. For me "a big bunch of cheese." Did not draw, and a very poor picture. Used lobby, billboard, newspaper, handbills. Poor attendance. Draw mixed class in large city. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SALOME. (6 reels). Star, Alla Nazimova. I grabbed this one when it was being shown at the Criterion, New York. Thought I had a winner until my patrons saw it; and Nazimova would blush with shame if she heard some of the reports. Usual advertising gave bad attendance. Draw high class in city of 28,000. Admission 25 cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

THREE MUSKETEERS. (12 reels). Star, Douglas Fairbanks. Twelve reels are a lot of reels; but if you have good music there are just two pictures that can be compared with this—"When Knighthood Was in Flower" and "Robin Hood." Advertising slants, star, immensity of picture, author, director. Attendance, one of my best houses.

Draw good class railroad workers in small town, railway division point. Admission 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

THREE MUSKETEERS. (12 reels). Star, Douglas Fairbanks. Of course, the picture pleases. All of D. Fairbanks' pictures please, and this one is no exception to the rule. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Universal

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. A good sort of picture. Pleased a larger percentage of patrons. Advertised with slides, photos, ones. Average attendance in town of 1,150. W. F. Jones, Queen Theatre, Olney, Texas.

FOOLISH WIVES. (10 reels). Star cast. Von Stroheim production. A fair picture; will get by if well advertised. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

GIRL WHO RAN WILD. (4,506 feet). Star, Gladys Walton. Fair program picture. Will please the Walton fans, but others may not be pleased. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MAN TO MAN. (5,629 feet). Star, Harry Carey. This is a splendid picture and will certainly please the class who like Westerns. Far better than anything he has yet been in. Used ones, threes, photos, slide. Good attendance. Draw neighborhood class, town of 4,200. Admission, 10-22. W. E. Elkins Temple Theatre (500 seats), Aberdeen, Mississippi.

ONE WONDERFUL NIGHT. (4,000 feet). Star, Herbert Rawlinson. Although it was bad weather, I had good business. Picture was very well liked by my patrons. It's not a special, but a very good program picture. Universal has given me good prices on my pictures. Advertised with lobby, newspaper. Had good attendance. Draw mixed class in town of 4,500. Admission, 17-28. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

POWER OF A LIE. (4,910 feet). All star cast. Good picture. Regular advertising gave good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

POWER OF A LIE. (4,910 feet). Star cast. This picture, with several popular stars, went over fairly good. It was evidently intended to be a world beater but something slipped somewhere; but it is hard for an amateur to pick out what the fault is. City of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

STORM. (7,400 feet). Star cast includes House Peters. One of the best of the Northwoods pictures, with only five in the cast, but action enough for a hundred. The picture will please any audience anywhere, so boost it along. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

TOP OF THE MORNING. (4,627 feet). Star, Gladys Walton. A dandy little picture; pleases everybody, but lost on this one. But an exhibitor should not be afraid of this one. Draw common small town class, town of 400. Regular admission, 10-20. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

TRIMMED. (4,583 feet). Star, Hoot Gibson. A nice little program picture with lots of comedy and laughs and all that helps to make it entertaining. Not like a big special, but a dandy program picture and your patrons will feel satisfied. Good attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

WILD HONEY. (4,093 feet). Star, Priscilla Dean. Proper advertising brought very good attendance at 15 and 25 cents. Pleased

all; not a single kick registered. Miss Dean is getting popular with my patrons. Advertised with one, three, six. Good attendance. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Vitagraph

MY WILD IRISH ROSE. (7,650 feet). All star cast. One of the best pictures I have run of late. Mr. Exhibitor, you will do well to book it. One hundred per cent. pleased. Used set photos, four ones, one three. Good attendance, drawing all classes in town of 3,000. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

MY WILD IRISH ROSE. (7,650 feet). All star cast. Good picture, but no drawing power here. Advertising slant, no drawing power, so watch. Draw society class, town of 1,000. Admission, 10-25. Charles R. Holz, Strand Theatre, San Anselmo, California.

NINETY AND NINE. (6,800 feet). Stars, Warner Baxter, Colleen Moore. One of the best pictures ever played. Pleased 100 per cent. If you have a sick theatre, get busy and book this one. It has a healing effect. Used outdoor bally, ones, three, sixes, twenty-four. Attendance broke house record. Draw 100 per cent. American class in town of 5,000. W. J. Clifford, Dreamland Theatre, Belfast, Maine.

NINETY AND NINE. (6,800 feet). Star cast includes House Peters. A one hundred per cent picture. Pleased my patrons and did more business the second day than the first. It has everything for entertainment. Splendid. Used ones, three, photos, heralds. Attendance good in town of 5,000, drawing families. Guy P. Snow, Grand Theatre, Fulton, Kentucky.

FRODIGAL JUDGE. (7,803 feet). Stars, Maclyn Arbuckle, Jean Paige. Good acting, but not much of a plot. The efforts of the actors were deserving of a better vehicle. Poor attendance. Draw rural and small town class. Admission, 10-25. B. A. Aughinbaugh, Community Theatre (500 seats), Lewistown, Ohio.

SINGLE TRACK. Star, Corinne Griffith. Light, but good for a low priced or second run house. Pleased everyone at the price. Advertising slant, the star. Good attendance. Draw mixed, all nationalities, town of 4,100. Admission, 5-15-20. L. A. Hoover, Strand Theatre, Durango, Colorado.

Warner Brothers

BEAUTIFUL AND DAMNED. (7,000 feet). Star cast includes Marie Prevost. One of the best pictures I've run in many months. Patrons pleased a hundred per cent. Did more business third day than I did the first. Keep it up, Warner Brothers, and you'll soon be above 'em all. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

BEAUTIFUL AND DAMNED. (7,000 feet). Star cast. Not a good drawing card here. Not by any means a special. Regular advertising. Not good attendance. Town of 1,150. Admission, 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

DANGEROUS ADVENTURE. (7,000 feet). Star, Grace D'Armond. Here, a great jungle and wild animal picture, full of pep and plenty of thrills. Very exciting and very pleasing and well worth the time and money spent in seeing this picture, which should please any audience, anywhere. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DANGEROUS ADVENTURE. (7,000 feet). Star, Grace D'Armond. Worst picture we have shown. Advertised it for two days and pulled it the first. Used special lobby. Had fair attendance. Draw all classes in town of 7,500. Admission, 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

Praises Your Work

"Straight From the Shoulder is the best dope yet. Am, after ten years, getting better pictures; I go almost absolutely on exhibitors' reports. I've only had one real lemon this winter and I let the salesman influence me into buying it when most reports said 'let it alone.'" J. R. Rush, Pastime Theatre, Pearl City, Illinois.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. A 100 per cent. picture. The best Barry I have run. S. R. O. business; pleased everybody. Admission, 10-35. Mixed class in large city. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. Didn't draw near as well as "School Days" for me. Personally thought the picture very fine. But it didn't seem to get much excitement among my patrons, much more than the usual program picture. Used ones, threes, twenty-four, window cards, novelty caps, etc. Poor attendance. Draw all classes in town of 3,000. Admission, 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. About the best of all the Barry pictures. If you have not run it, do so as soon as possible. Please a hundred per cent. Advertising slant, Wesley Barry—that's all. Fine attendance. Draw factory people in town of 2,800. Admission, 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

SCHOOL DAYS. (7,000 feet). Star, Wesley Barry. The best tonic my box office has had in months. Unusual number of favorable comments. Advanced prices. Advertised with special window display and extra newspaper space. Good attendance. Draw usual small town type, town of 1,474. Admission, 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Comedies

FOOL DAYS (Fox-Al St. John). St. John is our most popular comedian here and always plays in good comedies. Draw town and country class, town of 1,500. Admission 25 cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

FOR LAND'S SAKE (Educational-Mermaid). This is a real comedy, one of the best seen for some time. If you play it—tell them all about it! They will eat it up. Used photos and ones. Very good attendance. Prices 10-20. City of 15,000. William Thacher, Royal Theatre, Salina, Kansas.

FREE AND EASY (Educational-Lige Conley). A crackerjack two-reel comedy with oodles of action. Kept the audience in a roar from first to last. Played with "Roof Tree" and kept the program from falling down. Boys, it will make the regulars laugh like they've never laughed before. Used one-sheet only. Fair attendance. Draw general type, town of 1,000. Admission 10-20 to 25-50. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

FROZEN NORTH (First National-Buster Keaton). Played this with "Golden Snare" and it saved the day. The comparison was so good that on the way out they talked about the comedy instead of the feature. Usual advertising. Fair attendance. Draw retired farmers and villagers. David Chait, Palace Theatre, Flemington, New Jersey.

HIS FIRST VACATION (F. B. O.-De

Haven). This is the best classy comedy on my program; not slapstick but clean, refined, wholesome comedy with lots of pep. Good for any house. Attendance good. Draw middle class in big city. Admission, 25 cents. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

NOW OR NEVER (Assoc. Exhib.-Lloyd). His three-reelers have been very good. This is better than the other two in my opinion and had my patrons laughing throughout its length. Draw from typical small town of 3,000. Admission, 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

OUR GANG COMEDIES (Pathe-Kids). Best comedies on the market. Everybody likes them. Very good advertising slants. Attendance very good. Admission, 10-20-30. H. W. Peary, Ogden Theatre (1,000 seats), Ogden, Utah.

POOR BOY (Educational-Hamilton). A very good slapstick comedy that got plenty of laughs. Something new and different. Would advise you to play it. Please a hundred per cent. Film in fine condition. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

SAFE IN THE SAFE (Fox). As good a two-reel comedy as we ever had the pleasure of showing. Lots of laughs in this one. Advertised with ones and threes. Good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

STEP THIS WAY (Educational-Lige Conley). Two-reel comedy that made the audience howl with laughter. Especially suited the kids as scenes laid in and around large circus. Played with episode ten of "Days of Buffalo Bill" and with five-reel feature, and drew fair crowd. Draw general class, town of about 1,000. Admission, 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

TORREADOR (Fox-Clyde Cook). Best comedy we've run in months. We played almost all the series and, believe me, they are knockouts. By all means book these; you'll never regret it. Drawn town and country type, town of 1,400. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

TOUGH WINTER (Pathe-Snub Pollard). A good two-reel comedy. Lots of snow stuff. Advertising slant, the star. Fair attendance. Draw from small town of 2,300. Admission, matinee, 10-15; night, 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

WEDDING DUMB BELLS (A. B. C.-Billy West). Pretty fair two-reel comedy. Not as good as the Wests put out once by Reelcraft. Advertised with slides. Good attendance. Draw all classes, town of 1,000. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

WHISKERSS (Universal-Lewis Sargent). These comedies are fair. But for laugh producers book Neely Edwards single reel comedies; absolute knockouts. Some service—the best so far. Advertise with one sheets. Big city, all classes. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WISE DUCK (Fox). A two-reel Sunshine comedy as good as any on the market, and we have tried nearly all. Advertised with ones, threes. Good attendance. Draw neighborhood class, town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Serials

IN DAYS OF BUFFALO BILL (Universal). Star, Art Acord. On thirteenth chapter. This seems to keep them coming. Ran with "The Flaming Hour." J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

IN DAYS OF BUFFALO BILL (Uni-

versal). Star, Art Acord. Fourteenth chapter. Running fine. Book it. Pleases a hundred per cent. Used one set photos, slide, two one sheets. Had good attendance, drawing all classes in town of 3,000. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

PLUNDER (Pathe). Star, Pearl White. Fifth episode and business increases with each episode. Best serial to draw that we ever ran. Draw oil field class, town of 2,400. Admission, 10-30. C. A. Runyon, Runyon Theatre (800 seats), Barnsdall, Oklahoma.

PURPLE RIDERS (Vitagraph). Star, Joe Ryan. Drew good business and pleased. A very good program picture (serial). William Noble, Isis Theatre, Oklahoma City, Oklahoma.

TIMBER QUEEN (Pathe). Star, Ruth Roland. A dandy. Considered by some here the best she made since "The Tiger's Trail." Ran thirteenth episode tonight—as a general rule Saturday night saves the week here. Use mail, slide, photos, sixes, threes, ones, etc. Large attendance. Draw better class in town of 2,850. Regular admission, 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

Short Subjects

CACTUS KID (Universal-Hoot Gibson). The usual Western—nothing to condemn or recommend. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

FOX NEWS. The best News I ever ran. People can't wait till Saturday comes to see it. I run it once a week only. No advertising. Draw working class, town of 600. Admission, 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

KNIGHTS OF THE TIMBER (Universal-Roy Stewart). A good Western. A clean picture and worthy of any exhibitor's attention. Good photography. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MAN VS. BEAST (Educational-hunting subject). An excellent wild animal hunt, two-reel subject. Used it with "Sure Fire Flint." Advertised thoroughly. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

OUTLAW AND THE LADY (Universal-Harry Carey). The usual Harry Carey picture, much like the Diamond Dick series of stories—all just alike and neither pleasing nor displeasing. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

State Rights

BACK FIRE (Aywon). Star, Jack Hoxie. (5 reels). Jack Hoxie may be all right, but

Mr. Russell says that it is his greatest pleasure to be of some use to his fellow exhibitors. Mr. Benson appreciates Mr. Lamere saying that the Benson reports count with him. Mr. Leal figures that Straight From the Shoulder is worth a heap.

TELL THOSE WHO HELP YOU.

HELP THOSE WHO TELL YOU.

the film wasn't. One half was "Back Fire" and the rest was "Barb Wire"—no connection whatsoever. My patrons laughed and asked me what was the matter with the picture. "Be sure you get a good print." J. Jones, Cozy Theatre, Shawnee, Oklahoma.

BARBED WIRE (Aywon). Star, Jack Hoxie. Only fair. Used newspapers and lobby. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BARBED WIRE (Aywon). Star, Jack Hoxie. If they like Westerns they will like this one. Lots of action; my patrons like it. Regular advertising gave extra good attendance. Draw mixed class, town of about 1,000. Admission, 10-25 to 10-40. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

BARBED WIRE (Aywon). Star, Jack Hoxie. A very clever outdoor Western drama, done in a clean, consistent manner. A first class one-day program picture where they like Westerns. Sells at right price; and as a star Hoxie is in a class with most any of the better known ones. Good attendance. Draw general class in city of 15,000. Ben L. Morris, Temple and Elk Grand theatres, Bellaire, Ohio.

BLIND CIRCUMSTANCES (Clark-Cornelius). Star, George Chesboro. (4,800 feet). A very poor outdoor picture with little or no originality or merit. No excuse for it except that some one wanted to make a picture or perhaps be a featured player. Do not run it unless you have to, like we did—substituted at the last minute. Draw general class in city of 15,000. Ben L. Morris, Tempe Theatre, Bellaire, Ohio.

BURN 'EM UP BARNES (C. C. Burr). Star, Johnny Hines. (5,600 feet). This would have been a good comedy feature, but we received a mutilated print. Johnny Hines draws well. Used posters, slides, newspapers. Draw better class. Good attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GIRLS, DON'T GAMBLE (Schwaab).

Star, David Butler. Didn't see the show myself, but reports were very favorable. Contains plenty of laughs and a fairly good story. We could use more like it, and at the price. Ordinary advertising gave good attendance. Draw rural class, town of 300. Regular admission, 20-30; special, 22-39. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HIS NIBS (Exceptional). Star, Chic Sale. (5,145 feet). No good for me. One of the few they have nailed me for running. Might go with star in town. Fair attendance. Draw family class in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre, Decora, Iowa.

HIS NIBS (Exceptional). Star, Chic Sale. (5,145 feet). This is a "hick" comedy that goes over their heads. "City fellers" and "wise guys" will get a lot of fun out of it, but we haven't enough of them here to make it pay. I'd pass it up. Advertising slant, vaudeville audiences know Sale. Poor attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

I AM THE LAW (C. C. Burr). Star cast includes Alice Lake. (6,800 feet). In nearly every case a Northwest Mounted Police story carries thrill which appeals, and this picture is no exception. The situations are handled in a very efficient manner and will get over with nearly any audience. Good advertising slants. Fair attendance. Draw better class, town of 7,400. Admission, 10-17-22-28. K. H. Sink, Wayne Theatre, Greenville, Ohio.

I AM THE LAW (C. C. Burr). Star cast includes Alice Lake. (6,800 feet). Very good picture in every respect. Pleased our audiences very much. Very good cast, and very well handled. Beautiful scenery. Regular newspaper advertising gave good attendance. Town of 6,000. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

KAZAN (Geo. H. Hamilton). Star, Jane Novak, cast has a dog also. (6,900 feet). A good picture of the North Country that drew good business, better than so-called specials. Comments were uniformly good. Advertised regular way for specials. Good attendance. Draw from farming community of 1,000. Admission, 10-30, 20-40 on specials. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

LIFE'S GREATEST QUESTION (C. B. C.). Star, Louise Lovely. (5,000 feet). An ordinary Western picture, or Northwest, rather. Some beautiful shots. Patrons did not rave, but seemed satisfied. Newspaper advertising gave fair attendance. Draw mixed class in town of 8,000. Admission, 10-30. E. E. Blair, State Theatre, Uhrichsville, Ohio.

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CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

The Covered Wagon

(Featured Cast—Paramount)

M. P. W.—Among the screen's finest achievements. It is a production that everybody in your section will want to see and will go away praising it.

F. D.—Stupendous production that is about the biggest thing attempted in recent years; a hundred per cent American picture.

T. R.—In many ways its appeal is swift and sure, has everything necessary to make it an overwhelming success. One of the few big pictures of screen history.

N.—Is capable of taking rank with the handful of pictures such as "The Birth of a Nation," "the Four Horsemen" and "Robin Hood."

E. H.—An epoch in picture making. Nothing is wanting; nothing is overdone. From every conceivable angle "The Covered Wagon" is as nearly a perfect entertainment feature as has yet been given to the screen.

Broken Chains

(Featured Cast—Goldwyn—6,190 feet)

M. P. W.—A worth-while picture, considerably above the average, and one which should satisfy a majority of patrons, even in the face of a heavy stressing of the brutal side of the villains.

E. H.—Dramatic and thoroughly convincing story of a wealthy city chap who finds himself and wins against a cowardly nature in the mountains of Kentucky.

T. R.—Is an exciting melodrama with a generous supply of thrills made to appeal to the public.

F. D.—Conventional melodrama of the old fashion type that will best please those who still favor the old stuff.

N.—It's a prize photoplay as well as a prize scenario. It's the victory of the screen.

Safety Last

(Harold Lloyd—Pathe—6,400 feet)

M. P. W.—His best picture—a knockout of comedy and thrills.

N.—Crammed full of merriment. . . . Will probably attain the laugh record of the year.

E. H.—Undoubtedly will be regarded by many as his best. . . . It is in seven reels, but holds the interest every foot.

T. R.—Harold Lloyd adds another brilliant comedy success to his long list of mirthful screen triumphs.

F. D.—Laughs galore and some mighty hair-raising thrills in Lloyd's latest; will draw big business.

Success

(Featured Cast—Metro—7,000 feet)

M. P. W.—It's a huge, spectacular, human-interest structure, built on a solid foundation that will carry any house through a week or more of financial profit.

T. R.—One of the most appealing stories that has recently appeared on the screen.

E. H.—A mighty entertaining story of the stage, well acted and carefully directed.

F. D.—A rather pleasing picture that contains effective audience appeal and treats old theme in first rate fashion.

N.—Whatever its technical shortcomings it is certain to interest patrons in search of human interest.

The Buster

(Dustin Farnum—Fox—4,587 feet)

M. P. W.—The picture should be well received where Westerns of the conventional type are popular.

T. R.—An extremely entertaining picture. . . . It is mighty good Western melodrama.

N.—A welcome relief from ordinary society drama is this essence of a "western."

E. H.—For those who like Westerns and do not concern themselves with the logic or freshness of the story it will fill the bill.

Grumpy

(Wm. C. DeMille—Paramount—5,621 feet)

M. P. W.—Really delightful picture that amuses you, and at all times pleases you. Excellent as is Mr. Wm. DeMille's direction it is Theodore Roberts to whom the lion's share of the credit for this exceptionally entertaining production is due.

F. D.—Interesting and quite a satisfying entertainment, well developed but might have had more suspense.

T. R.—Is altogether out of the ordinary, a laughing hit, if ever there was one, and a sure box office winner.

N.—A delightful characterization by Theodore Roberts, some more of William DeMille's fine direction, a good and a different sort of story.

E. H.—One of the most enjoyable pictures of this season. Should find a ready welcome wherever good comedy drama is appreciated

The Girl I Loved

(Charles Ray—United Art.—7,100 feet)

M. P. W.—One of his very best pictures and ought to prove a financial success for exhibitors.

T. R.—A decidedly strong attraction for any theatre, big or small.

E. H.—A production that should find appeal with any audience. It is a pleasing and gripping romance.

F. D.—Charming characterization that brings Ray back in the sort of role which made him a popular favorite.

N.—A character sketch which carries homespun humanities—which tugs at the heart with its sympathetic appeal—and which will conquer the spectator because the figures are humanized in a lifelike manner.

Down to the Sea in Ships

(Featured Cast—Hodkinson)

M. P. W.—When the ten best productions of the current season are finally sorted out this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres.

T. R.—A rare pictorial treat, charming and entertaining and thrilling. Should prove a singularly good box office attraction.

N.—Will be written in screen history as a masterpiece of its kind.

E. H.—A remarkably interesting picture in many ways.

F. D.—A novel entertainment with unusual action and thrills in whaling episode; a very worth while film.

Suzanna

(Allied Producers and Distributors—Mabel Normand—S reels)

M. P. W.—An excellent audience picture. . . . Sure fire comedy drama.

E. T. R.—It is hard to see how the production can fail to score heavily in the box office returns.

F. D.—Agreeable when the star is present and playing in her own way at comedy; pretty settings and splendid photography.

M. P. N.—It is the humor which provides the saving grace of this picture.

E. H.—Furnishes Mabel Normand with an excellent vehicle. Should prove a good box office attraction.

The Bishop of Ozark

(Milford W. Howard—F. B. O.—4,852 feet)

M. P. W.—It is the type of production which will be most apt to please those who appreciate a reformatory message in addition to amusement.

N.—Tells in a fairly effective dramatic manner the theme of regeneration.

T. R.—An extremely entertaining picture.

E. H.—The story is long drawn out and quite amateurish in spots.

Trimmed in Scarlet

(Kathlyn Williams—Universal—4,765 feet)

M. P. W.—Strongly sentimental theme, concerning a daughter's love and sacrifice. Through some misfortune, lying partly in directing, the story seems unconvincing.

E. H.—It is well staged and well acted, and while well directed, it does not hold the interest nearly as well in the latter half as at the start.

F. D.—Considerably below Universal's standard; a poor story and a badly directed picture.

N.—Seems to us to hark back to the earlier days of mechanical melodrama.

T. R.—Only a moderately good attempt to put over a lot of sentimental stuff.

Are You a Failure?

(Featured Cast—Al Lichtman—5,700 feet)

M. P. W.—Story is interesting throughout, hokum business putting over some of the rougher spots.

F. D.—Moderately acceptable, the strength of which depends mostly upon the class of patronage before which it plays.

T. R.—Should strongly attract the younger picturegoers, while containing notable entertainment qualities for the remainder of the house.

N.—Filled with little variations from the time-honored hokum—that puts its entertainment value above the average.

Daddy

(Jackie Coogan—First National—5,738 feet)

M. P. W.—Never has Jackie Coogan done better work. . . . Completely overshadows the story and everything else in the picture.

N.—Mediocre in subject matter. . . . But Jackie could play in a single setting—one bare of all detail and put a story over.

F. D.—Thoroughly pleasing entertainment with plenty of opportunities for Jackie.

T. R.—One of the best pictures Jackie Coogan has ever made. . . . The story itself matters little one way or the other.

E. H.—Another triumph for the little star. It is a picture that holds the interest and is thoroughly pleasing from start to finish—a photoplay that any audience should be delighted with.

Crashing Thru

(Harry Carey—F. B. O.—6 reels)

M. P. W.—Provides only mediocre entertainment and is not up to the standard of some of his other recent productions.

F. D.—Usual action and Harry Carey contributing his usual performance; not convincing situations but may get by.

T. R.—Western melodrama that will possibly get over satisfactorily in localities where the audiences are not overly critical.

N.—While it presents nothing new in westerns, packs sufficient action and color and atmosphere to please most any patron.

E. H.—An interesting love story is introduced and the whole makes pleasing though not particularly novel entertainment.

Drums of Fate

(Mary Miles Minter—Paramount—5 reels)

M. P. W.—On the whole, it is well balanced entertainment, designed to be in keeping with approved standards.

T. R.—If not entitled to rank as a picture of extraordinary merit, can be registered as pleasing entertainment.

N.—The appeal of this picture is to the eye rather than the emotions. . . . However, it's a good program production and should interest most fans.

F. D.—Uneventful except for some fairly exciting African uprisings.

E. H.—Has a story that should have made an extraordinarily interesting picture, but comes to grief through lack of realism, mainly due to the immobility of Mary Miles Minter's behavior throughout the exciting incidents involved.



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Westbound Limited"

Emory Johnson Produces a Railroad Thriller for F. B. O., Starring Ralph Lewis

Reviewed by Mary Kelly

Another production splendidly adaptable to exploitation is offered by F. B. O. Emory Johnson, who recently made a picture around the picturesque sacrifices of the fireman, has used a similar art in presenting a story of the railroad engineer. The title, "Westbound Limited," is not misleading in its promise of speed and action.

Much the same elements that made "The Third Alarm" popular will be found. Heart interest is there in good measure. There is again considerable sentiment attached to the character portrayed by Ralph Lewis, who plays a faithful workman and head of a family with the sincerity that made his former work a success.

Besides this appeal of the simple family life there is a youthful romance and enough intrigue and action to furnish many thrills. The picture starts off racingly. The heroine has a narrow escape from being run over, and her rescue starts a friendship between the president of the railroad company and the engineer's family that is the basis for the story. Some of the thrill-devices will be quickly recognized by the hardened theatre-goer, but are effective regardless of this.

The direction is excellent for box-office appeal. The picture maintains a splendid balance of interest, resorting to the sentimental, the melodramatic and the comic at well-planned intervals. Picturesque shots of the train moving at night are included. There are several exceptionally dramatic situations skillfully photographed, as, for instance, the scene of the signal fires which the engineer's son starts in a desperate attempt to prevent a wreck. Taylor Graves plays the role appealingly. Claire McDowell, Ella Hall and Johnny Harron are the other principals. The spirit of the production is distinctly in sympathy with the railroad workers, and valuable use can be made of this in exploitation.

Cast

Bill Buckley.....	Ralph Lewis
Mrs. Buckley.....	Claire McDowell
Eather Miller.....	Ella Hall
Johnny Buckley.....	Johnny Harron
Henry.....	Taylor Graves
Raymond McKim.....	Wedgewood Nowell
Jack Smith.....	David Kirby
Bernard Miller.....	Richard Morris
Mrs. Miller.....	Jane Morgan

Story and direction by Emory Johnson.
Length, 5,100 feet.

Story

Bill Buckley, engineer on the Westbound Limited, saves the president's daughter from being run over and receives as a gift from his employer a new home. This his wife keeps as a surprise for him, which causes some misunderstanding. Meantime, his assistant is fired for drinking and determines to get even. He plots to wreck the train which brings the president home from a trip, the blame to fall upon Buckley. Buckley's son is quick enough to save the situation and all ends well, including a romance between young Buckley and the president's daughter.

Reviews on Short Subjects
can be found on
Page 82

IN THIS ISSUE

Call of the Hills (Lee-Bradford)
For You, My Boy (Rubicon)
Her Fatal Millions (Metro)
Is Divorce a Failure (Associated Exhibitors)
Spawn of the Desert (Arrow)
Soul of the Beast (Metro)
Tie That Binds, The (Wilk)
Temporary Marriage (Principal)
You Can't Fool Your Wife (Paramount)
Westbound Limited (F. B. O.)
What Wives Want (Universal)

"The Tie That Binds"

Jacob Wilk's State Right Feature Makes Strongest Bid for Women Appeal

Reviewed by Roger Ferri

An old theme is utilized in this production which should appeal to women, dealing mainly with the difficulties encountered by a young attractive woman in business and married life. There is plenty of action and the piece, all in all, is fairly well staged. There is a bid made at injecting mystery into the affair in the form of a murder, which gives the hero and heroine a chance to do some of the best work in the picture, but this bid cannot be characterized as totally successful, for it is obvious that everything will come out just as it does.

The best bet in this picture is the cabaret scene, which stands out as the most attractive setting, the same showing the shadow of a lithe and nude figure dancing on a curtain. Walter Miller as Winthrop, the inventor, is conspicuous. Barbara Bedford, Raymond Hatton, William P. Carleton, Robert Edeson, Marian Swayne, Effie Shannon and Julia Swayne Gordon give excellent support. The picture is a trifle too long as it stands now.

Cast

Mary Ellen Gray.....	Barbara Bedford
David Winthrop.....	Walter Miller
Hiram Foster.....	Raymond Hatton
Daniel Kenyon.....	William P. Carleton
Charles Dodge.....	Robert Edeson
Lella Brant.....	Julia Swayne Gordon
Flora Foster.....	Marian Swayne
Mrs. Mills.....	Effie Shannon

From story by Charles K. Harris.

Adapted by Pearl Keating.

Directed by Joseph Levering.

Photography by James A. Robertson.

Length, about seven reels.

Story

Mary Gray marries David Winthrop, junior partner of a firm, of which Dan Kenyon, an older gentleman, is also a member, and in love with Mary. The marriage proves unsuccessful and Mary is forced to return to her own job. Meanwhile Kenyon has had an affair with Flora Foster, daughter of the watchman, Hiram, who hears of this. Kenyon, with Mary back on the job, proceeds to make advances to her. Kenyon is murdered. Winthrop, believing Mary guilty, confesses. But later all is ended happily for the couple because Hiram confesses the murder and commits suicide.

Is Divorce a Failure?

Associated Exhibitors Feature Leah Baird in a Desert Island Story.

Reviewed by Beatrice Barrett

The situation of a woman being thrown on a desert island with two men—one of whom she has just divorced and the other to whom she is about to be married—is an incident which contains a good deal of comedy as well as many chances for exciting complications. And the director has made the most of these complications.

They have camouflaged the shipwreck and desert island plot by introducing into it also the eternal triangle, and adding a little bit of everything for variety.

There is good comedy element all through and the audience will have many a chuckle. There is also good suspense. They have tried to make a very exciting ending and have succeeded in some instances and in other ways failed. The swim of David and his fight with the sharks will give the desired thrills. The tornado, however, is more suggested than a reality, and the highly thrilling scenes which we were led to expect when the tornado was announced did not materialize. The scenes of the eruption of the volcano lack conviction. It is too evidently a painted set from which smoke and chunks of supposed lava are being thrown, and even the actual scenes taken in the crater of a volcano do not make the studio work appear real.

It is a catchy title they have chosen for this picture, and one which will attract attention. There is much of adventure which will carry the audience along, and the action moves along steadily without a break.

The cast, headed by Leah Baird, is an interesting one. Miss Baird is attractive both as the petulant wife and later as the woman who once again renews her love for the man she divorced. There is interesting character study and Richard Tucker is convincing while Walter McGrail makes a rather likeable villain. Thomas Santschi will give the desired thrills as the heavy villain.

Cast

Carol Lockwood.....	Leah Baird
David Lockwood.....	Richard Tucker
Kecey Barton.....	Walter McGrail
Smith.....	Tom Santschi
Philip Wilkinson.....	Alec B. Francis

Scenario and continuity adapted by Miss Baird from the play "All Mine," by Dorian Neve.

Directed by Wallace Worsley.
Length, 5,448 feet.

Story

David and Carol Lockwood are seeking a divorce and Kecey Barton has a good deal to do with the divorce. Their lawyer, thinking it really just a lovers' quarrel, persuades them to go on a vacation and gets both passage on the same boat. Kecey also goes along. The ship is wrecked and the three thrown on a desert island. Smith, a deck steward, also floats in to the island. All three men are in love with Carol, but she shows no favoritism. They go to an island for herbs to cure Kecey's fever. Smith takes the boat and rows back. David, fearing for Carol, braves the sharks and swims back. David and Carol are reconciled and Smith and Kecey join forces and attack the husband. A volcano erupts and a tornado comes just as the boat arrives to take them home.

"What Wives Want"

Universal Offers Society Drama on Theme with Familiar Appeal
Reviewed by Mary Kelly

Produced to furnish enjoyment for those whose chief demand is a society drama in luxurious surroundings, the appeal of this Universal attraction is rather limited. It will not be satisfying to those who are looking for something new. The plot is perhaps the most familiar of the several standard screen themes that appear and reappear. It is so easy to imagine what will come next that there is practically no suspense. Good photography, attractive interiors, variety in the clothes and sets—these succeed in keeping the picture pleasing to the eye.

The wife who seeks outside attention because her husband is more interested in business than in her is the featured character. In this case the development as well as the idea is without novelty. A younger sister attempts to shield the woman from doing what will result in her own misfortune. A compromising situation in which the younger sister interferes and sacrifices her reputation is the melodramatic climax. This scene takes place in the canyon lodge of the seducer—attractive surroundings but a time-worn idea. There are further melodramatic touches, somewhat extreme and lacking in restraint, which are included to keep up the excitement until the end. Ethel Grey Terry and Vernon Steele have the chief roles. Most of the acting is stereotyped, due to the directing, while the director of course was at a disadvantage on account of the material.

"What Wives Want" has the glamor of a society scandal theme but no deeply satisfying qualities.

Cast

Claire Howard.....Ethel Grey Terry
Austin Howard.....Vernon Steele
John Reeves.....Ramsey Wallace
David Loring.....Niles Welsh
Alice Loring.....Margaret Landis
Mrs. Van Dusen.....Lila Leslie
Newhart.....Harry A. Burrows
Story by Edward T. Lowe, Jr., and Perry N. Vekroff.

Scenario by Edward T. Lowe, Jr.
Direction by Jack Conway.
Length, 4,745 feet.

Story

Alice Loring, who before her marriage to David Loring had been confidential advisor to her older sister, Claire, with her husband goes to visit her sister and learns that while Austin loves his wife he has allowed himself to become so engrossed in business that Claire has found elsewhere the attention that her husband has neglected to give her. A situation of a compromising aspect follows, and to protect her sister Alice takes her place in a rendezvous with the other man at a little country lodge. There her husband finds her. One misunderstanding follows another until Claire confesses all.

"Soul of the Beast"

Oscar, the Elephant, a Perfect Lover with Madge Bellamy in Ince-Metro Novelty
Reviewed by Sumner Smith

Ever since Adam fell in love with his rib there have been unnumbered exponents of the art of perfect loving, all in the human realm, but none, we wager, including Romeo, Mar'c Antony and Abelard, displayed a more sympathetic and appealing brand of affection than does Oscar, the elephant, in "Soul of the Beast," a Metro picture presented by Thomas H. Ince. Of course, Oscar has the necessary inspiration, because petite Madge Bellamy plays opposite him. And how nobly he responds when danger threatens Madge!

The elephant and the girl seem really to have a genuine affection for each other. In a series of delightful episodes, beginning with circus scenes, moving to the North Woods and ending with an ivy-covered cottage and

a cradle for Oscar to rock, this strange pair simply fascinates. Oscar obediently does practically every stunt you ever saw an elephant do, and a few more, while Madge dances around him, until it seems that words are unnecessary and gesticulation quite sufficient for the expression of affection. You keep on wondering, "Is that beast actually in love with the wisp of a girl?" so convincing an actor is Oscar.

The picture is a rare novelty. The introductory circus scenes are exceptionally well handled, particularly those depicting the storm. Cullen Landis gives an appealing characterization as the boy hero, and Noah Beery is virile as one of the villains. The others are satisfactory. Overacting in the first thousand feet leads to the belief the picture is to be a fairy tale, then it swerves into gripping melodrama. But it's great entertainment, nevertheless.

Kids will go wild over this picture; adults ought to thoroughly enjoy it. It's great from the scenic viewpoint as well as that of human interest. Here's hoping we see Oscar again.

Cast

Ruth Lorrimore.....Madge Bellamy
Paul Nadeau.....Cullen Landis
Caesare.....Noah Beery
Jacqueline.....Viola Vale
Pere Bousset.....Harry Rattenbury
Mrs. Bousset.....Carrie Clark Ward
Silas Hamm.....Bert Spottle
Henri.....Lincoln Steadman
Policeman.....Larrie Steers
"Oscar," the elephant.....By Himself
The Boob.....Vernon Dent

Story by C. Gardner Sullivan.

Directed by John Griffith Wray under
Thomas H. Ince's supervision.
Length, 5,300 feet.

Story

Ruth Lorrimore is abused by her stepfather, the owner of a circus, and, aided by Oscar, the elephant, escapes to the Canadian woods, meeting Paul Nadeau, a crippled boy musician, who has incurred the wrath of the town bully, Caesare. After proving himself a hero many times, the elephant rescues Ruth from Caesare. Paul and Ruth marry and Oscar willingly rocks the cradle.

"For You My Boy"

B. H. Lewin Scores Individual Success in Rubicon Picture of Father Love
Reviewed by Roger Ferri

B. H. Lewin literally runs away with Rubicon Pictures Corporation's initial independent production dwelling on the paternal love theme. As the self-sacrificing father who, in his poverty, gives his child to a millionaire, Mr. Lewin gives an excellent characterization of a difficult role that tempts over-acting. But not so with this character actor, however. As the years lapse so does the general makeup of the character age consistently. He is easily the outstanding figure in the picture and should be featured by those who will book this picture.

As entertainment, "For You My Boy" makes an exceptionally strong appeal, although there is no girl and boy romance. The hero wins a wife, but the courtship is told in less than 300 feet, the rest of the picture being devoted to the adventures of the boy, his sacrifice in the way of assuming responsibility for a theft his supposed wealthy father has committed, his rise in the business world, his thwarting of a swindling plot, and his reconciliation with his father, bringing about situations that were highly dramatic.

"For You My Boy" is a splendid buy for independents for the \$75,000 value placed on it by the producers should enable everybody to make money with it. True, there are no so-called big star names, but the story is a powerful one with exceptional heart appeal and interpreted in a way that it cannot help but get over with a smash. Particularly clever is the prologue wherein appear a

group of excellent juvenile actors headed by Matty Roubert, who participates in a number of fistic combats that besides being typically kiddish and recalling bygone days, should grip your audience like Brigg's cartoons hold his readers.

The cast is virtually an all-man affair, but in this fact one finds food abundant for exploitation. But the principal theme, the father love phase, is what you must capitalize. "For You My Boy" will make real money properly exploited and is a splendid picture for the Spring and Summer season.

Cast

John Austin.....R. H. Lewin
George Melford.....Louis Dean
Jack Melford.....Matty Roubert
Jack Austin.....Schuyler White
Mrs. Melford.....Miss Jean Armour
The girl.....Gladys Grainger
Jack Harvey.....Scott Hinchman
The girl's father.....Franklin Hanna

Story by William Roubert.
Directed by William Roubert.
Length, six reels.

Story

John Austin, because of poverty, consents to have the Melfords adopt his son, Jack. Austin is retained as secretary to Melford, who when pressed for money, embezzles his banks money, and is discovered by Jack, who remains silent. That night Banker Melford is killed and Jack assumes the blame and is sentenced to jail. His real father, Austin, is heart-broken. Years pass. Jack is freed. He returns to the banker's lawyer, and learns that his real father is Austin, who has disappeared. Jack goes to another city to start life again. He is successful. Jack Harvey, an evil boy friend, shows up and threatens to expose Jack who has assumed another name. At the psychological moment old Mr. Austin appears, exonerates his son. Harvey is arrested—and father and son settle down to a life of luxury and happiness.

"Spawn of the Desert"

Arrow Releases Western of Fair Entertainment Powers with William Fairbanks
Reviewed by Mary Kelly

As this Western, starring William Fairbanks contains an average amount of entertainment, it should have a place in the theatre where pictures of this type are an attraction. While the production does not excel in any one feature, it offers a fair mixture of suspense, heart interest and physical action.

Familiar story matter involving an old man's revenge upon the destroyer of his youth and home. A young pal comes to his assistance in outwitting the guilty man and his gang.

William Fairbanks plays this gallant part in his usual vigorous manner. The interest, however, is not all concentrated in his performance, as the action has been directed with an impersonal regard for dramatic effect. The situations have been smoothly connected, and the suspense while not stupendous is sufficient to hold the attention. There is just a touch of the spectacular and now and then a little comedy. The gambling scenes add to the punch of the picture. William Fairbanks is assisted by Al Hart in the role of the hermit, Florence Gilbert and a number of other good types.

Cast

Duke Steele.....William Fairbanks
"Luck" Steed.....Florence Gilbert
Silver Steed.....Dempsey Taft
Sam Le Saint.....Al Hart
Based upon magazine story by W. C. Tuttle.
Direction by Lewis King.
Length, 4,500 feet.

Story

Duke Steele, a wanderer on the desert, makes a friend of Le Saint, a mysterious hermit who is in search of a man who had destroyed his home years ago. Steele meets the town rascal, falls in love with his daughter, then learns that he is Le Saint's enemy. The girl proves to be the real daughter of Le Saint, and her foster father meets his death at Le Saint's hands. Steele devotes himself to making the girl happy.

"Her Fatal Millions"

Metro Production Starring Viola Dana Is Entertaining Farce Comedy with a Lot of Laughs

Reviewed by C. S. Sewell

There are a lot of laughs in Viola Dana's newest Metro production, "Her Fatal Millions," and it should satisfy the average audience. It is a comedy developed along the lines of broad farce and it naturally has a story that cannot be taken seriously. Built solely to amuse, it introduces situations that stretch the credulity of the spectator but at the same time cause merriment.

William Beaudine, who directed this picture, is an old hand at making screen comedies and he has employed his knowledge effectively. A number of familiar devices are used and many of the situations are not new but they accomplish their purpose of providing amusement and that is all they were intended to do.

Viola Dana is well cast; an excellent comedienne, she gives the impression of thoroughly enjoying her work and thereby helps you to do so. In one scene she appears in a near-Chaplin makeup with a man's suit of clothes that is entirely too large for her. Huntley Gordon in a straight role provides an excellent foil for her. Kate Price is funny as an irate wife who is "after" her husband. It seems strange for those who have so often seen Edward Connelly in dignified roles to see him in this picture chasing wildly about and as the butt for some of the comedy stunts, but he is satisfactory in the role nevertheless, and his very dignity adds to the laughs. The remainder of the cast is entirely satisfactory.

Spectators who enjoy farce comedy and prefer laughs to a consistent story should be satisfied with this picture.

Cast

Mary Bishop.....Viola Dana
Fred Garrison.....Huntley Gordon
Lew Carmody.....Allan Forrest
Louise Carmody.....Peggy Brown
Amos Bishop.....Edward Connelly
Mary Applewin.....Kate Price
Landlady.....Joy Winthrop

Story by William Dudley Pelley.

Adapted by Arthur Statter.

Directed by William Beaudine.

Length, six reels.

Story

Mary Bishop, employed on a small salary in a jewelry store, is surprised to get a telegram from her former sweetheart that he is coming to town in his private car. Believing he is married and wishing to impress him that she too has been successful, she "borrows" a necklace from the store and also manages to get hold of finery and an auto through the help of a friendly chauffeur. She also poses as being the wife of the town's richest citizen. The auto meets with an accident and she is taken unconscious to her supposed husband's home. Then follows a series of comedy situations and mix-ups involving all the principal players. Finally she confesses that she has been bluffing and all ends happily when her former sweetheart proposes.

"Temporary Marriage"

Principal Picture on Divorce Theme Exploits Talent and Charm of Mildred Davis

Reviewed by Mary Kelly

Entertainment for the majority is provided in this Principal picture, a rather elaborate treatment of the divorce theme. It is done in a slightly sensational fashion with effective scenes pointing indirectly to the evils of being too worldly-minded. A trial scene furnishes a good climax, carrying the suspense to the close. While the interest throughout is not perfectly even, the picture averages as an attraction of dependable box-office value in most theatres.

The cast is a group of performers who have established their success so many times that their appearance is bound to attract interest. Mildred Davis gives a performance that is unusually appealing. She is more than a pretty, dainty ingenue—which is a

considerable attraction in itself—she is distinctly clever. She handles situations, not in themselves strikingly original, in a manner that deserves and gets undivided attention. One scene where she becomes ill because of not being used to drinking is an especially good example of her intelligence in not overacting.

Other favorites in the cast are Tully Marshall, Kenneth Harlan, Stuart Holmes, Maude George and Myrtle Steadman. The acting on the whole improves as it progresses. The first part is handled obviously and the performers have been permitted to overact. But the performance gains strength as it becomes more serious. While the ending may be apparent to many, the murder and trial scenes are forceful and the acting is convincing. Many of the sets are lavish in effect and the whole production has considerable appeal.

Cast

Robert Belmar.....Kenneth Harlan
Hazel Manners.....Mildred Davis
Mrs. Hugh Manners.....Myrtle Steadman
Olga Kazanoff.....Maude George
Hugh Manners.....Tully Marshall
Preston Duwayne.....Stuart Holmes

Story by Gilbert Patten.

Scenario and Direction by Lamber Hillier.

Length, 7,000 feet.

Story

Mrs. Manners is anxious to secure a divorce because her husband fails to follow the frivolous pace which she has set. Preston Duwayne, hoping to win her fortune, encourages her. Her daughter Hazel arrives in time to learn of her mother's folly and in attempting to save her, gets highly involved in a scandal which results in the murder of Preston. Eventually Mrs. Manners and Hazel are freed from suspicion and Mrs. Manners learns her lesson.

"The Call of the Hills"

Lee-Bradford Feature at Times Interesting, But Lacking in Vitality

Reviewed by Mary Kelly

"The Call of the Hills" moves rather too slowly to create an enthusiastic response from the average patron. There is plenty of incident, but no great amount of action. The production has an effect of continually preparing one for some dramatic situation which never quite materializes. While the plot has possibilities and the treatment is entertaining at times, the picture is hardly a sufficiently strong attraction to recommend to first-class houses.

It is the story of a nameless girl who is rescued from a worthless guardian and an ignorant bootlegger who wants to marry her by an old couple, who give her a good education. Her early life, of course, comes up again in determining her ultimate destiny. There are a few boarding house scenes and a West Point drill that will interest. Maud Malcolm's vivacity is a point of appeal and gives promise of what she might do with a more favorable part. The remainder of the cast seems somewhat repressed, owing perhaps to a fundamental lack of vitality in the way the material has been handled.

Cast

Ben Kruger.....Robert Broderick
Mary Kruger.....Sally Edwards
Violet.....Maud Malcolm
Willie Hoyt.....Louise O'Connor
Mrs. Hoyt.....Alice Allen

Story not credited.

Directed by Fred Hornby.

Length, five reels.

Story

Violet Kruger rebels against carrying whiskey from Jed Keith's still to her guardian, Ben Kruger. He starts to beat her, but she is rescued by some strangers, Mr. and Mrs. Hoyt. They adopt her, give her a boarding school education, and she falls in love with a young friend of theirs. Jed Keith plots to interfere, as he wants the girl for himself. He fails to get her, and Kruger, who is dying, confesses facts about her early life which justify the rich young man's intentions to marry her.

"You Can't Fool Your Wife"

George Melford's Paramount Production Is Mixture of Society Problem Drama and Melodrama

Reviewed by C. S. Sewell

With a title that should prove a patronage pulling asset and offering fine exploitation possibilities, George Melford's newest production for Paramount, "You Can't Fool Your Wife," is a story of life among the ultra-rich society set, based on a domestic entanglement involving the familiar triangle, a man and two women.

The early part of the picture is developed along the lines of an intimate domestic problem drama. It is marked by exceptionally good acting on the part of a finely selected cast and arouses more than ordinary interest despite the fact that these sequences could be told in less footage.

Then there occurs an entire change in tempo and while the original theme is retained the solution of the problem is worked out in an exceedingly melodramatic manner which weakens the consistency of the picture as a whole though it will probably appeal to those who like gripping melodrama; as a drama, however, it loses its force and becomes unconvincing.

The production is mounted in lavish style, though some of the sets seem over-elaborate, and Director Melford has introduced novel and picturesque effects, notably a midnight bathing party in which Neptune rises from the water and the guests doff their evening clothes revealing themselves clad in bathing suits, also a bootleggers' ball in Miami with various characters representing buccaners of old or bottles of pre-prohibition liquid.

There are four featured players, Leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon. The first three comprise the triangle with Leatrice Joy as the wife who could not be fooled, Lewis Stone as the husband and Nita Naldi as the vamp. Pauline Garon appears as a very flappy flapper. All do exceptionally good work, particularly in the earlier portion of the picture, but seem somewhat out of place in the melodramatic portion. The supporting cast also give good performances especially Paul McAllister as the doctor who gets the hero in his power and threatens while performing an operation to become revenged for a wrong he believes has been inflicted on him.

Cast

Edith McBride.....Leatrice Joy
Ardrita Saneck.....Nita Naldi
Garth McBride.....Lewis Stone
Vera Redell.....Pauline Garon
Dr. Konrad Saneck.....Paul McAllister
Jackson Redell.....John Daly Murphy
Lillian Redell.....Julia Swayne Gordon
Russell Fenton.....Tom Carrigan
John Yates.....Dan Pennell

Story and Scenario by Waldemar Young.

Directed by George Melford.

Photographed by Bert Glennon.

Length, 5,703 feet.

Story

Garth McBride, wealthy financier, ruins his rival in a hard-fought battle in Wall Street. He then goes to Florida with a party of friends among whom is Ardrita Saneck. He becomes infatuated with her. His wife Edith is awake to this fact and tries to cause him to give up Ardrita, but he refuses. After Garth and Ardrita take a trip by aeroplane to Miami and are unable to return until early the next morning as they have missed the aeroplane, Edith leaves Garth and goes to New York where she becomes a trained nurse. McBride's enemy manipulates matters to get his revenge. When Garth returns to New York he is waylaid by thugs and injured. Taken to the hospital run by Ardrita's husband, who has been informed of conditions, the husband, Dr. Saneck is about to give Garth something to produce a sleep from which he will not awaken. Edith is called as the nurse on the case. Ardrita proclaims her innocence, the doctor is convinced everything is all right and the two couples become reconciled and find happiness.



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE



DOROTHY MACKAILL

Who has signed a contract to play opposite Richard Barthelmess in his coming First National Production.

"Declassée" to be Made by Paramount

After two years in England, Director Donald Crisp is back in the United States and on his way to California, where he will remain until about the middle of May. He has signed a new contract with the Famous Players-Lasky Corporation and will be back in New York in June to direct Elsie Ferguson in "Declassée," the recent stage success, which will be made into a lavish Paramount picture at the Long Island studio.

At the London studio of the Famous Players-Lasky Corporation which has now been closed, he directed "The Bonnie Brier Bush," "Appearances" and "The Princess of New York."

Mr. Crisp enjoys the enviable distinction of being present at Buckingham Palace for the private showing to the royal family of his picture, "The Bonnie Brier Bush," the exteriors of which were filmed in the beautiful Scottish countryside.

"Bella Donna" Breaks Rivoli Record

The tremendous box office drawing power of Pola Negri in her first American picture, "Bella Donna," was demonstrated Sunday at the Rivoli Theatre, New York, when, according to the Paramount statistical department, there were over 9,700 paid admissions. The net receipts for the day were \$6,895, breaking all previous records for the house for a single day. The highest preceding figure was \$6,844.47, reached by "Blood and Sand," on Saturday, April 12, 1922.

Prominent Players in "Green Goddess"

A great cast of stage and screen celebrities is being assembled by Distinctive Pictures Corporation for its next George Arliss picture, "The Green Goddess," the melodrama by William Archer, noted English dramatic critic, traveler and translator of Ibsen.

In addition to the star himself there will be Ivan Simpson, the actor who has played the important role of the Raja's English valet ever since Winthrop Ames first produced the play at the Booth Theatre three seasons ago. Incidentally, it is stated that Mr.

Simpson will appear with Mr. Arliss in that play in London when Mr. Ames presents it there next fall. The motion picture version for Distinctive, for distribution by Goldwyn, will be made in the late Spring and early Summer before the star leaves for England.

Alice Joyce, noted screen star, marks her return to the films in the role of Lucilla Crespin, the wife of a major in the British army in India. Miss Joyce has just been signed by Distinctive to portray this role.



COLLEEN MOORE

Who has just signed a long term contract to appear in First National attractions.

Hodkinson Film Has Three Boston Runs

What is considered by the W. W. Hodkinson Corporation to be one of the most unusual bookings on a film attraction has been secured by L. J. Hacking, Branch Manager of the Hodkinson Corporation in Boston, Mass.

The Whaling Film Corporation made arrangements for Elmer Clifton's "Down to the Sea in Ships" to play the Selwyn Theatre, Boston, Mass., before the matter of distribution had been placed in the hands of the W. W. Hodkinson Corporation. This Elmer Clifton production played the

Selwyn to capacity business for several weeks.

Following this the Hodkinson Corporation secured a two weeks booking in Boston at the Park Theatre. Now it is reported from Boston that the Gordon Circuit of Theatres has booked this production for an indefinite run. This makes three distinct runs in the business section of Boston.

This booking, it is said, was made by the Gordon Theatre owing to the exceptional success achieved by this production when it played the Brockton Theatre, Brockton, Mass.

Marilyn Miller and Pickford To Co-Star in Screen Play

Marilyn Miller, comedienne of the musical comedy "Sally," at last has been won to the motion picture screen and will go to Hollywood about June 1 to appear as co-star with her husband, Jack Pickford, in a screen play.

This news was taken to Los Angeles by Jack Pickford when he returned a few days ago from one of his periodic visits with his wife in Chicago where "Sally" still runs triumphant.

Miss Miller and Mr. Pickford, it is known, have long been considering joining their talents, but heretofore Miss Miller's stage contract interfered. Now that "Sally" soon will close in Chicago, Miss Miller will have a two months' holiday before starting rehearsals for her new stage production which will open in New York this fall. She proposes to use this holiday interval for a screen production with Jack Pickford. That is—if a suitable story can be found; one that will lend itself to these two personalities.

Almost a year has passed since Miss Miller and Mr. Pickford were married. Their work has kept them apart most of the time since, and the coming two months Miss Miller will spend in California will be the longest period they have been together since their marriage.

Jack Pickford's last screen appearance was in "Garrison's Finest," an Allied Producers and Distributors Corporation release, said by experts and critics to be one of the greatest race track stories ever screened. His forthcoming feature, in which he expects to co-star with Miss Miller, will undoubtedly have a very wide appeal.

Hand Coloring Adds to Beauty of Picture

Hand-color effects in "Enemies of Women," the Cosmopolitan production of Ibanez's story, at the Central Theatre, are occasioning considerable comment for their beauty and story value. As employed in this film, they are an urge to imagination and a dramatic force.

For instance, the scenes depicting the remarkable sabre fight between Lionel Barrymore as Prince Lubinoff and Paul Panzer as a Cossack, owe a portion of their effectiveness to the flaring light thrown on the episode by the torches held by servants. Colored with an exquisite skill, the torches seem to blaze a fire fury on the struggle.

Again, in the war scenes, color has been splendidly employed. The bursting of bombs is a veritable explosion of menacing fire and angry smoke, while the conflagration of a big balloon in the air becomes, with the aid of this color effect, the occasion of rounds of applause at each showing at the Central.

Credit for this coloring of over four hundred feet of the film goes to the eminent Danish painter, Gustav Brock. The work requires a delicate skill.

Heffrom Directing Metro Picture

Production of "Old Madrid," Harry Garson's new production for Metro starring Clara Kimball Young, has been begun under the direction of Thomas Heffrom. The story is an adaptation from the novel, "La Rubia," by W. H. Roberts.

Exhibitor Praises Metro Picture

The following telegram from Walter F. Davis, of the Rialto Theatre, Des Moines, Iowa, which is only one of a great number received at the Metro offices, indicates how exhibitors feel about "Hearts Aflame," a Reginald Barker, Metro states.

"'Hearts Aflame' one of the biggest and best pictures of the year. Opened to splendid business. Playing to capacity. Predict a big success for it."

Metro Film Setting Records

"Quincy Adams Sawyer," a Metro-SL (Sawyer-Lubin) Special, still is setting new box office records and upsetting managerial precedents, according to letters which have come to the Metro offices from exhibitors throughout the country. This letter came from George Caldares, of the Palace Theatre, El Centro, Cal.: "I consider this picture an A-1 box office attraction, and am seriously considering a return showing. This is something we have never done before."

Distinctive Purchases "The Jungle Law"

Distinctive Pictures Corporation has purchased "The Jungle Law" by I. A. R. Wylie. Alfred Lunt and Mimi Palmeri will be starred in the picture, though no production date has been set.

The plot is that of trials and tribulations of "the new poor" of England, of an earl who takes up newspaper work, and in his efforts to aid a young girl, brings a "beat" to his editor's desk that nearly costs him his love and his best friend. But things are finally adjusted to the satisfaction of everyone concerned.

Completes Continuity

Paul Bern has completed the continuity for "The Master of Man," the new Hall Caine novel which will serve Victor Seastrom as his first American-made picture under his Goldwyn contract. So far but one player has been selected for the cast, Mae Busch for the role of Mollie.

"Safety Last" Made 'Em Laugh

Laughter and excitement over the opening of Harold Lloyd in "Safety Last" at the Strand Theatre, Muncie, Ind., failed to stop the presses of the leading daily local paper, the Star, but did inspired the following editorial printed the following morning, April 6:

"If any local subscribers to The Star do not receive their papers until a few minutes after the usual time this morning, they are urged to blame it on Harold Lloyd. When the group of carrier boys left the Strand Theatre last night, following the theatre party given for them by Leonard Sower, manager of the theatre, several of them were on the verge of hysterics and the circulation manager was not at all sure that they would be able to give the usual service this morning."

"The Abysmal Brute" Wins Critics' Praise

Hobart Henley's latest Universal-Jewel production, "The Abysmal Brute," a film epic of Jack London's famous story, in which Reginald Denny is starred, has met with exceptional success in its recent premiere showings, Universal reports.

Both in New York and Chicago, where it had runs last week, it was acclaimed loudly by newspaper reviews and the public. The New York premiere of "The Abysmal Brute" was in B. S. Moss' Broadway Theatre, where the picture played to capacity during a week of stiff opposition in the other Broadway houses. In Chicago, the Denny picture was shown in the Randolph Theatre.

P. W. Gallico, motion picture editor of the New York Daily News wrote:

"A photoplay for maids and men," he characterized it. "Perhaps we should have listed men first. It really is sort of a movie vacation for poor father. There's honest to goodness fight stuff in this, besides real comedy, and interesting story and splendid direction."

"The name of Hobart Henley in the opening titles of a moving picture is beginning to mean to us that we are going to see some distinctive work in photoplay direction. 'The Abysmal Brute' is no exception. Mr. Henley has a real knack for the movies."

"Pat Glendon, the Abysmal Brute, is played by Reginald Denny, and it is an excellent performance. Mr. Denny packs a healthy sock in both hands and doesn't mind getting his hair mussed or perspiring in front of the camera. We enjoyed this picture and we think you will. There is a pleasing illusion of reality throughout."

Harriette Underhill, of the N. Y. Tribune, said:

"While we have never read Jack London's story for which the picture was named, we doubt if it could have been any better than the picture. Especially pleasing is the direction by Hobart Henley and the work of Reginald Denny, who plays the title role. 'The Abysmal Brute' is one of the most entertaining pictures we have seen in a long time. Do not miss it."

"There are so many elements of interest in this picture that it will please almost everybody. Surely, this is an achievement," was the opinion of Dorothy Day, reviewer for the N. Y. Morning Telegraph. "The work of Reginald Denny as the 'Brute' is really interesting. He is a fine boxer and makes the role of the timid boy very convincing at the same time."

In Chicago great praise was accorded Denny for his work in this Jewel production.

Preferred Picture Gets Wide Booking

Tom Forman's second production for Preferred Pictures, "Are You a Failure?" is getting away to a good start with first runs scheduled in many cities.

The Al Lichtman Corporation reports the following contracts closed this week: the Paris, Durham, N. C.; the Grand, Tampa, Fla.; the Gem, Little Rock, Arkansas; the Star, Hudson, N. Y.; the Boston, Boston, Mass.; the Rialto, Providence, R. I.; the Apollo, Indianapolis, Ind.; the Rialto, Racine, Wis.; Read's Hippodrome, Cleveland, Ohio; the Columbia, Dayton, Ohio; the Isis, Grand Rapids, Michigan; the Nemo, Johnstown, Pa.; the Capitol, Little Rock, Arkansas; the Isis, Denver, Colo.; Loew's State, Newark, N. J.; the U. S., Paterson, N. J.; the Norva, Norfolk, Va.; the Colonial, Richmond, Virginia.

In New York City, "Are You a Failure?" has completed the Keith, Moss and Proctor circuits and is now being shown in Loew houses in the metropolitan district.

Paramount Signs Torrence

Jesse L. Lasky announced Thursday at Hollywood that Ernest Torrence, who has made such a hit as Bill Jackson in James Cruze's production, "The Covered Wagon," by Emerson Hough, had been signed to play featured roles in a group of Paramount pictures.

Torrence's first picture will be Emerson Hough's story, "North of 36," now running serially in a well-known magazine.

Reports State Film Scored a Triumph

Constance Binney in "A Bill of Divorcement," one of Associated Exhibitors big successes of the present Spring, played full-week runs last week in Philadelphia, Baltimore and Washington, and, according to reports, scored a triumph in each.

LUDWIG G. B. ERB,
PRESIDENT



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Engage Love and Myers for "Magic Skin"

Two famous motion picture actresses have been selected by George D. Baker, in consultation with Goldwyn production officials, for leading roles in Achievement Films' picturization of Honore de Balzac's novel, "The Magic Skin." They are Bessie Love and Carmel Myers.

Miss Love, who has just completed one of the principal roles in Marshall Neilan's second Goldwyn picture, "The Eternal Three," will act the part of Pauline in "The Magic Skin," and Carmel Myers that of the Countess. Both actresses have been starred in various productions, and have large followings.

This production will mark Miss Myers first appearance in a Goldwyn picture.

Edmund Lowe Signed by Goldwyn

Goldwyn Pictures Corporation announces that it has executed a contract with Edmund Lowe, by the terms of which it acquires the services of that brilliant young actor. He will be cast in important roles in some of the corporation's big forthcoming productions.

No announcement has yet been forthcoming from Goldwyn as to which picture Mr. Lowe will first be cast in.

"Steadfast Heart" Third Distinctive Film

The new story by Clarence Budington Kelland, now running serially in Collier's Weekly, "Steadfast Heart," will be the third Distinctive production distributed by Goldwyn. The producing company expects the picture to be one of the best it has made. The company is now on location in Fredericksburg, Va., under the direction of Sheridan Hall.

Edward Sloman Engaged

The purchase of "The Eagle's Feather," a Katherine Newlin Burt story, recently published in the Cosmopolitan, and the engagement of Edward Sloman to direct this initial production in a new series of Metro all-star specials, is announced this week by Milton Hoffman, Metro production manager.

Winifred Dunn is preparing the screen adaptation. The cast now being assembled will eclipse any heretofore appearing in Metro specials.

Edwards at Work in East

J. Gordon Edwards, producer of William Fox specials, is working on a new production, an original story as yet without a title, that goes to the U. S. Navy for most of its thrills. Edmund Lowe is in the cast.

Pyramid Film Gets Unusual Exploitation

"Queen of the Moulin Rouge," Pyramid's picture, distributed by American Releasing, is receiving unusual exploitation throughout Great Britain, where it is now being shown in the larger cities.

"Moulin Rouge" fancy dress balls are a favorite means of attracting attention to the picture, the most recent event of this kind being arranged in conjunction with the week's engagement of the picture at the Scala Theatre, Glasgow.

The following excerpt from the Glasgow Evening News illustrated the manner in which the ball was carried out: "Miss Nettie Menzies, who was adjudged the best representative of the character played by

Martha Mansfield, was duly crowned queen, and homage was paid her during the merry evening. The spacious ballroom was filled by 450 exuberant masqueraders, and was specially decorated, improvised 'red mills' being scattered here and there. A film was taken of the great gathering, and it is to be shown all next week at the Scala Theatre. Keen was the anxiety to be 'shot,' the novelty of the idea making a wide appeal.

"Prizes were offered for the best representation of the queen, as well as for the best dressed lady, gentleman, for the most striking costume and for the most striking couple. The judge was Lady Wilson."

Universal Advances Dates on Big Films

Universal has advanced the release date of two big Jewel productions, "The Abysmal Brute" and "Bavu." This announcement has just been made at the Universal home office. As the result of a consultation between Carl Laemmle, president of the big picture corporation, and Art Schmidt, its general sales manager, the Universal chief decided to make these two Jewel productions available for the exhibitor at once.

Although "The Abysmal Brute" was scheduled for April release, the acquisition by Universal this spring of two big pictures, "Driven" and H. A. Snow's "Hunting Big Game in Africa," for Universal release, threatened to retard the screening of the previously announced Jewels. This has been overcome by Mr. Laemmle by his decision to put "The

Abysmal Brute" on the market at once.

"Bavu," which is not scheduled for release until next month, also is being made available at once. Prints of both of these Jewels already are in the various Universal exchanges, and the exchange managers are ready to book them for early play-dates.

It is understood that the change in release dates has been brought about by the desire of Universal to place its full complement of big productions in the hands of its exhibitor patrons by summer.

It is hinted that two more Jewel productions will be advanced in release date in a few weeks, bringing the total of big Universal pictures of current release to more than half a dozen, all of which will make good summer film fare for May, June, July and August.

Goldwyn to Handle "The Last Moment"

The new J. Parker Read, Jr., production, "The Last Moment," an original screen story by Jack Boyle, author of the "Boston Blackie" stories and "The Face in the Fog," "Boomerang Bill," and other motion pictures, has been acquired by Goldwyn Distributing Corporation for early release.

"The Last Moment" is a thrilling story, much of the action of which takes place on board a schooner bound from New York for southern waters. The theme of the picture is that the man who is afraid but goes into danger knowing the horror of fear is more heroic than the brave man who does not know fear. The action starts in New York City, but soon shifts to a bootlegging schooner, where all the rest of the story, excepting a few final feet, is played out.

Mr. Read, unable to find just the right motion picture stars at liberty for the three leading roles, had recourse to the Broadway stage, and

picked three young stars who have been very much in the public eye the past two seasons. They are Henry Hull, Doris Kenyon and Louis Wolheim.

Other members of the cast are Louis Calhoun, William Nally, Mickey Bennett, Harry Allen, Donaly Hall, Danny Hayes, Jerry Peterson and Robert Hazelton. Mr. Read took the company to Miami, Fla., where the exteriors were made.

Universal Buys Screen Rights

Universal announces the purchase of screen rights for W. Somerset Maugham's popular novel, "The Magician." This marks one of the most important screen purchases made by Universal in many months.

Maugham is one of the leading writers of the present day. Among his successful plays have been "Rain," "East of Suez" and "Mind the Paint Girl."

Picks Mae Busch for Mollie Role

To Mae Busch has fallen the honor of being selected by the noted Swedish director-actor, Victor Seastrom, to play Mollie, one of the three leading roles in Mr. Seastrom's picturization of Sir Hall Caine's novel, "The Master of Man." This will be Mr. Seastrom's first American production under his contract with Goldwyn Pictures Corporation.

The noted Swedish director has been at the Goldwyn studios for the past four or five weeks reading manuscripts, novels and plays and seeing various screen players. Goldwyn's picturization of Sir Hall Caine's early novel, "The Christian," now one of the biggest money-makers on the market, was run off at the studios for Mr. Seastrom, and he was so struck by the acting of Miss Busch as Glory Quayle in that film that he expressed the desire of casting her in "The Master of Man" in the role of Mollie.

Vitagraph Starts on "The Alibi"

Work is beginning at the Hollywood studios of Vitagraph on the coming special production, "The Alibi," an original story by C. Graham Baker. Cullen Landis, whose work in "Masters of Men" won the praise of critics and exhibitors who saw the pre-release showing of Morgan Robertson's fine story of the sea, has been engaged for one of the important leading roles.

Landis played Dick Halpin in "Masters of Men," the youth who ran away to sea under a cloud, and who developed into a man in the brutal school of a sailing ship's fore-castle and as an enlisted man in the United States Navy. The sincerity of this young actor's impersonation impressed President Albert E. Smith of Vitagraph, who personally is supervising the selection of the cast for "The Alibi."

Newspaper Praise for Picture

Two Associated Exhibitors features, "A Bill of Divorcement" and "Breaking Home Ties," have just closed highly successful runs in Newark. Extracts from laudatory reviews in the Newark Evening News follow:

"In its filmed form 'A Bill of Divorcement' is being shown in the Terminal Theatre this week. So admirable is the silent performance that no little satisfaction is felt in it."

"'Breaking Home Ties' rings true on a clear note of beauty, at the same time telling a story of real interest and strong dramatic situations."

Producing "Tempered Steel"

Tom Mix is in the midst of his new picture, "Tempered Steel," in which Billie Dove is his leading lady.

Tully Announces Cast of "Trilby"

The lovable set of characters in "Trilby" will be capably brought to the screen by many of film-dom's favorite players in the picturization of the play which Richard Walton Tully is making for First National release.

The title role, as has already been announced, will be played by Andree Lafayette, a French actress who was brought from Paris by Mr. Tully to enact this role. Creighton Hale will be Little Billee, and Arthur Edmund Carew will play Svengali. Philo McCullough will be Taffy and Wilfred Lucas will enact The Laird. Gecko will be Francis McDonald; Zouzou will be Maurice Cannon, and Mme. Vinard will be Martha Franklin. The remainder of the cast consists of Max Constant, Gordon Mullen, Rose Dione, and Clifford B. Saum.

Lichtman Films Popular

The Al Lichtman product which has been very well received by Detroit picture patrons made another distinctly favorable impression last week at the Broadway-Strand when "Poor Men's Wives" played there. The picture was very well liked, says the management, and the newspaper reviews helped considerably to swell the attendance. The box-office figures were said to be well over eight thousand dollars, receipts which are high in proportion to the seating capacity of the house.

Preferred Picture Gets Longer Run

A tribute to the box office values of "The Girl Who Came Back," the Preferred Picture released this month by the Al Lichtman Corporation, has been made by Phil Gleichman, manager of the Broadway Strand, the largest first run house in Detroit.

Gleichman, after seeing the picture screened at the local Lichtman exchange, was so enthusiastic over what he considers a very unusual production that he arranged his booking schedule in order to give "The Girl Who Came Back" a two-week premiere at the Broadway Strand instead of the customary seven-day run generally allowed in that house.

"The Girl Who Came Back" is a Tom Forman Production presented by B. P. Schulberg with Gaston Glass, Kenneth Harlan, Miriam Cooper, ZaSu Pitts and Joseph Dowling in the cast.

Leah Baird to Send Views Broadcast

Leah Baird's views of divorce—that she has decided opinions on the question is evidenced by her current picture, "Is Divorce a Failure?"—are to be sent broadcast to the women of America from what is said to be the world's largest radio station, that of the General Electric Company, at Schenectady, N. Y.

"Safety Last" Playing 24 N. Y. Houses Same Day and Date

What is considered to be, in the amount of money involved, the record booking contract for a feature picture is the latest achievement of Harold Lloyd's seven-reel comedy, "Safety Last," which is a box office record breaker all over the country.

This is the contract closed by General Sales Manager Eschmann of Pathe Exchange, whereby "Safety Last" plays same day and date in 24 New York B. F. Keith houses. The engagement at these theatres—which include the Broadway—covered last week, beginning Monday, April 23. At all of these houses "Safety Last" was featured and run in connection with the vaudeville program.

Marion Davies Film to Open New Theatre

Marion Davies, in the Cosmopolitan picture "Little Old New York," will be the opening attraction at the new Cosmopolitan Theatre on Columbus Circle on June 1. This is the old Park Theatre entirely rebuilt, remodeled and redecorated. In fact, so extensive are the changes made under the direction of Joseph Urban that it is almost as though a new theatre had been built on the site of the old Park. The new

Cosmopolitan will be the last word in comfort and artistic effect and will be one of the finest motion picture houses in the world.

In "Little Old New York," which has been adapted to the screen by Luther Reed from the stage play by Rida Johnson Young, Miss Davies will play the part of "Patricia O'Day," the plucky little Irish girl who came to America and disguised herself as a boy in order to win a fortune. Sidney Olcott directed the picture.

New Metro Film to Star Jackie Coogan

A cast of extraordinary distinction, says Metro, has been engaged to support Jackie Coogan in "Long Live the King," the first motion picture which the young star will make for release by Metro Pictures Corporation. Vera Lewis, Alan Forrest, Walt Whitman, Rosemary Theby, Alan Hale and Ruth Denick are a few of the large cast of celebrities which has been engaged to enact roles in the film version of the story by Mary Roberts Rinehart.

Jackie, himself, will play the role of Crown Prince Ferdinand William Otto, heir apparent to the throne in one of those mythical Balkan principalities. His part gives the young star opportunity not only to get away from the ragged raiment that he has worn in all of his pictures heretofore, but it is also filled with romance, adventure, intrigue and sympathy that will afford him fullest opportunities for the display of his many talents, it is said.

Favorable Reports on Lichtman Film

The reports received by Al Lichtman from his franchise holders on "The Girl Who Came Back," the next Preferred release, are said to be unanimous in stressing the realism achieved by Tom Forman in transplanting this prison drama to the films. B. P. Schulberg, who personally supervises the production of Preferred Pictures, assigned Forman to direct the Blaney play reassured by the success of the same director with "The City of Silent Men." Tom Meighan's vehicle which has been held to be one of the finest prison pictures produced.

The Lichtman franchise holders are agreed that Forman has come several paces nearer perfection

with "The Girl Who Came Back" since with the aid of his cameraman, Harry Perry, he has achieved a number of remarkable photographic effects that offered no solution at the time "The City of Silent Men" was produced.

Plays Opposite Viola Dana

Tom Moore has been engaged to play opposite Viola Dana in "Roughed Lips," the first of her new series of Metro special productions. Harold Shaw will direct Miss Dana in the screen version of this story by Rita Weiman.

Newspapers Praise Ray Picture

Charles Ray's latest photoplay, "The Girl I Loved," registered a distinct hit, it is reported, when shown at the Aldine Theatre, Philadelphia, under release by United Artists Corporation.

"Charles Ray registers in one of his greatest film successes," said the critic for the Inquirer.

"Love has not changed with time, and in this story we have that impelling force of life presented in a most attractive way," said the reviewer for the Record.

"Charles Ray gives a touching and artistic portrayal of a highly sensitive and sentimental hero," said the critic for the North American.

"Suzanna" Winning Much Favor

Coincidental with the showing of Mack Sennett's "Suzanna," starring Mabel Normand at Barbee's Loop Theatre, Chicago, this Allied Producers and Distributors Corporation release won also the unqualified indorsement of the joint committee on better films of the Illinois Council of Parent-Teacher Associations, the Illinois League of Women Voters and the Woman's City Club of Chicago.

To Direct Coogan's First

Victor Schertzinger has been selected by the Coogans to direct Jackie Coogan in his first picture for Metro, "Long Live the King." The choice was made after a careful combing of the entire field of available directors.

"The Hero" Playing Many First Runs

"The Hero," a recent Al Lichtman release produced by B. P. Schulberg for Preferred Pictures, will play first runs shortly at the Rialto, Providence, R. I.; the Penn, New Castle, Pa.; the Nemo, Johnstown, Pa.; the Amusu, Corpus Christi, Texas; the Des Moines, Des Moines, Iowa; the Gaden, Davenport, Iowa; the Orpheum, Topeka, Kansas; the Princess, Sioux City, Iowa; the Strand, Omaha, Neb.; the Sanger, Texarkana, Texas; the Hildinger, Trenton, N. J.; the American, Roanoke, Va. "The Hero" is a Gasnier production featuring Barbara La Marr, Gaston Glass, John Sainpolis, Doris Pawn and Frankie Lee.

Coming!

The Super-Special

"THE RIGHT OF THE STRONGEST"

Starring

E. K. LINCOLN

and a great cast

Shows Big Power of Unseen Forces

Pathe Review is presenting a fascinating series of subjects dealing with the natural phenomena in a clearly understandable way. In Number 17 the tremendous force of atmospheric pressure, 15 pounds to the square inch, is shown by covering a glass of water with a sheet of paper and inverting the glass without spilling a drop. The expansive power of heat is also shown by means of a tube filled with a colored liquid and also by showing the action of heat on a suction pump.

Advance Sale Breaks Record

The management of the Criterion Theatre is authority for the statement that the advance sale for James Cruze's Paramount production, "The Covered Wagon," now exceeds the combined advance sales for "The Birth of a Nation," "Way Down East" and "Hearts of the World" at the very peak of their respective showings in New York.

For Saturday afternoon, May 5, several hundred seats have been reserved for the members of the Junior class of Horace Mann High School. Not as fans but as students of history will the pupils see the picture, for it was selected by the teacher of history in the school.

"Souls for Sale" Plays First Runs in Canada

Canadian fans are not being neglected insofar as early key city showings of Goldwyn's Rupert Hughes picture of Hollywood life, "Souls for Sale," is concerned.

It is being shown this week in first run theatres in the three largest cities in Canada—Toronto, Winnipeg and Montreal, with other important bookings to follow immediately.

"Souls for Sale" did two big weeks at the Capitol Theatre, New York, and is booked for the Strand in Brooklyn next week.

Crowds Jam Theatre to See Metro Film

Thousands of persons, it is reported, were turned away from the doors of the huge Park Theatre in Boston, where the first public showing of Mr. and Mrs. Martin Johnson's photoplay, "Trailing African Wild Animals," was held last week. The photoplay is released by Metro Pictures Corporation.

Mr. and Mrs. Johnson, the celebrated explorers, appeared at the opening.

Selects Cast for Fox Picture

William Wellman, named as director of the new Dustin Farnum vehicle, "The Man Who Won," which went into production this month, has selected an unusually brilliant cast to support the Fox star, according to announcement from the New York offices of Fox Film Corporation.

Lever Brings Over Film From England

A trade showing of "The Prodigal Son," a nine reel film version of Sir Hall Caine's novel, will be held at the Capitol Theatre at 10:30 a. m., May 8, according to Alfred Lever, general manager of the Stoll Film Company, Ltd., of London, England, who has just brought the picture here. He has retitled and re-edited it to meet the requirements of the American market, he states.

It is said the film has broken all booking records in England, having been booked for \$200,000 in three weeks, and is still going strong, Mr. Lever reports.

Mr. Lever expects to receive shortly films of the Conan Doyle story, "Sign of the Four," and of the Temple Thurston play, "The Wandering Jew," and also fifteen two-reel subjects.

"Safety Last" Is Breaking Records

Harold Lloyd's "Safety Last" seven-reeler of thrills and laughter has already earned its page in motion picture history as a maker of new box office records, Pathe says. This is the nature of Pathe's direct reports from exhibitors in the big and average cities from coast to coast. A sample telegram to this effect is quoted from Manager C. W. Diebel, of the Liberty Theatre, Youngstown, O.

"'Safety Last' smashed all previous opening records by nearly five hundred dollars, establishing

a record that will probably stand for many moons."

The Hal Roach Studios, where Harold Lloyd is at work on his next multiple-reel release, reports his receipt of hundreds of letters and telegrams of congratulation.

In many cities newspaper reports announce openings of "Safety Last" as an event of general public interest. The character of exhibitors' announcements reflect the same situation, and other means of exploitation quickly fill the streets with eager crowds, it is reported.

Production Started on "Fighting Blade"

Production on "The Fighting Blade," a John S. Robertson production starring Richard Barthelmess and presented by Inspiration Pictures, has been started at the New York studios, it was announced this week. This star's latest picture "The Bright Shawl" distributed through First National, is now completing its New York premiere at the Strand theatre.

While "The Bright Shawl" brought Barthelmess back to the period of 1850, this latest picture will place him in the adventuresome and romantic seventeenth century. The story revolves about a swashbuckling Flemish soldier of fortune who invades England in the time of Cromwell. This will afford the star a role distinctly different from anything he has heretofore done.

"The Bright Shawl" Praised by Critics

"The Bright Shawl," starring Richard Barthelmess, which was presented this week at the Strand Theatre, New York, by First National, won commendation from the trade and newspaper reviewers as a well told, colorful romance.

The reviewer in Moving Picture World concludes his analysis with the paragraph: "From every standpoint it is a remarkably well balanced production, high in interest and entertainment value, unusually artistic and one which takes rank with the year's finest pictures."

The Film Daily said: "The picture is always vivid in atmosphere. Richard Barthelmess adds another to his list of successful charac-

terizations. Dorothy Gish is refreshing."

The Motion Picture News states: "The Bright Shawl" might be an enlarged miniature so suggestive is it of a quaint old romance of yesterday."

P. W. Gallico in the Daily News remarked: "The latter part of the picture has plenty of stirring action." Robert Sherwood in The New York Herald made special mention of Anders Randolph, playing the "heavy," and the World described Mary Astor and William Powell as "two young comers."

"The Bright Shawl" is the screen adaptation of Joseph Hergesheimer's popular novel of the same name.

First National Sales For Foreign Lands

The following First National productions have been sold for the territory of Spain and Portugal, Spanish and Portuguese African Colonies and Canary Islands:

"The Wonderful Thing," "Love's Redemption," "Lessons in Love," "Wedding Bells," "Woman's Place," "Polly of the Folies," "Bob Hampton of Placer," "Penrod," "R. S. V. P.," "Alias Julius Caesar," "Deuce of Spades," "Gas, Oil, Water," "Rose of the Sea," "Invisible Fear," "Her Mad Bargain," "The Woman He Married," "A Question of Honor," "A Light in the Dark," "Star Dust," "Married Life," "Love, Honor and Behave," "Twin Beds," "Inferior Sex," "Old Dad," "Heroes and Husbands," "The Sky Pilot," "The Golden Snare," "The Cave Girl," "The Devil's Garden," "Courage," "The Truth About Husbands," "Hurricane's Girl," "Brawn of the North," "The Eternal Flame" and eleven Buster Keaton comedies.

English Press Lauds Lichtman Film

"Are You a Failure?" Tom Forman's production for Preferred Pictures, will be the third Al Lichtman release to be distributed in England by Walturdaw. Following a trade showing given at Leeds on April 6 the picture received unusual praise from the trade press of Great Britain.

The Kinematograph Weekly said: "A pleasing comedy-drama." The Cinema's comments read: "The production is certainly a sound proposition from the exhibiting standpoint."

The Bioscope said: "'Are You a Failure?' is a clever, well-constructed story."

Screen Critics Laud Lichtman Picture

Washington screen critics were impressed favorably with "Poor Men's Wives" when that Al Lichtman attraction played a first-run engagement in the Capital City recently at the Central Theatre.

The Herald reviewer said: "Gasnier's direction is flawless and the photography is remarkably good, especially in the gorgeous costume ball scenes."

The Post said: "'Poor Men's Wives' won the unstinted praise of crowds that jammed the capacity of the theatre at every performance."

The Times said: "It is emphatically a picture that all will enjoy to the utmost."

Her First Visit to New York

After having completed the leading feminine role in Marshall Neilan's second Goldwyn picture, "The Eternal Three," Claire Windsor, the blonde beauty of the screen and one of the best dressed women of filmdom, arrived in New York City this week for a three weeks' vacation. Incidentally, this is the young star's first visit to New York.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Ruth Roland in "Haunted Valley" Heads Pathe Schedule for May 6

Ruth Roland's newest serial, "Haunted Valley," with its initial episode of three reels of swift action heads Pathe's schedule for May 6. This serial deals with relentless conflict between great industrial powers over gigantic irrigation operations which are shown in detail and it has been recommended by National Board of Review and is said to have powerfully impressed exhibitors who have viewed it.

Pearl White reaches the final episode of her serial, "Plunder," in which she puts to rout her enemies and she and her lover, who proved faithful despite appearances at times to the contrary, secure control of the vast treasure. In the single reel Hal Roach

comedy on this schedule, "Sunny Spain," Paul Parrott is in his comic element "throwing the bull," escaping all sorts of sudden death and winning a rich senorita.

In the Aesop's Fable cartoon, "Pharaoh's Tomb," Cartoonist Paul Terry puts Farmer Alfalfa and his familiar menagerie through a "see stars rye" dream in which ancient policemen make him sorry he did not respect King Tut and his tomb. On awakening he moralizes, "The stuff we get nowadays ain't what it used to be."

Pathe Review 18 graphically pictures the entire process of making lead pencils. "Chip-Chip and her babies" are starring in the little people of the forest

series with Whirling Waters the Pathecolor subject. Strange scenes of the national sport of Indo-China are presented under the caption "The 70 Prangs of Bang-Da-Lore."

Screen Snapshots No. 25 presents the following favorites of the screen: Charles DeRoche, the new European screen star; Jackie Coogan as a fireman; "Studio Golf," played by Cullen Landis, David Butler, Victor Shertzinger, Louis Gasnier, Barbara La Marr and Betty Francisco; Bell Desmond, Mrs. Desmond and Baby Desmond are also shown, then there is William Collier and Thomas H. Ince, also Ben Turpin and Phillis Haver agreeing that "Sherman was right."

Good Tie-up

Pathe reports that in connection with a mutual circulation campaign one hundred leading daily newspapers embracing every state will for a four week period carry trademarks and slogans of well-known products and that the only motion picture enterprise represented is Pathe News. During this period the Pathe rooster with the slogan, "Sees all—knows all," will be reproduced in all the newspapers. This should afford fine publicity for exhibitors showing Pathe News.

Finishing Schedule

Jack White, who is in New York conferring with E. W. Hammons, president of Educational, regarding next year's output, reports that Lige Conley is completing "Backfire," an auto racing comedy in which several noted drivers will appear. This will follow "Three Strikes," a June Educational release, which also features Conley.

Rogers Praised

In connection with the showing of Will Rogers in "The Ropin' Fool," released by Pathe, at the Lyric Theatre in Cincinnati, the critic of the Times-Star in that city after reviewing the feature picture said, "The best part of the entertainment is one that shows Will Rogers wielding his amazing lariat. It has several surprises and a punch at the end and taken all in all is one of the best short films shown here in many a month."

Titles Changed

The following changes of title have been made on Century comedies: Baby Peggy's last two-reeler, "The Orphan," will be known as "Nobody's Darling." "Sky High" will be released as "Down to Earth," and "Hay Hay" is now titled "Spring Fever."

Educational Renews Contract to Handle Entire Christie Output

E. W. Hammons, president of Educational, announces signing of contract whereby that company will distribute the entire 1923-24 series of Christie comedies. This will make the fourth successive year that Educational has distributed the Christie product. The new contract calls for twenty two-reel pictures which will be of the light face type like the 1922-23 series, as the popularity of this type has been demonstrated by the comments from exhibitors.

Production work on the new series will begin in a short time, immediately upon conclusion of work on the present series, and the first subject will be ready for early Fall release.

The past season is said to have been the most successful in the history of the Christie company, the subjects playing in more representative theatres than ever before. Several innovations have been introduced. For example, "That Son of a Sheik" was a keen satire of prevailing sheik pictures and it won instantaneous approval from exhibitors and newspaper critics. Then followed "Pardon My Glove," characterized as a happy medium between light farce and slapstick. "Hazel from Hollywood" was also a satire of motion picture making and a current release, "Green as Grass," is a racing comedy with an excellent steepchase sequence.

Christie traveled extensively to perfect his comedies. For "A Hula Honeymoon" he took his company to Honolulu, a 4,500 mile trip, and then traveled several hundred miles to get accurate snow stuff for "Winter Has Come," a current release. His

latest innovation is a comedy in blackface with a cast of Christie favorites portraying darkers of the Mississippi levee type.

There has been no let-up in activities at the studio where the last subjects of the present series are being completed. Three directors, Scott Sidney, Harold Beaudine and Al Christie, are working on these pictures, presenting Dorothy Devore, Jimmie Adams, Neal Burns and Bobby

Vernon. Other well-known Christie players include Babe London, Charlotte Stevens, Kathleen Clifford, George French, Earl Rodney, William Irving, Ward Caulfield, Lincoln Plummer, Charlotte Merriam, Natalie Joyce and Hazel Deane, who are appearing in these productions.

Al Christie will leave soon on a short European vacation trip, taking with him H. D. Edwards, his production manager.

Heavy Advance Booking for Ruth Roland's Newest Serial

For the new Ruth Roland serial, "Haunted Valley," which is to be released beginning May 6, Pathe is confident it will win a record public reception, and judging from advance bookings, officials foresee for it the greatest initial activity of any Roland production. This is said to be due to the favorable impression produced at trade showing at the Pathe branch offices and also to the popularity of Miss Roland's previous serial, "The Timber Queen," which is still going strong.

There is a deep note of mystery running through this serial together with a desperate conflict depicted between giant industrial corporations and a sinister money power in which the heroine is constantly imperiled.

Pathe announces that due to the prominent place its serials occupy on theatre programs highly attractive paper and novelties have been provided on "Haunted Valley." These include for each episode a one-sheet, three-sheet

and six-sheet, and for the entire serial a 24-sheet, star one-sheet, window card, herald, banner, slides, teaser and 200-foot trailer.

The novelties include a glowing night mask of ghostly character and a packet of miniature photos especially adapted for tie-ups.

Century Making "Folly Girl" As If It Were a Stage Play

A silent musical comedy is what the two-reeler Gorham Follies company is making for Century might be called. One of the sequences shows a New York "roof" and a six-piece jazz band and several real dance numbers help to put over this part of the program. Solo dances are given by Doris Eaton, star of the troupe, and seven of the girls.

Additional dressing rooms and bungalows are being built by the Stern brothers to accommodate the girls and their elaborate cos-

tumes and props which they use for their specialty acts.

Tom O'Neil, the technical director, has built the sets under the direction of J. K. Gorham, who directed several of the Ziegfeld Follies specialties. Archie Mayo, who directs the picture, was formerly a song writer and two of his numbers were used by the Gorham Follies on their tour which landed them in Los Angeles at the Ambassador Hotel, where Julius and Abe Stern booked them.

More Showmen Boost "Plunder"

Pathe announces that prominent exhibitors in all sections of the country continue to attest to the popularity and box office value of the Pearl White serial, "Plunder." For example, J. F. McCarthy of Poli Theatre, Bridgeport, which does not ordinarily run serials, reports it increased business on the two days it was shown. Sol Manheimer of Robins-Olympic in Watertown says, "We can endorse it as a box office attraction of great value." L. L. Lewis of Sharum Theatre, Walnut Ridge, Ark., reports, "It is going to prove a winner for every exhibitor who runs it."

A. D. Baehr of the Crystal, Detroit, says: "Has made us money and we can recommend it highly." A. B. Heston of Palace, Waterloo, says, "It drew the crowds and is continuing to draw them." F. O. Buchanan of Columbia Theatre, Bristol, Tenn., reports: "I broke all box office records with first episode."

Well Received

Announcement of the single reel Fox Educational, "The Land of Tut-Ankh-Amen," is meeting with enthusiastic response from exhibitors who report that it is being well received by their patrons, according to Fox officials. Already a number of first-run houses in the big cities are showing this film, many of them are including it in their newspaper advertising.

Newsy Notes

Among the first run houses that have booked the Baby Peggy series of Century comedies are the Ascher circuit, Chicago; Newman Theatre, Kansas City; Garrick in Winnipeg, Kinema in Salt Lake, Paramount in Seattle, Grand in Atlanta, Plaza in Buffalo and Capitol in Montreal.

Two Educational films, "Jenkins and the Mutt" and "The Enchanted City," were selected by National Board of Review for showing in connection with private presentation of the French feature, "Tillers of the Soil," at Town Hall, New York, before an invited audience of prominent persons.

Appreciating the assistance of Pathe News, Secretary Denby has announced that he will be glad to co-operate with Pathe forces in keeping public informed regarding the activities of our navy.

"A Jungle Romeo," "The Message of Emile Coue" and "Tarpon Fishing," three Educational releases, have been listed by the National Motion Picture League as recommended for showing to adults and young people.

Pathe has extended the use of "Pathecolor" to the American scenic section of forthcoming issues of Pathe Review. It has previously been confined to scenic filmed in foreign countries.

Eugene DeRue was taken seriously ill while directing the Century comedy, "Gasoline Love," featuring Fred Spencer, and Archie Mayo has taken over the unit and will finish the picture.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Dippy-Doo-Dads (Pathe)

F. O. B. (Educational)

Jolly Rounders (Pathe)

Pathe Review No. 17 (Pathe)

Pathe Review No. 18 (Pathe)

Pharaoh's Tomb (Pathe)

Right of Way Casey (Universal)

Screen Snapshots No. 25 (Pathe)

Speed Demons (Educational)

Sunny Spain (Pathe)

Secret Code, The (Universal)

"F. O. B."

(Educational—Comedy—Two Reels)

Lloyd Hamilton in his newest two-reel comedy for Educational keeps up the rapid-fire pace set in recent subjects. Starting off with a scene in a small town in which considerable cleverness has been shown with a group of ordinary flies and horse flies, the action soon involves considerable slap-stick stuff in which a large number of the townspeople are covered with mud at the unveiling of a new fountain. Hamilton has to leave town because of this and the action of the rest of the reel shows him meeting with various comic experiences with a group of tramps in a freight car attached to a moving train. While some of the material has been used before, it is all amusing and the picture as a whole will provide numerous laughs for the average patron.—C. S. S.

"Pathe Review No. 17"

(Pathe—Magazine—One Reel)

A spectacular feature of this is some trick photography, called "The Lens Liar" showing some of the sights of New York as they might be, not as they are. The complete process of making an etching is interestingly described. A few color shots at the close reveal the peaceful habits of the Basque people of the Pyrenees. M. K.

"Pathe Review No. 18"

(Pathe—Magazine—One Reel)

This is a rather conventional group of scenes and events. It starts off with some attractively framed views of winter scenery and includes a demonstration of the process by which lead pencils are made, sports in Indo-China and colorful water scenes.—M. K.

"Right of Way Casey"

(Universal—Comedy Drama—Two Reels)

"Right of Way Casey" is a re-issue that has been intelligently cut down to two reels. It concerns the adventures of a kidnapped traffic officer in a mining town in the wild and woolly West. For genuine laughs this featurette is a positive knockout. Its dramatic situations are tense and cleverly done. There are very few features we have seen that come up to the entertainment value of this gem. Neal Hart, the star, is amusingly interesting and the support given him by Janet Eastman and Joe Rickson is good.—R. F.

"The Jolly Rounders"

(Pathe—Cartoon—One Reel)

The young husband's rebellion against wifely rule is applied to the case of a hippopotamus in this fable by Paul Terry. While the idea has been used countless times, there is a bit of novelty in having the entire cast consist of hippopotamuses. Of course the husband and his bachelor friend get the worst of it, pointing the moral that: "The hand that rocks the cradle is the foot that rules the world." M. K.

"The Secret Code"

(Universal—Drama—Two Reels)

Tales of the secret agents of the diplomatic service are always interesting to the average spectator if well done. Such is the case with this two-reeler featuring Roy Stewart which has the snap and fascination that was evident in the earlier numbers of the Yorke Norroy series. The pace is rapid and the suspense good, there are some thrilling scenes, and despite minor faults this picture will appeal to the majority of audiences.—C. S. S.

Hamilton Here to Confer with Hammons

Lloyd Hamilton has arrived in New York for conference with President E. W. Hammons of Educational. He brought with him a print of his latest comedy, "F. O. B.," the last of his 1922-23 schedule for Educational release.

Three Year Contract for Noah Young

Hal Roach reports the signing of a three years' contract with Noah Young, one of the foremost heavies of the screen, who has appeared in many Harold Lloyd and Hal Roach comedies distributed by Pathe.

Noel Smith to Direct for Century

Julius and Abe Stern have signed Noel Smith as a director for Century Comedies. Mr. Smith has been directing comedies starring Lloyd Hamilton for Educational and also Hallroom Boys comedies for C. B. C.

Cartoons with "Fun from the Press"

Hodkinson announces that beginning with the second issue in May three animated cartoons by Max Fleisher will be supplied with each issue of Literary Digest's single reeler, Fun from the Press."

"Speed Demons"

(Educational—Novelty—One Reel)

This is an unusually snappy reel and one of the very cleverest of the Lyman Howe Dodge Podes distributed by Educational. It contains an unusual number of novelties which show considerable ingenuity and is full of rapid-fire good humor. I should please any type of audience. The subjects include motables past and present, shown in cartoon, clay and other novel ways, a scenic section dealing with a beautiful river in Florida and a section depicting speed demons by means of cartoon and camera.—C. S. S.

"Screen Snapshots No. 25"

(Pathe—Magazine—One Reel)

Charles de Roche is the featured member of this group. He is shown in a studio with Dorothy Dalton between director's calls during the production of their latest Gypsy picture. Jackie Coogan ascends a giant fire engine Bill Desmond learns how to act the role of "Daddy" with his infant son and several of the favorites try their hand at studio golf. Ben Turpin adds a good comedy touch at the close.—M. K.

"Pharaoh's Tomb"

(Pathe—Cartoon—One Reel)

Paul Terry makes amusing use of timely topics in this light burlesque on a visit to King Tut and - Come - In's headquarters Farmer Al Falfa tastes some powerful liquor and dreams of a trip to Egypt. There are some novel effects in picturing the Egyptian soldiers, Sphinx, the King, etc. This number should win more than usual approval.—M. K.

"Sunny Spain"

(Pathe—Comedy—One Reel)

Some of this is amusing, but generally it shows rather too much effort to be hilariously funny. Paul Parrott is a soldier of fortune in Spain. His success in dodging unknowingly huge cannon projectiles supplies most of the laughs. The scenes of the bull fight recall previous screen comedies.—M. K.

"Don't Flirt"

(Pathe—Comedy—One Reel)

Hal Roach's latest achievement is a clever comedy of "The Dippy Doo Dads" brand. It is an entertaining novelty, acted entirely by ducks, monkeys and dogs. They are all dressed up like human beings, live in a miniature village and have escapades and affairs of the heart like humans.

The stars are two web-footed interpreters of a flapper and a man-about-town. The undercurrent of satire on well-known modern types will be amusing to every one. Details in their costuming and the surprising success of getting them to act will insure a lively interest from the general public. This number has already demonstrated its merit, and it is only natural for any one who has seen it to be looking forward to the "next." M. K.

Keith's Palace Is Finest Theatre, Says Richardson

[This is the second installment written by F. H. Richardson, projection editor MOVING PICTURE WORLD, on a swing about the country. The former installment appeared in MOVING PICTURE WORLD's preceding issue.]

Keith Palace Theatre, Cleveland

I have, as you know, traveled quite a bit and examined many theatres, but my headgear is removed in honor of Cleveland, and Keith's Palace Theatre therein. It is the most magnificent, and at the same time the most charmingly beautiful theatre I have ever inspected.

Incidentally, I have noticed this difference in New York City and some other cities and Cleveland. In New York City when one hands a theatre ticket taker his card and asks admittance to see the manager or on other business, the doorman usually gives the impression that he suspects the man of seeking to steal of stage, purloin the foyer or perhaps kidnap the entire theatre. The man is given the impression that he is under grave suspicion, and is usually requested to remain very carefully on the outside until the theatre manager, or if possible the president of the company, be found and consulted as to the advisability and safety of allowing him to step within. Literally, I have in all too many cases found this to be the fact. Others have experienced the same unpleasant discourtesy.

In Cleveland it was only necessary, in all theatres I have at various times visited, to present my card to the doorman, to be instantly admitted as soon as I had advised the doorman as to the nature of my business.

I mention this because I happen to know that this attitude, presumably assumed on order, by New York City theatre doormen has caused considerable hard feeling. True, a business card might occasionally be abused, but such abuse would not, it seems to me, be sufficient to justify the treatment of reputable men as though they were a subject of suspicion. A doorman who lacks brains enough to learn to "spot" a man sufficiently cheap to try to deadhead his way into a motion picture theatre under the guise of the business card of a decent firm lacks sufficient mental ability to be a doorman at all.

But to get back to our subject. The foyer of Keith's Cleveland Palace is nothing short of magnificent. Its floor is covered with a single specially made imported rug, of such weight and such huge size that great difficulty was experienced in handling and shipping it. The foyer and other walls are literally an art gallery, the value of the paintings running into the hundreds of thousands of dollars.

John F. Royal, manager of the Palace, whom I found to be a most obliging and courteous gentleman, gave me the exact figures, but unfortunately I failed to jot them down and am unable to remember them.

On the main floor, the ladies and men's lounging rooms are literally the last word in completeness and beauty of appointment. I doubt if the homes of Fifth Avenue or the homes of royalty can show anything in better taste. The mezzanine lounging places remind one of photographs I have seen of rooms in palaces of the old world.

I stood at the top of the top balcony and looked down at really charming auditorium and stage surroundings, the beauty of which surpassed anything I have heretofore looked at.

Strong words, yes! but well deserved, and it is a real pleasure to give praise where

By F. H. RICHARDSON
Projection Editor, Moving Picture World

praise is due. The acoustics of the Palace are phenomenally good from the balconies. I did not test them below. I am told the front of the auditorium is a bit too low with relation to the stage. Too bad if this is true, but one fault, although it be so serious, is far from condemning so splendid a house.

The Palace has a very fine projection room, equipped with Motiograph DeLuxe projectors, but motion pictures form no part of the program. Manager Royal explained that a man to operate the spot lamps cost \$49.00 a week, and if a news reel, or possibly two of them (which is all the Palace would use), be projected, the union demanded \$84.00 for a man for projectors and spots. This Mr. Royal declared to be out of all reason, and for that reason the projectors stand idle.

I told Mr. Royal that it was not properly a question of how many reels a man projected, but how much he knew—what knowledge and ability he possessed. If the Cleveland Local can and did put in a man sufficiently well equipped with ability and knowledge to be worth \$84.00, then their demands were not unjust, regardless of the amount of work. If a theatre of that class cares to turn its valuable equipment over to a man of less ability, and takes a chance of his making a blunder before its audiences, or if the Local cannot or will not supply him with a man sufficiently well equipped with knowledge to be WORTH that sum—well, that is an entirely different matter. Anyhow, the equipment stands idle and the Palace program is not complete, because vaudeville audiences of today expect and want the news reels.

ALLEN'S THEATRE

Cleveland's motion picture theatre deluxe is, I am told, the Allen, managed by J. Kuhn. Mr. Kuhn dropped all his Saturday night work when Brother Shafranick and I arrived and showed us his show house with evident and pardonable pride. It seats 3,000 on the main floor and in one balcony.

The lobby and foyer of the Allen are spacious and beautiful. The foyer is semi-circular, with fluted pillars about every eight feet. At the rear of the foyer floor two girl ushers stand about eight feet apart. Each is dressed in red-coat and white knickers, stockings and shoes. They stand in center of "spots" which come from two baby spots suspended immediately over and ten feet above each girl. Each one has a red-colored wand about two feet long, with which she directs patrons to the proper aisle. It is a clever and very pretty stunt.

To the right of the foyer is a large space filled with neatly decorated tables, at which sandwiches, tea, coffee, bouillon, soda and ice cream are served. Patrons may watch the picture as they partake of refreshments. It is a stunt which is popular in England.

At the left of the foyer is a similar space, in which men may sit in comfortable chairs, or on divans, and watch the show as they smoke. I noticed the space was well filled—evidence of its popularity.

The picture at the Allen was excellent, except that there was no apparent attempt made to suit the projection speed to the speed of action. The depth of perspective was excellent and the illumination good. In short, the work was, save for the exception noted, not a subject for just criticism.

This is rather remarkable in view of what I saw in the projection room.

The projection is in charge of J. C. Shiever and Albert Dolan, both of whom I understand to be able projectionists, though apparently inclined to believe radio worthy of study they might perhaps better devote to the thing that supplies the "needful" wherewith to purchase the material necessary to build the set which, in an incomplete state, "decorated" the work bench of the Allen projection room. In fact, when I visited the room one of the projectionists had something like twenty feet of wire stretched out, apparently untangling it.

The Allen projection room is equipped with three Simplex projectors, and is very spacious. The only faults are absurdly small and none too well placed observation ports, plus a light colored front wall. This is bad in any event, but is especially so since a lot of light is used in the room and doubtless is necessary in view of the work in progress, though I should think a lamp over the work bench might serve. I called the attention of Manager Kuhn to the need for an enlargement of the observation ports, and the lowering of their bottoms by about six inches. I would also suggest to Manager Kuhn that, in view of the work in progress, it would be well to require the presence of two projectionists in the room at all times, since one man should be constantly at the observation port while projection is in progress.

Against the Films

"Reformers" in Brookline Want Them Barred from City

Opponents of the entrance of the moving picture into Brookline, Mass., are leaving no stone unturned in their effort to combat the proposition, and at every opportunity are spreading their propaganda before the townspeople. As an instance of this, the Rev. William L. Clark, rector of St. Paul's Episcopal Church at Brookline, took occasion at the evening service on Sunday to address his congregation on the subject and expressed himself as strongly opposed to the licensing of motion picture theatres in the town.

"I cannot tell you how to vote," he said, "but I can urge you to go to the polls to vote as you think best. As long as we can keep moving pictures away from Brookline we will be much better off."

The people of Brookline are to vote, by way of a referendum, on the question of admitting motion picture theatres and the licensing thereof in the town at a special town election that is to be held on Tuesday, April 24. Opinion appears to be fairly well divided in the town on the question, which has come up intermittently in the town for the past decade or more.

Enlarge Props Department

Extensive improvements have been made in the property department at Universal City, where nineteen companies are dependent upon one studio's facilities, not counting the outside firms that lease space there.

Under management of A. E. Rosenberg, the department has been considerably enlarged. "Props" to the value of twenty-five thousand dollars have been added to the stock and ten thousand spent on general improvements.

PROJECTION

EDITED BY F. H. RICHARDSON

Interesting Data

From Fort Dodge, Iowa, comes a letter signed, as nearly as I am able to decipher the hieroglyphics, V. J. Groetzinger, projectionist at the Rialto, of that fair city.

Right here let me again caution all of you that signatures should be written VERY plainly—or, better still, printed. This is especially true if the name be a bit out of the ordinary. If the text of the letter be typewritten, always typewrite the signature just under the pen and ink signature. Here is what the good brother has to say:

Dear Friend Richardson: First, let me congratulate you on the Bluebook of Projection. I have the second, third and fourth editions; also have another writer's book. You may easily guess which I value. And now to get down to facts and figures. Here is my line-up:

We project a 16-foot picture about 140 feet. Projection lens, 7-inch E. F.; working distance of same, 5½ inches. Condenser, 6½ collector and 7½ converging lens. Face of converging lens to aperture, 17 inches. Rotating shutter is 2½ inches from lens, which is location of aerial image. Use 50 amperes D. C., through a transverter.

Unable to Convince Manager

Here is a point on which I am unable to convince friend manager: I told him he should have at least a 100-ampere generator, which may be boosted. As an example I told him of the Tivoli, in Chicago, which has a 165-foot projection distance, a 22-foot picture and a 120-ampere high intensity arc. What is your opinion of this?

Thus far I have been unable to find much discussion of number of amperes for different conditions, aside from that in the catalogue of the Wagner people.

Our auditorium is fairly light. There is no

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

stage. I have many contrivances which I would like to tell you about, but guess I had better not. Attached find a cue sheet which I made up and had printed; also a flicker chart, on which I would appreciate your criticism.

Upon examination of the cue sheet I found the brother's name printed at its foot. It is V. J. Groetzinger, so I was not so bad a guesser after all. I will, however, let my remarks concerning signatures stand, for they are needed by many correspondents.

Progressive

That Brother Groetzinger has had cue sheets printed shows enterprise and progressiveness. The cues I filled in myself from purely imaginary scenes.

As to the flicker chart, it is designed to show the speed at which flicker will appear, using both two and three wing shutters. I am unable to see how such a chart could possibly have practical value, since the speed at which flicker would appear is dependent upon several elements.

If a chart were made with a certain screen illumination, for instance, and the screen illumination were changed, then the speed at

which flicker would appear would also be changed. Then, too, tendency to flicker, as apparent to the audience, is in some degree dependent upon or influenced by the relative brightness of the screen as compared to its surroundings and the auditorium lighting as a whole. Flicker also is greatly influenced by what I would call the "optical balance" of the rotating shutter.

Misdirected Energy

No, Brother Groetzinger, while I appreciate your enterprise in making the chart, I thing your energy was in this instance misdirected.

The amperage necessary to produce satisfactory results is also a very widely variable thing. Under some conditions, such as a narrow house, a dark auditorium and a highly reflective screen, like the satin finish mirror screen, I can produce a picture as brilliant as any audience could possibly care to look at with fifty amperes or less.

Given this same condition and a projectionist who does not know his business, the result might be very different. He might and probably would have his creater at an inefficient angle to the collector lens. He might have a considerable waste between the lenses of the condenser, caused either by placing the longer focal length lens next the arc or by spacing the lenses apart too far.

He might have a large waste of light between the aperture and projection lens by an unnecessarily wide divergence of the beam beyond the aperture caused by a wrong condenser combination or by a projection lens of insufficient diameter, or by both. He might, by reason of a wrong condenser combination, have his light source too far from the condenser, thus wasting light enormously, as you may see by examining figure 36H of the Bluebook, or he might waste light enormously by an unnecessarily large spot (see figure 4I of Bluebook). And, on top of all this, he may waste light unnecessarily by not having his rotating shutter properly placed and fitted to the local condition.

Not So Simple

You see, Brother Groetzinger, these things are not so simple as they appear on the surface. To get EFFICIENT RESULTS the projectionist MUST have a rather wide range of knowledge, and work both intelligently and very carefully.

As to your condition, I do not see where a 100-ampere generator is necessary, unless you propose projecting a larger picture. If you have a good screen, carry your crater at at 55-degree angle, as per pages 405 to 412, inclusive, of the Bluebook, have the proper condensed combination and either a two and one-half inch diameter or a three-combination projection lens, I think 75 amperes will be quite sufficient, either for ordinary or high intensity arc.

I do not know what the condition in the Chicago theatre may be, but many theatres are using a 120 high intensity arc and LOSING HALF THE RESULTANT LIGHT by reason of an inefficient optical system.

Your own condition is correct, except as to the projection lens diameter, which I do not know. Your light beam is just a trifle over two and a half inches in diameter where it meets the lens. On the surface this is all right if you have a lens of that diameter, which is unlikely, since by reference to the Bluebook of Projection we find that only one manufacturer makes a lens larger than

RIALTO THEATRE

FORT DODGE, IOWA

CUE SHEET FOR WEEK Mar 4-10



1	E-1	Normand retrieves paper, walks to table. Reads paper & drops it. — CHANGE
2	2-3	Auto stops. Man gets out, walks behind auto and falls. — CHANGE
3	4-5	Blind beggar holds cup up. Man runs when he reaches corner. — CHANGE
4	6-7	Normand sits by well. Removes hat. — CHANGE
5	8	Fight in wine room. When table is thrown. — CHANGE
6		Usual clunch b. lovers. — CHANGE — QUICK

V. J. GROETZINGER; Projectionist

CHANGE-OVER CUE SHEET

Designed by V. J. Groetzinger, Projectionist of Rialto Theatre, Fort Dodge, Iowa



(Photo by Stephen Haderer, Deming, N. Mex.)

Advertise Your Fire Protection

A theatre properly protected from fire is a good advertisement. You can tell your patrons on the screen that you have taken extra precaution to make your theatre fire safe. They will have a feeling of security that will make the regular patronage of your house a habit.

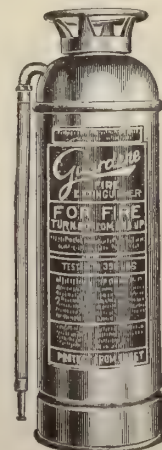
Insurance and municipal regulations require that you equip your theatre with certain fire protection devices. The safety of your patrons and sound business demand that you meet these requirements and protect all special fire hazards as well.

You can get every appliance for fire protection from the Pyrene Manufacturing Co. or from your supply dealer. Ask him or write us direct for catalogues.



Pyrene Fire Extinguisher

The only type to use for fires in electrical or lighting equipment. Light and simple to operate. Approved and labelled by the Underwriters' Laboratories.



Guardene Fire Extinguisher

The standard 2½ gallon type for general protection. Insurance regulations recommend at least three extinguishers of this type for every tier of the auditorium and one for every property or store room, on each side of the stage, in fly galleries, etc. Approved and labelled by the Underwriters' Laboratories.

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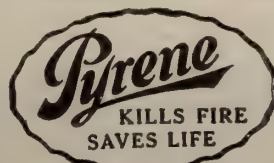
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THE WORLD'S LARGEST THEATRE

EDWARD BOWES, MANAGING DIRECTOR

PRESENTATIONS BY S. L. ROTHAFEL

EQUIPPED WITH

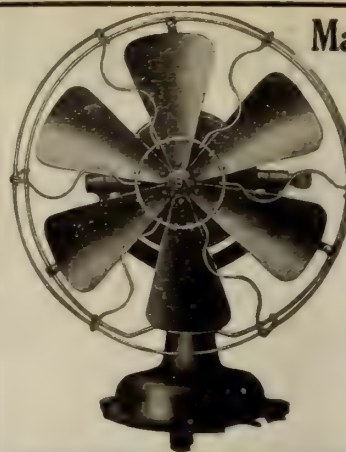
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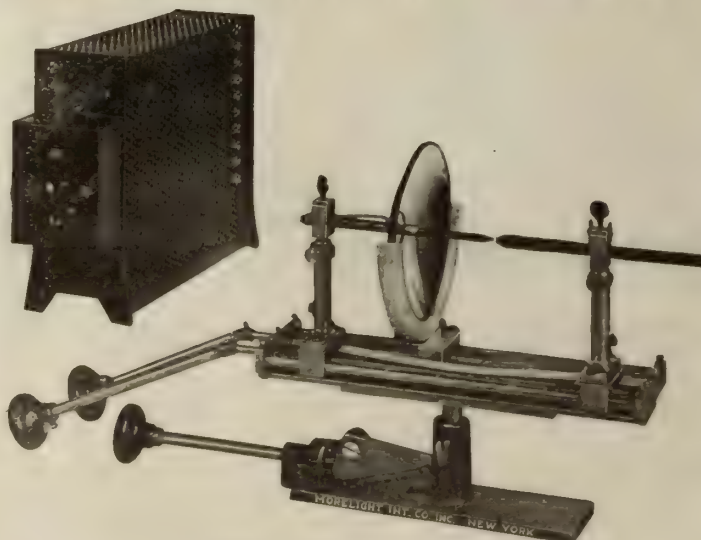
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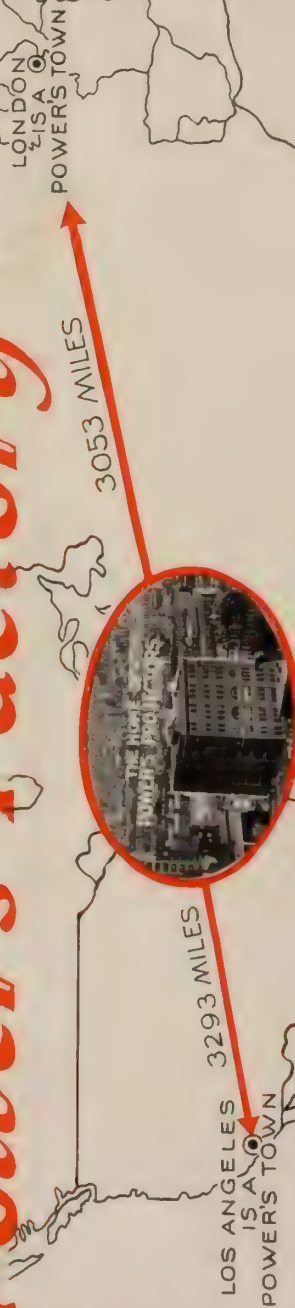
Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

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Moving Picture WORLD

Vol. 62, No. 2

MAY 12, 1923

PRICE 25 CENTS

No. 18

Super 39

GLORIA SWANSON

IN A SAM WOOD PRODUCTION

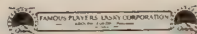
"Prodigal Daughters"

PRESENTED BY JESSE L. LASKY

Douglas Fairbanks says, "'Prodigal Daughters' is not only the best piece of acting Miss Swanson has ever done but it is one of the most faithful portrayals of contemporary social and family life that has been screened."

Screen version by Monte M. Katterjohn From Joseph Hocking's novel

A Paramount Picture

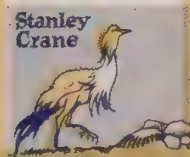


THE SEVEN DEADLY WHIMS

New lips to kiss
Freedom from conventions
A new world For women
No more chaperons
Life with a kick in it
The single moral standard
Our own latchkeys

Nothing' Like It On Earth

Now Proving a Sensational Success from Coast to Coast



Carl Laemmle presents H.A. SNOW'S
**HUNTING
 BIG GAME**
 IN
AFRICA
 WITH GUN AND CAMERA
 UNIVERSAL PICTURES

This Picture Ran for 3 Months at the Lyric Theatre, N.Y.C.

"Superhuman! Record-breaking!"

Leo Landau, Garden and Alhambra Theatres, Milwaukee, Wis.

"Biggest day's business in history of house!"

E. V. Tracey, Laughlin Theatre, Long Beach, Calif.

"Opened to house record!"

F. Turner, Capitol Theatre, Bridgeport, Conn.

"All attendance records broken!"

Columbia Theatre, Seattle, Wash.

"Turned away hundreds!"

Palace Theatre, New Britain, Conn.

"Biggest Sunday in history of 12-year house"

Pastime Theatre, Columbus, O.

"The Flame of Life" a Countrywide Triumph

Priscilla Dean's latest Universal Jewel continues to be one of the greatest of the year's box-office attractions!

During the sensational run of this feature at the Randolph in Chicago, the Herald and Examiner said, "It deserves praise above the ordinary," while the Evening Post enthusiastically commented, "One of the most vivid and entertaining productions we have seen this season—especially well worth seeing." In New York, the Daily News said, "Carl Laemmle rings the bell with 'The Flame of Life'—we think highly of it!" "An example of realism, is entertaining, all kinds of action and it is exciting," says the Buffalo Courier; while out in Seattle, the Record insists that "You will be cheating yourself if you miss it!"

"In the Days of Daniel Boone" Universal's Greatest Chapter-Play

The greatest, most spectacular historical chapter-play ever produced is the formula upon which Universal is making "In the Days of Daniel Boone." It is to be a massive production in every sense of the word comparing in splendor of settings and big scenes to all the fine effects which this company injects into its greatest pictures.

In the splendid cast, which has been engaged, Eileen Sedgwick and Jack Mower are starred, while their supporting cast includes Charles Brinley, Ruth Royce, Duke R. Lee and Albert J. Smith.

Carl Laemmle Asks Exhibitors to Set Dates for "The Shock"

Bristling with thrills—replete with a heart interest story that is sure to appeal to any audience, Universal's Jewel production of "The Shock" is shortly to be released to exhibitors.

The remarkable cast of this Jewel is headed by Lon Chaney, and Virginia Valli. Lambert Hillyer directed.

A whirlwind publicity and exploitation campaign has been prepared for exhibitors by Universal including national advertising in the Saturday Evening Post.



Lon Chaney, Virginia Valli and Jack Mower in a scene from "The Shock," a Universal Jewel.

Trade Press and Newspaper Critics Lavish Praise on "Abysmal Brute"

New Universal Jewel Starring Reginald Denny Scores Heavily Everywhere!

Seldom does a picture receive the thunderingly enthusiastic reception such as has been accorded "The Abysmal Brute." Their prophecy of a great box-office career for it is being substantiated by sensationally successful runs in all points.

"It will prove one of the season's best box-office values," declares Exhibitors Trade Review, while Laurence Reid of the Motion Picture News says: "It's a fine box-office attraction! Get it quick!"

During its highly successful run at B. S. Moss' Broadway Theatre, New York City, the newspaper critics greeted it with most lavish praise. "It is a credit to its star and director," said P. W. Gallico in The Daily News. "We enjoyed it and think you will."

"As entertaining as anything we have seen this season. Don't miss it!" was Harriett Underhill's comment in The Tribune.

It's a Hobart Henley Production, starring Reginald Denny, supported by a superb cast, including Mabel Julienne Scott, Buddy Messinger, Hayden Stevenson, Craufurd Kent and David Torrance.



Reginald Denny, Mabel Julienne Scott and Craufurd Kent in scene from "The Abysmal Brute," hailed by critics as a masterpiece of entertainment, by trade press as a big box-office bet.

"Bavu" Keeps You Glued to Your Seat, Writes Famous Coast Critic

Universal has another ten-strike for exhibitors in "Bavu," soon to be released. The thrill-hardened critics who have reviewed this Universal Jewel have been the first to hail it.

"It keeps you glued to your seat and your eyes glued to the screen every second," writes Grace Kingsley, famous critic, in the Los Angeles Times. "It's bound to be a sensation when it's sprung on the public. Tremendous work is done by Wallace Beery, while Forrest Stanley does perhaps the finest work of his career. Sylvia Breamer touches unwonted emotional heights and Estelle Taylor is lovely and convincing."

With such a superb cast, and its "everlastingly exciting" story, "Bavu" promises to be a sparkling box-office stimulant of sensational powers. It was made from the great stage success by Earl Carroll, and directed by Stuart Paton.



Thrilling moment in "Bavu," with Forrest Stanley and Estelle Taylor.

"Trifling with Honor" a Fine Audience Picture

With a background of varied and colorful action, this new Jewel, just received in the New York office of Universal from Universal City, tells in straightforward, vigorous fashion a beautiful modern romance. It is particularly noteworthy at this time that there is a baseball angle to the picture which is guaranteed to bring any audience to its feet with suspense and enthusiasm. Exhibitors have the greatest opportunity of their lives to make tie-ups that will put this picture over to new records.

Heading the cast are Rockliffe Fellowes, Fritz Ridgway, Buddy Messinger, Hayden Stevenson and others, all well known and popular.

The picture is adapted from a Collier's Weekly story by William Slavens McNutt and is directed by Harry Pollard, whose amazingly successful direction of "The Leather Pushers" is still the talk of the trade.



Hayden Stevenson, Fritz Ridgway and Rockliffe Fellowes in "Trifling with Honor."

(Adv.)

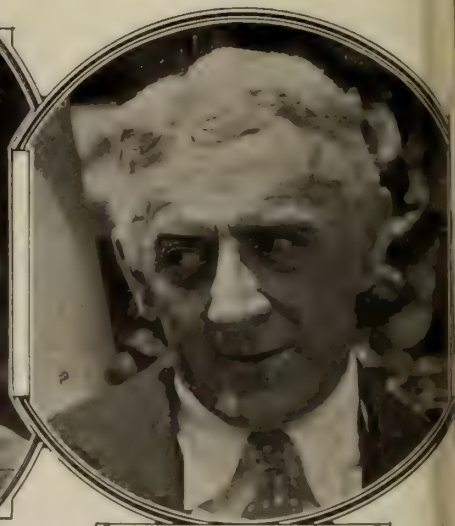
A Box Office Cast-



DOROTHY MACKAILL

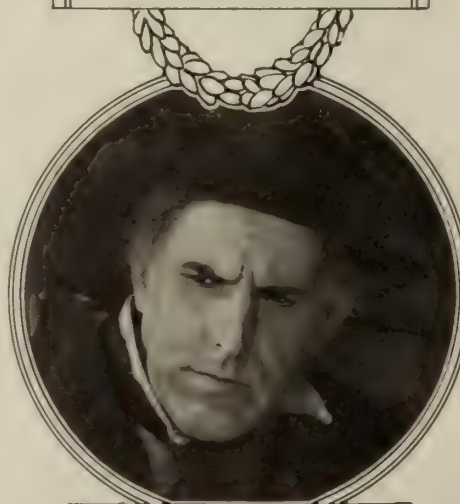


WYNDHAM STANDING



J. BARNEY SHERRY

A Box Office Cast. That's how the reviewers put it and box office performance is backing up their claim. Check them over: Wyndham Standing, Dorothy Mackaill, J. Barney Sherry, Gustav von Seyffertitz. In the less important parts, Katherine Kingsley, Louis Pierce, Arthur Dewey, Nellie Parker-Spaulding, Arthur Cadwell, Jr., and Martin Kinney. The entertainment value of the production reflects the perfection of each player in his or her part.



GUSTAV VON SEYFFERTITZ

An entertaining, interest-holding drama of a man who fought his way to success with his own hands stacked against him. Comedy that brings hearty laughs and action that has the excitement they want. Set in the Kentucky mountains with wild exteriors which intensify the thrills and beautiful shots in harmony with the romance. Produced by the Syracuse Motion Picture Company. Directed by Hamilton Smith from the story by Charles Mackay and photographed by Arthur Cadwell.

"The Inner Man"

PLAYGOERS PICTURES

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"Hoot, Mon," says
the canny old owl.
"Where are Your
Wandering Daugh-
ters?"



THE owl knows the secrets of the night. He sees what goes on in the glare of the white lights of the great cities. Do you know what your daughter is doing? What the daughters of the nation are doing? Are they safe at home or out where only the owl sees?

A First
National
Picture

THE MOST INTERESTING
PROBLEM OF THE HOUR

"WANDERING DAUGHTERS"

a James Young Production

Presented by Sam E. Rork; adapted from the
story by Dana Burnet; directed by James Young





Mr. Exhibitor: —
 It's a show down — a five card draw for
 big stakes — and the Girl of the Golden
 West wins with a full house.
 And so will you when you play

Edwin Carewe's

Stupendous Production of

David Belasco's

Powerful Stage Drama

The Girl of the Golden West

An EDWIN CAREWE production with an all star cast;
 story by David Belasco; adapted by Adelaide Heilbron;
 photographed by Sol Polito A.S.C. and Thomas Storey;
 Ass't Director, Wallace Fox.

A First National Picture





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

FOR the first time in film history a national exhibitor organization is entering its FOURTH annual convention.

A statement that takes but few words to make, but that has demanded miracle work to render possible.

So let's place it on the records.

Sydney Cohen has been criticised, as all exhibitor leaders have been criticised; Sydney Cohen has commanded support and achieved loyalty that few exhibitor leaders have gained; and, above all, Sydney Cohen has built an organization that is alive, vigorous, flourishing.

An organization that has attained its FOURTH annual convention.

We have had national exhibitor organization, of one sort or another, for some ten years.

And in the ten years there have been many sorry chapters of dissension, bolting, rival organizations. No body has held its identity intact over a reasonable period.

Sydney Cohen brings his organization to its FOURTH convention. An achievement.

THERE are other phases of the convention that will open in Chicago on May 19th that interest and encourage all who have the best interests of exhibitor organization at heart.

Sydney Cohen has declared that he will not be a candidate for re-election. Before the convention starts it is expected that he will reiterate that declaration with even greater emphasis.

The result is a lively, healthy competition for the honor and responsibility of leading the M. P. T. O. A.

Unless we are greatly mistaken in our judgment of the minds of exhibitors, the competition is going to be CLEAN.

All of which is as it should be. Lively politics, and clean politics, form a combination that makes for vigorous organization. A combination that puts upon would-be officers a burden of sincerity and intelligent policy.

Many of the candidates already in the field are probably put forth because of "native son" pride

on the part of their local organizations. It seems likely that the contest will simmer down to "Al" Steffes, of Minnesota, and "Jim" Ritter, of Michigan.

Both good men. Either could win with gain to the national organization.

And the same can be said of many of the other candidates who may gain strength as the election-eering proceeds.

AN encouraging feature of the campaigning is the fact that it seems definitely understood that PERSONALITIES are going to be subordinated to POLICY in the final choice.

National exhibitor organization has come to an important mile-stone. Sydney Cohen, through political sagacity and individual strength, has builded well. But a foundation must be laid in Chicago that will make it possible for exhibitor organization to thrive in ITSELF and of ITSELF, and not merely through the strength and ability of temporary leaders.

Most important in this respect is the devising of an intelligent policy of financing.

And secondly, plans for recruiting work, organization building, that will be continuous, welding into strong links weaker state bodies.

Thirdly, means of giving the Middle West and the Far West full opportunity for the expression of views on questions of policy that arise from time to time.

OF these, the most important is financing. Exhibitor organization cannot expect to continue on haphazard financing, on the ability of individual leaders to "pay their own way," or on side-show financing.

So, if we were asked for a view, we would say that the most important thought that every exhibitor delegate can carry to Chicago is this:

"Chicago must bring forth a definite, clean-cut permanent policy of financing."

Robert E. Welsh

Editorial Personalities

The Naked Truth!

The picture industry's average for eracity is still one-three hundred and xty-fifth of one per cent.

The boys of the A. M. P. A. got together last Saturday evening at the ilmore and blew off the industry's tired-up supply of truthfulness in our all too fleeting hours.

With credit to the A. M. P. A. and articular glory and honor to the boys who did the work. Hard work it was, good work it was. And deserving of the record breaking attendance that must have passed the three hundred mark.

Since Will Rogers acquired an after-dinner business manager he is said to be picking up a paltry few thousand a week extra by his activities as a toastmaster. Our idea of the easy Road to Wealth is to get the managing job for HARRY REICHENBACH.

After an address of welcome by JOHN FLINN, president of the A. M. P. A. Harry took the reins in hand and drove the coach with speed, verve, snap and ginger. He is THERE, is Harry; and more and more strongly entrenched with each appearance.

The fun began with the presentation on the screen of the Film Hall of Fame of the screen's immortals, including F. W. Irwin, H. D. H. Connick, an Abramson, and "sech like." Our men tell us that the voice of the oracle at came forth from the darkness to explain the immortals' claim to fame as the basso profundo of PATHE A. ARSONS. Mebbe we're right; ebbe not.

Then followed, "THE LAND OF JAZZ," which the continuity sheet pronounced as "A Grand Uproar, Razz and Jazz by HERB CROOKER." Herb played a part himself in Cohanesque fashion, FRED RATH was a King of Ill Haze to the image, and others in the cast include KENT SMITH, VINCENT TROTТА, IRVING GREENE, S. WINGART, and ARTHUR BRILANT.

The general plot of the piece concerned King Will Haze and his dubious struggle to find out what it's all about.

Filing into the dining room you could have seen supposedly high and

mighty film executives smiling and smirking in true lens-lizard manner at the clicking camera that was taking the "banquet film."

And you should have seen those same faces when the "banquet film" turned out to be a laughable burlesque, with trick camera work and trickier subtles."

"50-50 or Fight," VIC SHAPIRO'S piece, was programmed as a "satire," but the delegation from 729 Seventh Ave declared that the skit was a product of the new school of realism. SAM JAFFE, MORRIS RYSKIND and the author supplied the accents.

CHARLIE EINFELD displayed hitherto unsuspected talents in burlesque a typical personal appearance of an average actorine. One of the hits of the evening.

"IT" was press-agented as the mystery of the evening. "IT" still remains the mystery of the evening.

Half-Minute Editorials

The most important man in the industry these days is J. D. Williams. Take it from a fellow who is stopped on the street a dozen times a day, whose phone rings fourteen times a day, whose lunch is interrupted four times, all with the query, "Say, what is Jay Dee going to do?"

Meanwhile Jay Dee is MUM and ACTIVE. A great working combination.

We don't remember just whether it's a wooden anniversary, a fifth birthday, a housewarming or just what, but Sam Zierler is celebrating something these days up at the Commonwealth Exchange, in 729 Seventh avenue. And all that's important is that we'd like to wish Sam many happy returns of anything he sees fit to celebrate.

We like Sam Zierler. We can't imagine any one who ever met him failing to like him. He is our idea of the type of square-shooting, broad-visioned, big-calibered film man that is a credit to the industry. And a bulwark to the independent field.

Gene Stratton Porter is a name that, in the book publishing or newspaper syndicate fields, means all that Doug Fairbanks has ever meant in this. And the fact that Miss Porter is tackling the job of producing her own pictures is worthy of editorial mention. Million copy sales of novels shows a knowledge of what the masses want in entertainment. A pretty good foundation for picture success. So we are "awaiting with interest."

R. E. W.

"CAESAR," by HARRY REICHENBACH, with Green Room Club members supplying the talent, dropped in on the program at this moment. William Selery, Robert Woolsey, Harry Hugnot and Joe Marba divided the laughs. Plenty of them for all.

Gosh, every time you turned away from the stage for a moment either HERB CROOKER or VIC SHAPIRO sneaked into the spotlight. "Toot-an'-Kinnem" with a rousing Gallagher and Shean finish was brought on at this moment, Herb and Vic feeding each other the lines.

We would like to mention the character that appeared on the stage at this interval but JOE DANNENBURG says, "other publications are trying to steal So-and-so." So, for safety sake, we'll lean backward in our abstinence from petty larceny.

Herb Crooker's in again. This time with an "hysterical epeek in four spoons entitled 'The Covered Agony.'" In addition to the A. M. P. A. thespians mentioned up to this point the mammoth, mastodonic, monstrous cast included LON YOUNG, AL FINEMAN, LOU MARANGELLA, RUTGERS NEILSON, and HENRY CLAY BATE.

Hal Crane, of the Green Room Club, supplied the closing skit, a really clever one that "sent 'em away laughing."

WILL HAYS, AL LICHTMAN and MARCUS LOEW contributed the serious moments of the evening when called upon to speak.

And a good time was enjoyed by all.

Don't let us close this account without listing the Entertainment Committee of the A. M. P. A. in full. The committee deserves oodles of sincere credit, for every feature of the evening, from the decorations to the acts, evidenced hard work well done.

For the bouquets, then: The Entertainment Committee, A. M. BOTS-FORD, chairman; HARRY REICHENBACH, HERBERT CROOKER, VICTOR SHAPIRO, TOM WILEY, IRVING GREENE, CHARLES EINFELD, GLENDON ALLVINE, VINCENT TROTТА, C. F. CHANLER, WALTER EBERHARDT, ARTHUR BRILANT, CHARLES BARRELL, P. A. PARSONS.

Till we meet again.

Government Charges Eastman with Conspiracy

CONSPIRACY, as a result of which the moving picture industry in the United States was virtually compelled to use Eastman Kodak Company's film exclusively, is charged by the Federal Trade Commission in its long-expected formal complaint against that company and others who are declared to be parties to the alleged plot to keep foreign-made film off the American market.

The commission names as respondents to its complaint the Eastman Kodak Company, Rochester, N. Y.; George Eastman, president, and Jules E. Brulatour, a distributor; the Allied Laboratories Association, Inc., New York City, and the following, members of the association: The Burton Holmes Lectures, Inc., Chicago; The Craftsmen Film Laboratory, Inc., New York City; Kineto Company of America, Inc., New York City; Cromlow Film Laboratories, Inc., New York City; Palisades Film Laboratories, Inc., Palisades, N. J.; Claremont Film Laboratory, Inc., New York City; Film Developing Corporation, New York City; Evans Film Manufacturing Company, Inc., New York City; Republic Laboratories, Inc., New York City; Lyman E. Howe Film Company, Wilkes-Barre, Pa.; Rex Laboratory, Inc., Cliffside, N. J.; Tremont Film Laboratories, Inc., New York City; Mark Dintenfass, Hudson Heights, N. J., and the Erbograp Company, New York City.

The specific charge against the respondents is conspiracy which resulted in the Eastman Company acquiring a virtual monopoly in the manufacture and sale of cinematograph film in the United States. It is charged that competition in the manufacture and sale of prints of motion picture film has been hindered and in some instances eliminated, and that prices of positive prints sold to producers of motion pictures through the country have been fixed and standardized.

In identifying the respondents, the commission declares the Eastman Kodak Company to be the largest manufacturer of cinematograph film in the world, and up to March, 1920, that company manufactured and sold approximately 94 per cent. of all the cinematograph film used in the United States, and manufactured and sold approximately 96 per cent. of all the cinematograph film produced in this country. Between March, 1920, and September, 1921, due to competition by American importers of cinematograph film manufactured in foreign countries, the sales by the Eastman Kodak Company decreased to approximately 81 per cent. of the total sales in the United States.

Jules E. Brulatour is declared to be engaged in New York City in purchasing film from the Eastman Company and reselling it throughout the United States. At the time the statistics were gathered by the commission, March, 1920, Brulatour, it is declared, purchased approximately 81 per cent. of the cinematograph film sold by the Eastman Company in the United States.

The complaint identifies the Allied Laboratories Association, Inc., as a non-trading corporation, organized under the laws of New York, its membership being limited to persons, firms and corporations engaged in manufacturing and selling prints of motion pictures. The members of the association operate manufacturing laboratories in which

they manufacture positive prints from motion picture negatives.

The unfair methods of competition specifically complained of by the Federal Trade Commission, which are declared to be in violation of the Federal Trade Commission Act, are summarized as follows:

It is charged that the Eastman Company and its president, George Eastman, during 1919 induced the respondent, Jules E. Brulatour, to construct two manufacturing laboratories for manufacturing positive prints, one known as the G. M. Laboratories, Long Island City, and the other known as the San-Jacq Laboratories, at Ft. Lee, N. J. These two laboratories, together with a third laboratory, known as Paragon, Inc., Ft. Lee, N. J., were then operated by respondent, Brulatour, at the direction of the Eastman Company as separate and distinct enterprises, without disclosing their true ownership. In the operation of these laboratories respondent Brulatour, it is charged, supplied to various producers of motion pictures positive prints at prices far below those at which competitive manufacturing laboratories could supply such prints.

In supplying competitors of the Eastman Company with cinematograph film it is charged that the Eastman Company caused the respondent Brulatour to delay deliveries of film, and, in some instances, to shut off the supply of these competing manufacturing laboratories. It is also charged that the Eastman Company caused respondent

Brulatour to discriminate as between those laboratories who confined their purchases to the Eastman Company and those laboratories which purchase film of other manufacturers. This was done by extending to the customers of the Eastman long terms of credit, which was denied to the others. The purpose, it is alleged, was to coerce the various competing laboratories not controlled by the respondents into confining their purchases to cinematograph film manufactured by Eastman.

Subsequently, in 1921, it is charged, the Eastman Company caused the three laboratories mentioned above to be transferred and assigned to the Eastman Company, and immediately thereafter publicly announced to the trade the purchase of these laboratories, which it already owned, and that it intended to operate the same. This was done, it is alleged, for the purpose of coercing competing manufacturing laboratories to refrain from making further purchases of cinematograph film manufactured by others than the Eastman Company.

The threat by Eastman to operate the three manufacturing laboratories above named, it is charged, induced and coerced the respondent Allied Laboratories Association, Inc., and its members to join with Eastman and Brulatour in the conspiracy with the result that in September, 1921, an agreement was reached whereby the Eastman Company agreed to close the three manufacturing laboratories in consideration of which the Association members agreed to confine their purchases of cinematograph film to film manufactured in the United States, and to refuse to purchase any cinematograph film from American importers of foreign made film. It was understood, the complaint recites, that the Eastman Company would keep its three manufacturing laboratories in working order and would reopen and operate such laboratories in competition with the Association members should any of the members again purchase or use in their plants cinematograph films imported from foreign countries.

By reason of this agreement, the complaint states, the Association and its members have confined their purchases of cinematograph film to film manufactured by the Eastman Company and have exploited the fact that no other film is used in their laboratories. A further charge is made that various members of the Association have falsely announced to the trade from time to time that cinematograph film produced by competitors of the Eastman Company could not be used to good advantage. The further statement is made in the complaint that members of the Association have consistently sought to coerce outside manufacturing laboratories to become members of the Association and to agree to purchase cinematograph film from the Eastman Company and to refuse to purchase from the Eastman Company's competitors.

The respondents in the case have been given a period of thirty days in which to file with the commission written answer to the charges contained in the complaint, following which a date will be set for a hearing. The announcement by the commission that the investigation of the film industry was to be made was a surprise to the moving picture world, in which rumors have been circulating for many months that the government was very interested in the steps which were alleged to have been taken by the Eastman Kodak Company to bar out foreign films from this market.

Ohio Movies Must Close on Sundays

The Ohio Supreme Court at Columbus, Ohio, has handed down a decision that a moving picture is virtually the same as a theatrical performance, especially in so far as the Ohio Sunday closing laws are concerned.

This decision affirms the ruling of the Hancock County Appellate Court at Findlay, Ohio, from which Manager Walter K. Richards appealed after having been indicted for operating his movie theatre on the Sabbath, his appeal having alleged that a picture exhibition does not come within the classification of a theatrical or dramatic performance and is not, therefore, in violation of the Ohio statutes covering Sunday closing.

Findlay managers have now agreed that they will positively close on Sunday hereafter, but are awaiting with interest the action of the next grand jury in cases from the mayor's court against Sunday violators in other lines of business, against whom the managers have filed charges in retaliation for their efforts to keep the movies closed on Sundays.

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Lubin Seriously Ill

Word was received in Philadelphia during the week of the serious illness of Sigmund Lubin, pioneer motion picture producer, who is reported dying at his home in Atlantic City from heart trouble. His family have been summoned to the bedside.

Emerson Hough Dies

Paramount executives at the home office were shocked Monday to hear of the sudden death of Emerson Hough, author of "The Covered Wagon," at Evanston, Ill. Mr. Hough passed away at an Evanston hospital Monday morning following an operation for stomach trouble performed last Friday.

Dunning Leaves Prizma

Carroll H. Dunning, vice-president of Prizma, Inc., returned from the coast last week. Because of the sudden death of his business associate, H. W. Saulsbury, Mr. Dunning has resigned his office in Prizma to assume the presidency of the Pencil Supply Corporation, in which he has been financially interested for many years. H. J. Marshall will take charge of Prizma's sales department in the East.

Off to Europe

William M. Vogel, a New York motion picture exporter, leaves on the Majestic May 12 for England and the Continent on his semi-annual tour to keep in touch with the distributors of his productions. He will be abroad about two months.

Mr. Vogel's sales manager, Albert K. Greenland, is already on his way to Europe, having sailed May 1 on the Aquitania. He expects to cover the countries of the Continent as well as England before returning.

Exhibitors of Baltimore Win Fight Over Daylight Saving

THROUGH the persistent efforts of the Exhibitors' League of Maryland, through its committee appointed to wage a campaign against daylight saving, headed by Louis Schlichter, manager of the Bridge and Edmondson theatres, daylight saving will not be placed in effect in Baltimore, Md., this year.

According to Mr. Schlichter, the meetings which were held at the various theatres throughout the city opposing daylight saving, stirred the people up to such an extent that when a canvass was made by politicians to find out how the respective candidates stood for election on May 8, it was found that the majority of women were registering only to cast their votes against the daylight saving measure.

That the placing of the ordinance on the ballot was unconstitutional and that it was not binding to the people outside the city employees was known at the fight before the

city council last spring when the matter came up, he said.

"Therefore," said Mr. Schlichter, "there is no further fight to be made on the subject for the city council can only pass the law to make it binding to the employees of the city and it cannot give authority to have it placed upon the ballot for people to vote upon, unless authority is given by the legislature."

Others on the committee that waged such an intensive campaign effectively against the daylight saving measure include: Charles E. Whitehurst, president of the combined Whitehurst interests; J. Louis Rome, manager of seven Baltimore theatres; Frank H. Durkee, president of the Maryland Exhibitors' League and manager of several theatres; Guy L. Wonders, manager of the Rivoli; Louis Garman, manager of the Pimlico; Harry Cluster, manager of the Crystal and York, and Frank Hornig, manager of the Horn.

Steffes in New York Conferring with M. P. T. O. A. Officials

WILLIAM A. STEFFES, admittedly a candidate for the presidency of the Motion Picture Theatre Owners of America, was in New York this week and conferred with heads of various state units who came to the metropolis to confer with the convention committee. The purpose of these conferences involved the furtherance of the nation-wide campaign started by Steffes and his friends to swing the exhibitor convention in Chicago May 19-26 to his favor.

The announcement of candidates from other states came as a surprise to friends of the Minnesota theatre owners' leader, for the reason that it was expected that his candidacy would be unopposed. In fact, Mr. Steffes' campaign was formally launched in Washington, D. C., and he would have sought publicly the leadership of the national organization at the 1922 convention had it not been for the friction between the New York body and the Sydney S. Cohen administration. Mr. Steffes went to Washington with every intention of having his name presented on the floor of the convention, but a conference which he attended along with Mr. Cohen and the latter's advocates resulted in the postponement of the Minneapolis man's drive. The reason given then was that if Steffes' name were presented the situation that would follow would embarrass the administration which was then under fire.

However, a promise was made at that conference that those who attended it would support Mr. Steffes at the Chicago confab. It was primarily for the reason of ascertaining whether or not these conferres felt the same way about him now that prompted Mr. Steffes to come to New York this week.

Mr. Steffes' drive is an organized one. Already a campaign committee including H. H. Dryer, Joe Friedman, D. W. Chamberlain, Theodore L. Hays and L. Rubenstein is at work pushing the Steffes candidacy. Mr. Steffes plans before this week is out to line up the New England, New York and other eastern delegations. He will also make

a tour of the South, explaining his stand at key cities in that territory.

Mr. Ritter, of Michigan, also has a strong following and it was his announcement last week that literally threw a monkey wrench into the plans of the M. P. T. O. A. leaders who are inclined or were inclined up to two months ago to favor the candidacy of the Minneapolis man. It was expected, up to the Ritter announcement last week, that the entire Middle-west delegation would swing to Steffes' favor, but with the Michigander in the running, the battle has taken a decided turn and a very stiff fight is scheduled for the Windy City convention.

The Michigan man will present a very stubborn battle, the entire Michigan delegation being ready to fight for him. The Michiganders are conducting a campaign along the "business policy line" and will present a new finance plan to the exhibitor delegates. If this plan is accepted it improves the Ritter chances.

New England will undoubtedly vote for Steffes, while New York State will in all probability also be lined up for the Minneapolis man. Pennsylvania will favor the candidate the Cohen administration favors. The South, however, is undecided right now. The delegates from below the Mason and Dixon line have several candidates. In fact, a drive has been started there for Charles L. O'Reilly of New York City. But this campaign is not being pushed, the feeling prevailing throughout the country that the next president of the M. P. T. O. A. should not be a New Yorker.

Affects Small Machines

In connection with a bill in the New York State Senate, seeking to amend the general city law relative to miniature picture apparatus, provision is made to the end that persons operating the apparatus must be registered, and must also be over the age of 18 years. The bill provides that the secretary of state shall have charge of the registration, the fee being one dollar, and accompanied by a testimonial from two or more citizens as to the character and intelligence of the applicant. It is further provided that the applicant must agree to use only slow burning film, and that only an incandescent enclosed electric light must be used.

Tell of Plans for Los Angeles Picture Exposition at Dinner

BRIEF but pithy speeches featured the gathering held in the Biltmore Hotel Friday under the auspices of the entire motion picture industry in furtherance of the plans for the American Historical Revue and Motion Picture Exposition to be held in Los Angeles from July 2 to August 4.

The exposition is to be part of an elaborate program to be given to commemorate the centennial of the promulgation of the Monroe Doctrine. In line with this the United States government will lend its support as well as the Republics of Latin-America.

The new Los Angeles Coliseum will be dedicated at the time of the exposition. This structure was built for the next Olympic games to be held in America, and will accommodate 80,000 persons.

Present at the luncheon which was given in connection with the meeting held in the Biltmore were many persons prominent in the moving picture industry. Charles H. Christie of Hollywood, former president of the Motion Picture Producers' Association and now chairman of that association's executive committee, was the host. Others around the table were Ruth Roland, Pathe star, who is making a country-wide tour in the interests of the exposition; Garrett Graham, representing Walter J. Reynolds, president of the Moving Picture Producers' Association of Los Angeles; Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce of New York City; Courtland Smith, representing Will Hays; Frederick H. Elliott, eastern representative in charge of plans for the exploitation of the exposition, and R. H. Burnside, who has had charge of the spectacular Hippodrome Revue in New York City, and who left Sunday for Los Angeles to begin the preparation of the elaborate revue and entertainment to be held in conjunction with the exposition.

Besides celebrating the centennial of the Monroe Doctrine the exposition is planned to give the public a true insight into the motion picture industry. In this connection an elaborate revue is to be staged that will portray in pantomime outstanding historical events of the Western World.

Mr. Christie told of the uses to be made of the profits which are expected to accrue, stating that they will be devoted entirely to welfare work, and that the industry is glad of this opportunity to show again its public-spiritedness and its eagerness to do a large

part in the furtherance of the entire interests of the nation.

Mr. Garrett said that the basic purpose of the industry's part in the exposition is to illustrate to the public in general the deep concern the industry takes in public-spirited matters.

That the producers and distributors are glad to co-operate and glad to have, so to speak, an opportunity to "take the offensive instead using all their energies on the defensive as has been so often the case because of continuous and undeserved attacks on the industry," was the statement made by Mr. Smith.

That the screen will do all in its power to help in making the commemoration of the historic doctrine an event of importance and magnificence was the statement made by Mr. O'Reilly. He said also that the industry was anxious to do all in its power to help toward the work of getting better pictures for the public and in housing them in theatres which are better from every point of view.

He spoke of the former residence of President Monroe in New York City, and how it has fallen into decay because of lack of interest by the general public, and said he was glad to see this move on foot to commemorate one of America's most significant historical events, and that steps should be taken to inculcate in the people at large a greater interest in the great historic milestones of the nation.

Mr. Graham told of the work being done by Los Angeles in anticipation of receiving the largest influx of visitors in the city's history, and the elaborate preparations being made. He said that Mayor Crier of Los Angeles had sent to President Harding, by Miss Ruth Roland, an invitation to be present at the exposition, and that the chief executive had replied that he would be on hand if the duties of his office would permit.

Miss Roland has made speeches from the rear platform of her train on her trip across the continent, and told to New Yorkers what she had told to the crowds that greeted her on her cross-country trip, namely, that she, personally, wanted to do all in her power to make the exposition a success and that she had found the same spirit of co-operation everywhere.

The United States government is to mint 300,000 special half dollars commemorating the centennial. These coins will soon be ready for distribution.

Eastern offices for the exposition are in the Watson Building, 16 West 46th street, New York City, and are in charge of Frederick H. Elliott.

First National Producers to Further Lower Footage of Films

TWO prominent First National producers, Maurice Tourneur and Frank Borzage, have taken definite steps to keep down the footage of their pictures to a minimum in accordance with the popular demand of exhibitors. Tourneur, who is now making "The Brass Bottle," and Borzage, now cutting and editing "Children of Dust," have both issued statements to the effect that they are taking every means to do away with any excess footage.

The outcry of exhibitors against the extra long feature has been particularly insistent

recently, and trade paper editors have called attention to the problem, which they state must be given immediate attention.

In speaking of "The Brass Bottle," Tourneur states: "If this picture goes above six reels, it will be only because the story is such that the film could not possibly be made shorter."

Director Borzage and Producer Arthur H. Jacobs have promised that "Children of Dust" will be entirely free of excess footage. "The long drawn-out so-called feature is dead," states the youthful director of "Humoresque." "What the people want is honest-to-goodness stories, and many of the elastic eight or nine-reel films could be shortened and the audiences would enjoy them more."

Argue Censor Rights

The legal question as to the right of the New York State Motion Picture Commission to censor news reels was again threshed out in Albany, N. Y., before the Court of Appeals recently.

The appeal was taken by the Pathe Exchange, Inc., from a decision made by the Appellate Division, which upheld the constitutionality of the law.

Frederick R. Coudert appeared before the Court of Appeals, representing Pathe, while Arthur E. Rose again represented the New York State Motion Picture Commission.

The arguments advanced by each were much the same as presented some months ago before the Appellate Division of the Supreme Court, Mr. Coudert contending that the pictures as presented on the screen were only reproductions of actual news events as they occurred and differed only from the newspapers in that action was presented.

Municipally-Owned Houses

Are Proving Popular in Norway; American Films Shown

Municipally-owned motion picture theaters are proving quite successful in Norway, where the city of Bergen owns and operates seven picture theaters, according to Consul G. N. Ifft, reporting to the Department of Commerce. Six of these, it is said, are open every day from 5 to 11 p. m., and one only on Saturday and Sunday evenings. The total attendance at these seven houses during 1922 was 1,540,229, as compared with 1,815,960 in 1921, and the total receipts from the sale of tickets was Kr. 1,838,818, as compared with Kr. 2,180,475 in 1921.

A majority of the films shown at Bergen are American, with German, Danish and Swedish films in lesser demand.

Starts Fourth Year

This week marks the beginning of the fourth year of the Criterion Theatre under the direction of Hugo Riesenfeld. The policy of the Criterion always has differed from that of the Rivoli and Rialto, the other theatres under Mr. Riesenfeld's direction, in that pictures were shown there for extended engagements instead of just for a week.

Badger in New York

Clarence Badger, director of S-L Pictures, arrived in New York this week, following an absence of several years, from California, where he has to his credit the production of many successful film specials. Badger is accompanied by Mrs. Badger, together with Charles Hunt, technical director, and Rudolph Bergquist, the cameraman, both of the staff of S-L Pictures.

Revenue Official Vetoes Tax on Contracts of Prior Date

Contracts between film exchanges and exhibitors which did not go into effect until after January 1, 1922, are not subject to the film rental tax in force prior to that date, although more than ten per cent. of the rental price of the films may have been paid by the exhibitor when the contract was made. A statement to that effect has just been made by Deputy Commissioner A. C. Holden, of the Internal Revenue Bureau, clearing up a question whether the tax attached when a contract was made or when the films were shown.

The attention of officials of the Internal Revenue Bureau was called to the practice prevailing among the exchanges in making contracts for the leasing or licensing of films for exhibition, generally quite far in advance of the time set for displaying the films, to require certain deposits from the exhibitors, ranging from a very small amount up to practically the entire amount of the rental fixed in the contract.

Last year an announcement was made that where a deposit amounting to ten

per cent of the rental price of the films or less was exacted by the distributor at the time the contract was entered into, the five per cent. tax imposed by the Government under Section 906 of the Revenue Act of 1918 did not attach at the time the contract was entered into but was due when the film was exhibited, but that if all or the greater part of the rental was paid at the time of entering into the contract the tax attached at that time.

The matter was reopened by the Treasury Department, and evidence was submitted by the Motion Picture Producers and Distributors through Jack Connolly, Washington representative, as a result of which it was held that any deposit or payment received when a contract for the leasing or licensing of a film for future exhibition was made was not subject at that time to the so-called film rental tax, but that the tax was payable when the contract was executed.

In view of the findings of the department, where a deposit or payment was received from an exhibitor in connection with a contract for the leasing or licensing of a motion picture film not exhibited until after January 1, 1922, no tax is payable on the transaction because of the repeal of Section 906 on January 1, 1922.

'Robin Hood' Does \$336,659 Gross in 25 Weeks in Hollywood Theatre

A TOTAL gross of \$336,659.90 from 343,298 paid admissions in a twenty-five weeks' run—this is the record set by "Douglas Fairbanks in Robin Hood," the United Artists release, at Grauman's Hollywood Egyptian Theatre, Hollywood. The average price per paid admission was 98 cents.

Even the United States government made a lot of money from the unprecedented engagement of this Douglas Fairbanks masterpiece, a total of \$34,185.06 being paid for war tax on tickets sold.

"Douglas Fairbanks in Robin Hood" had its world premiere at the Hollywood Egyptian Theatre, opening Sid Grauman's then brand-new house, on October 15, 1922. After a 25-week run the picture closed April 8, 1923, in order to make room for the first run on the Coast of another feature.

The opening week showed a gross of \$16,-

639.96 for 11,445 paid admissions. The closing week brought a gross of \$17,571.50 from an attendance of 18,713.

Further analysis of the box-office figures from Grauman's Hollywood Egyptian shows that the biggest week's gross during the run was that ending December 31—New Year's Eve. This week showed total receipts of \$23,412.75 from an attendance of 24,564.

The smallest gross for any week was \$8,604.17 from an attendance of 8,765 for the seven days ending December 17, when everybody were doing their Christmas shopping. The week ending Christmas Eve, however, saw an increase in the gross to \$10,093.12 and an attendance total of 10,456.

In but five weeks of the twenty-five did the box-office receipts fall below \$10,000. These included the Christmas shopping week above referred to and four weeks during Lent. But the week ending Easter Sunday and the next to the last week of the engagement showed the gross right up again to \$11,654.75 from audiences totaling 13,078.

First National Office Moves to More Commodious Quarters

THE First National home office, including executive offices, distribution, publicity, auditing and purchasing departments, is moving and will be located after May 5 on the eleventh floor of 383 Madison avenue, at the corner of Forty-sixth street, New York City. The offices at 6-8 West Forty-eighth street, which have been the home of First National for the past five years, were abandoned this week.

The building at 383 Madison avenue, which has just been completed, occupies the block from Forty-sixth to Forty-seventh street and from Madison to Park avenues. The First National organization will occupy an entire floor, which, in addition to bringing the various departments closer together, will afford more commodious quarters. The new phone number is Vanderbilt 6600.

Perfectly appointed projection rooms adjoining the offices will be a feature of the Madison avenue offices. The new home is in the heart of the uptown business section. The shipping department has moved from 6 West Forty-eighth street to Fort Lee.

One Third Are American

More U. S. Films Than Any Other Used in Poland

Approximately one-third of all the moving pictures shown in Poland are of American manufacture, according to a report just received at the Department of Commerce, Washington, D. C., from the assistant trade commissioner at Warsaw. Figures furnished by the board of moving picture censors show that there were shown in 1922 a total of 218 American films, as compared with 167 German productions, that country standing second.

In addition, however, there were about 100 films shown by the American Y. M. C. A., which are not included in the commercial statistics. There are about 800 moving picture theatres in the country.

Change in Censor Jobs

Office of Chief of Board Abolished in Ohio

As a result of a change in the appropriation in the censorship department, by the last Ohio legislature which adjourned at Columbus last week, Vernon M. Riegel, director of education of Ohio, has been made virtually chief of the Ohio division of film censorship, the post of chief censor having been abolished.

The office of chief censor formerly carried with it an annual salary of \$3,600, with assistant chiefs pulling down \$1,800 yearly. Under the new arrangement two assistant chiefs are provided, and their salary placed at \$2,400 per year.

To Manage Big Film

McCarthy Takes Over Management of "Covered Wagon" Presentation

Adolph Zukor, president of Famous Players-Lasky Corporation, announced this week he had effected an arrangement by which J. J. McCarthy, widely known showman who was identified with the national success of "The Birth of a Nation" and "Way Down East," had been engaged to exploit and manage the legitimate booking presentations of "The Covered Wagon."

Mr. McCarthy has taken charge of the exhibition of "The Covered Wagon" in the Woods Theatre, Chicago, where it opened last week, and is planning for a summer engagement of the picture at the Majestic Theatre, Boston, opening May 21.

Show Government Work

A series of moving picture shows are being held by the Interior Department in Washington, at which are shown films illustrating some of the interesting activities of that branch of the Government. Because of the unusual scenes depicted in the films the shows are attracting much attention.

Following their presentation in Washington, it is planned by the Interior Department to show these films at various points throughout the country.

Handle Pathe Abroad

Under a contract just made by Pathe Exchange, Inc., and Robert Wilcox & Co., the latter firm has distribution rights of all Pathe product in Central American countries, including Panama, Costa Rica, Salvador, Honduras, Guatemala and Jamaica.

Join Hays Organization

The following new members have joined the Will Hays organization: Bray Productions, Inc.; Christie Film Co., Inc.; Principal Pictures Corp.; Distinctive Pictures Corp.

Further Prosperity Expected in Wake of Pathe Elections

THE election of Paul Fuller as president places at the head of Pathe Exchange, Inc., the organizer of the company and a member of its directorate who has been continuously active in connection with its important financial and commercial affairs. This experience has made him thoroughly conversant with the details of the development of the motion picture industry in all its departments.

It was Mr. Fuller who, two years ago, conducted the negotiations which obtained control of Pathe Exchange for its American stockholders and placed the company under wholly American management. The rapid growth of the company's business following that transaction and its present high state of prosperity are well known throughout the industry.

Edmund C. Lynch, member of the banking firm of Merrill, Lynch & Co., is the newly

elected chairman of the board of directors of Pathe Exchange, Inc.

Before he was made chairman Mr. Lynch served as member of the Pathe board of directors for six years.

To this newly created office Mr. Lynch brings a well-rounded experience in the commercial world, being identified with enterprises covering many fields of business endeavor.

William Fellowes Morgan, the new member of the board of directors of Pathe Exchange, Inc., has been an active figure in New York commercial life for more than thirty years. He is a member of the Merchants' Association and one of its former presidents. He is now president of the Brooklyn Bridge Freezing and Cold Storage Company, chairman of the Local Merchants' Refrigerating Company, director of the American Beet Sugar Company and of the Chemical National Bank.

In 1905-7 Mr. Morgan was a member of the New Jersey General Assembly and served as an officer on the Governor's staff.

New Enterprise Launched

Shipman to Make Big Features on Long Island

Ernest Shipman announces the launching of his latest enterprise—an organization to be known as the Long Island Cinema Corporation, for the making of big features on Long Island. The company has been incorporated at Albany, with an authorized capitalization of \$500,000 preferred and 10,000 shares, common, of no par value, and it is hastening its plans for the commencement of activities during the coming summer months.

It is the intention of the company to produce three pictures during the coming summer—one of the sea coast, one of Long Island society and one of its rural life.

Goldstein's Mother Dies

Mrs. S. J. Goldstein, mother of E. H. Goldstein, treasurer of Universal, died last week in her home at 220 West Ninety-eighth street, New York City. She had been suffering with heart trouble for many years, although her illness had not been acute but a few days. Funeral services were held Friday, April 27. Her husband survives her.

Ceremonious Opening of New \$1,000,000 Pawtucket Theatre

AFTER being in process of construction for more than two years the Payne brothers' million-dollar 2,700-seat Leroy Theatre, opened Monday evening, April 30, in Pawtucket, R. I., a 60,000 population city, with pomp and ceremony that brought out the entire officialdom of the smallest State in the country. The opening was without doubt the most elaborate ever held in that city and the theatre, one of the most beautiful in the country, will serve as an institution. While its policy in summer will be straight pictures, it will play Loew vaudeville and feature pictures in regular season.

The three Payne brothers—Jude, Charles and Clinton—dedicated the theatre to Leroy Payne, who was killed in France. The builders confessed, in a statement printed in the souvenir program, that they "may not live to see their investment earn substantial profit." That the builders spared no expense in the construction of this theatre is evident, and the monumental house, located in the center of Pawtucket's business section, stands as a tribute to the architectural genius of John F. O'Malley, a local resident, who had visited all the leading theatres in the country before designing the Pawtucket playhouse. Edwin D. Hirtle, of Pawtucket, superintended the construction. Martin Tuohey, managing director of the Emery Amusement Company, of Providence, will manage the house along with Charles Payne.

The opening was virtually a holiday in the usually quiet city of Pawtucket. Three thousand persons, representative of every walk in life in Little Rhody, motion picture magnates, stars, state and municipal officials, jammed their way into the magnificent theatre, while at least 5,000 others stood outside, jamming Exchange Square, blocking automobile and trolley traffic.

Governor William S. Flynn, Executive Secretary Christopher J. Brennan, Representatives Richard Herrick and Francis B. late Leroy C. Payne, son of Jude T. Payne,

Condon sat in the flag-draped state box. Shortly following the arrival of the gubernatorial party, which deferred the commencement of the performance from 7:30 to 8:30 o'clock, the new \$50,000 organ sent out its first notes through the luxurious auditorium and the lights were dimmed. The overhead rainbow color display was unfolded with the power of 25,000 electric bulbs. The effect was fascinating and kept the audience continually applauding. With the pealing forth of the national anthem by the organ, the audience arose. Then flashed upon the screen was a photograph of the

a World War soldier who died in battle. The organist sounded "Taps."

Mr. Tuohey then stepped out from behind the wings and introduced Charles Payne and the architect, John F. O'Malley. Nils T. Granlund, publicity man for Loew's, Inc., then took charge, and in turn introduced several stars, including Lew Cody, Edward Earle, "Buster" Collier, Lloyd Hamilton, little Miriam Battiste and others. Two features were shown—Jack Pickford in "Garri-son's Finish" and Mabel Normand in "Suzanna."

Practically all the equipment and labor used in erecting and furnishing the theatre was obtained in Rhode Island.

A complete architectural and mechanical survey of the house will be given in a special section to be incorporated in Moving Picture World next week.



TWO OFFICIALS OF PATHE EXCHANGE, INC.

Left to right: Paul Fuller, president; William Fellowes Morgan, new member of the Board of Directors

(Mr. Morgan's photograph is copyrighted by Underwood & Underwood)

Campaign Gives First National Idea of Pictures Public Wants

THE national advertising campaign of Associated First National Pictures will act as a gauge of the public's likes and dislikes in regard to pictures, judging from results obtained on the two full page Saturday Evening Post ads on First National Pictures which have already appeared.

The second of these advertisements invited inquiries concerning players, directors and pictures, and although publication was under date of April 21, more than three hundred letters a day are now piling into the First National home office, many of which in great length express the writer's opinion in regard to the kind of stories which he or she is anxious to see on the screen.

It is believed by First National that, inas-

much as the results of this advertising will be cumulative, with the number of replies increasing daily, once the national campaign is well under way, the pulse of the country's tastes and wishes will be accurately felt, and that by shaping the production policy accordingly, First National will be able to announce pictures which thousands of theatregoers themselves have asked for.

Careful record is being kept by First National of all letters received as answers to these advertisements, and it is expected that much interesting and useful data can be compiled after a short time. Statistics will show the type of picture most in favor, the comparative popularity of all-star production with the starring vehicle, and the box office importance of the director's and author's names, all of which will assist First National in building an ambitious program of audience pictures.

Washington Theatres Want Traveling Carnivals Barred

OWNERS of "neighborhood" theatres in the District of Columbia are greatly disturbed over the situation which has arisen as the result of the recent visit to Washington of a number of traveling carnivals, and will urge the District Commissioners to take steps to discourage two and three-week visits of such shows.

It is asserted by Washington exhibitors that, with the exception of a small license fee and small sums spent for food for the

personnel, these traveling carnivals bring no money into the city, but on the contrary, take a great deal with them when they leave. The lure of the traveling show, with its many unbeatable gambling devices, draws patronage from the theatres.

Anywhere up to a dozen of these carnivals visit Washington during the summer, remaining two, three and even four weeks. During that period the nearby theatres are operated at a loss, and might just as well close. In fact, one theatre—the Florida—is now closed for a three-week period for just that reason.

Reissued Films Must Bear Old Titles as Prominent as New

REISSUED films sent out under new names must have the old names in type as large as that in which the new title is shown, according to a ruling by the Federal Trade Commission in the case against the American Film Company, of Chicago, a distributor of motion picture films.

Investigation by the commission developed the fact that the American Film Company entered into contracts with a number of exhibitors under which films were furnished of pictures bearing titles different from those under which the pictures had formerly been exploited.

Advertising material accompanied these pictures, bearing the new name in large type, and the old name in small, inconspicuous type, along with the words, "Adapted from" or "Formerly." The commission also found that neither the contracts nor the respondents' agents consummating same made mention that reissues were to be furnished thereunder.

It is held by the commission that these methods are unfair to competitors and deceive both the exhibitors and the public, and orders have been issued against the American Film Company to cease advertising, selling or releasing reissued motion pictures under titles other than those under which such photoplays were originally issued and exhibited, unless the former titles of such photoplays and the fact that they theretofore have been exhibited under such former titles be clearly, definitely, distinctly and unmistakably stated and set forth both in the photoplay itself and in any and all advertising matter used in connection therewith in letters and type equal in size and prominence to those used in displaying the new titles.

Bill Passes Senate

Upper House Favors Admitting Children to Movies

With a vote of 36 to 13, and with both Senator James J. Walker, majority leader, and Clayton R. Lusk, minority leader, speaking in favor of the measure, the Antin bill, relating to the admission of children to motion picture theatres in the metropolis, passed the New York State Senate May 1. The bill now goes to the Assembly. It is understood that the measure will meet with opposition in the lower house, when it comes up for passage.

The bill provides that children between the ages of 8 and 16 years may be admitted to the motion picture theatres in New York City up until 6 p. m. Provision is made that the children must be segregated and in charge of a matron, a license fee of fifteen dollars being imposed following the approval of the commissioner of licenses as to the place segregated and the matron. The bill, if passed in the Assembly, and meeting the approval of the Governor, would take effect immediately.

Actors Donate Services

Z. & L. Rosenfield to Sell Noted Cartoonist's Work for Charity

The theatre at the Street Fair, to be given for the benefit of the Association for the Aid of Crippled Children from May 8 to 11, is to be built over the New York Central Railroad tracks at 46th street and Park avenue. Regular shows lasting half an hour will be given daily at 3, 3:45, 4:30, 8:30, 9:15 and 10 p. m. Miss Ethel Barrymore is the honorary chairman of the committee having this feature of the fair in charge. Miss Grace Henry is the acting chairman and E. F. Albee and Norman Trevor are the vice-chairmen.

Z. & L. Rosenfield, who are contributing all the typewritten work and expenses to the theatre at the benefit, have received from Marcus, the distinguished cartoonist, thirty of the original drawings of his famous cartoons which have appeared from time to time in the New York Times, which will be placed on sale.

Many of the prominent actors and actresses now appearing in this city will appear daily. Among those who have already volunteered are Marion Davies, Richard Barthelmess, Lew Fields, Lulu McConnell, H. B. Warner, Donald Brian, Brooke Johns, Ann Pennington, of "Jack and Jill"; Vinton Freedley, Irma Marwick, of "Elsie" company; Lucile Watson and Eddie Dowling and several Famous Players stars. Among the prominent singers will be Miss Agatha Berkhoel, Miss Eleanor Painter, Nola Arndt and Phil Ohman.

J. T. Alsop Elected

Wins Over Opponent Who Waged Fight Against Pictures

John T. Alsop was elected mayor of Jacksonville, Florida, on April 16, winning over Jett Bowden by one of the largest majorities ever polled. The principal issue of the race was Sunday operation of motion pictures.

Mr. Alsop has been associated with the Southern Enterprises since its formation, and stood for election upon a platform one plank of which was given to the motion picture theatre. Mr. Bowden attacked the theatre interests from every angle, and waged a bitter fight against his opponent on this count. However, Mr. Alsop had the support of the best citizens of Jacksonville.

To Vote on Censor Repeal Bill

(By Wire to MOVING PICTURE WORLD)

Albany, N. Y., May 3.

The Walker censorship repeal bill has been reported out of rules committee in the Assembly and will come up for vote in the lower house today despite the fact that it was said late last night that the bill would not be acted upon favorably by the committee. The bill is on today's calendar in the Assembly and a hot campaign is in progress to muster the necessary votes for passage. It will probably be late in the day before action is taken.

Mayer Visits New York

Arranges Matters That Will Be Reflected in Company's Activities

Louis B. Mayer, president of Louis B. Mayer Productions, Inc., and actively in charge of his company's production machinery in Hollywood, Calif., completed a whirlwind visit to New York City on Tuesday, May 1, and is now en route to the West Coast. He spent less than a week in the eastern metropolis, but in that time arranged a number of important matters which will be reflected in the activities of the Mayer Company during the next few months.

Of greatest importance among the many matters which were taken up during Mr. Mayer's short stay in the East is the definite arrangement made by the Mayer Company for a new series of John M. Stahl productions. The most recent of the Stahl pictures is "The Dangerous Age."

In speaking of the plans of his company now under way and about to be put into effect, Mr. Mayer made the announcement that in addition to the stated number of productions by well known directors at present identified with Louis B. Mayer Productions, Inc., the Mayer product for the next twelve-month period will include three special productions of which no previous announcement has been made. There will be three big pictures by Fred Niblo, three by Reginald Barker, and three by John M. Stahl. The additional three will make twelve as a year's output.

For Standard Time

Pennsylvania Passes Law Against Daylight Saving

Advocates of the Derrick bill, prohibiting interference with standard time, supported among others by the moving picture interest, but opposed by those favoring daylight saving, won an overwhelming victory in the Legislature of Pennsylvania during the week, when the lower house, by a vote of 115 to 75, concurred with the Senate, which previously had passed the measure. The bill is now before the Governor, but he has not indicated what action he will take on it.

Philadelphia, however, at least commercially and to as large an extent as is possible civically, will still observe daylight saving.

Marion Davies' Yachting Party Welcomes Vignola at Quarantine

FIFTY friends of Robert G. Vignola were guests of Marion Davies aboard William Randolph Hearst's steam yacht, Oneida, which went to Quarantine station, New York Harbor, last Friday to welcome the director returning on the Aquitania from a five months' tour of the world. Arrangements had been made to take Mr. Vignola off at Quarantine, tender him a luncheon on the yacht and bring him into New York, but the plans could not be carried through when it was learned at the last moment that Mr. Vignola's father had died just before embarking on the ship and that the director and his sister who accompanied him were in mourning.

The welcoming arrangements were elaborate. Special permission had been obtained from Secretary Mellon to permit Mr. Vignola to leave the Aquitania at Quarantine. The party boarded the yacht Oneida at the foot of 124th street and proceeded down to the Battery, where two customs officials and several belated guests were taken on. Then the yacht sailed down the bay to Quarantine where the Aquitania was awaited.

Promptly upon anchoring she was boarded by two customs men who gave official authorization for Mr. Vignola's debarking, but rather than put a damper upon the festivities aboard the yacht which Mr. Vignola felt his presence would do owing to his being in mourning, he contented himself with coming alongside the yacht in a speed launch, greeting all his friends, and then going back to the Aquitania to come into New York in the usual way.

Among those present aboard the yacht in addition to Miss Davies were William LeBaron, Josef Urban, Dr. A. H. Giannini, Joseph Dannenberg, editor of Film Daily; William A. Johnston, editor of Motion Picture News; Robert E. Welsh, editor of Moving Picture World; Timothy Leahy of Exhibitors' Herald; Tom Kennedy of Exhibitors' Trade Review; Miss Harriet Underhill of the New York Tribune; Charles Gatchell, editor of Picture Play Magazine, and Mrs. Gatchell, E. B. Hattrick, manager International News Films; L. A. Urbach, editor of Motion Picture Journal; Mr. Mitchell, editor of Film Fun; Mr. Balch of Motion Picture Magazine; Miss Taylor of Cosmopolitan; Arthur M. Brilant, Louis O. Macloon, Howard Dietz and Edward Bonns of Goldwyn.

The body of Mr. Vignola's father was brought back on the Aquitania and transhipped to Albany, where interment will be made in the family plot.

Lichtman Officials and Franchise Holders Discuss Production Plans

NEWS of two important conferences of the officials and the franchise holders of the Al Lichtman Corporation, during which plans were discussed and definitely laid out for the production and distribution of next season's program of Preferred Pictures, was made public recently.

The first conference, held ten days ago, was attended by B. P. Schulberg, president of Preferred Pictures; Al Lichtman, president of the Al Lichtman Corporation, and J. G. Bachmann, treasurer of both organizations; Harry Charnas, franchise holder in the Cleveland territory; Harry Asher, franchise holder in Boston; Ben Amsterdam, who heads the Lichtman organization in Philadelphia; Sam Zierler, who controls the Preferred product in Greater New York; J. L. Friedman, holder of the franchise in Chicago, and J. S. Grauman, head of Lichtman's Milwaukee branch.

At a later meeting Irving Lesser of Los Angeles, A. H. Blank of Des Moines, Harry T. Nolan of Denver and M. L. Pinkelstein heard in detail the plans that those behind Preferred Pictures have made to supply exhibitors with even a bigger and better output than has been released through them this year.

While Lichtman and Schulberg are not ready to make these plans public in their entirety, it is known, however, that it is their intention to release sixteen productions during the 1923-1924 season. At the Schulberg Studios at least three production units will be kept constantly busy. The directors now under contract to make Preferred Pictures are Gasnier, Tom Forman and Victor Schertzinger.

During his recent trip abroad Lichtman

has acquired the rights to several European stories and plays and Schulberg closed for a number of popular books and stage successes before he returned to California. According to J. G. Bachman, these negotiations secure for Preferred Pictures three of the biggest box-office attractions on his next year's schedule.

Laemmle Promoted

Edward Laemmle, the young director of Universal's historical serials, "Winners of the West," "In the Days of Buffalo Bill" and "The Oregon Trail," has won a promotion in the Universal ranks, and henceforth will direct Universal feature productions. He is now on his way to Universal City.

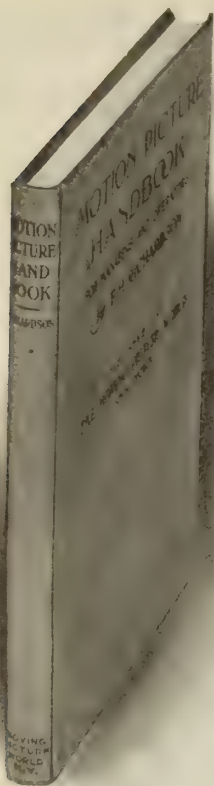
Made Eastern Head

Ralph H. Clark, manager of the First National New York Exchange, has been appointed First National eastern district manager, it was announced this week. Robert Smeltzer, formerly a Pathe district manager, succeeds the late Walter E. Lusk, who died recently, as manager of the First National Washington branch.

J. D. Opens on May 7

J. D. Williams is expected to take over his enlarged offices at 6 West 48th Street on May 7, and it is thought that a more complete announcement of his plans will be made at that time. He will occupy a floor of the former First National offices.

Harry Scott, formerly well known in the First National sales ranks, and recently Educational manager in New York, has resigned the latter post to become manager of distribution for J. D. Williams. He joins the staff on May 7.



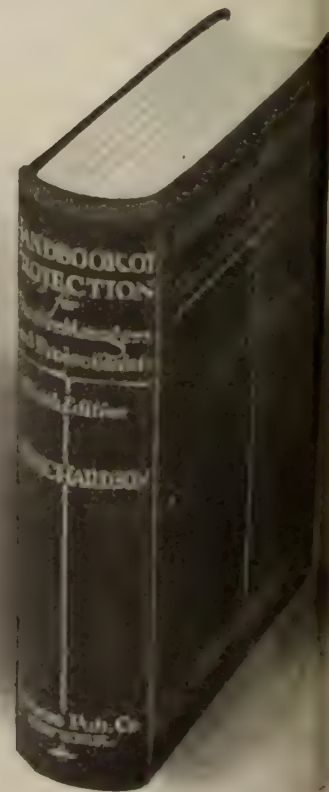
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Richardson Criticizes Chicago Projection; Auditorium Lighting in Some Houses Bad

By F. H. RICHARDSON, Projection Editor, Moving Picture World

This is the third of a series of articles by F. H. Richardson.

Chicago.

I ENTERED the City of Chicago in a peculiar frame of mind. Many projectionists who have visited the city by the lake have written me roundly roasting Chicago projection. I had written the Secretary of Local Union 110, offering to give them an illustrated lecture on the optics of projection during my four days' stay in the city, if they wanted it. The letter was treated with cool contempt to the extent that it was not even answered, a thing I seriously object to because a business letter at least should command the courtesy of a reply. I assumed, however, that the Chicago men must consider themselves so very, very well posted that the proposal of a lecture on the optics of projection was to them in the nature of a joke. I therefore expected to find very high grade work, both as applies to the result on the screen, and to the efficiency with which it is put there.

To say that I was astounded at what I did see is putting it mildly—very mildly indeed. I visited a large number of theatres. In all cases except two I paid my way in so that, as a paying patron, I would have a perfect right to criticize what I saw; also for the further reason that I wanted to see things exactly as they normally were.

Among the theatres visited were the Alcazar, the Randolph, the Chicago, the Orpheum and others in the Loop Section. The new Wonderland, located next to the old Hay Market Theatre on West Madison street, the Empire on West Madison street, three theatres on the North Side and five on the South Side, the latter including the Tivoli at Cottage Grove avenue and Sixty-third street.

I found some very good projection; but none I would call distinctly high class, though in two or three cases it was high class, considering the difficulties under which the projectionist worked. I found much of the work to be distinctly mediocre, and some that could be adequately and briefly described by the word rotten. For reasons of my own, I did not, except in two instances, visit and inspect the projection rooms. Here are a few of the notes I made while viewing the shows.

I print these notes exactly as they appear in my notebook. They represent the impression conveyed to me at the moment. These are samples which represent an average of what I find descriptive of other theatres. I am not giving the names of these theatres, except in one instance where the procedure was so utterly punk that it seems unjust to everyone concerned not to name the theatre.

I, myself, hold that the greatest value of criticism is had when it is directed at the theatre, the name of which is given. This enables the management or the projectionist to improve if they care to; also it enables others to visit the theatre and weigh the justice of my criticism. The following are samples of my notes:

Small house, intelligently lighted. Picture size approximately correct for the house. Projection distance an outrage on common sense, being somewhere between thirty and forty from the lens to the screen. Many faults in the screen image, probably due to the wretched lens system made necessary by the absurdly short distance of projection. Plenty of light on the screen, but badly distributed probably due to the

lens system, as above noted. What little excellence there was, was utterly ruined by an entirely too fast projection speed.

Fairly good sized house. Piano light creates a heavy glare spot by reflection of an altogether too powerful light from the sheet music. Auditorium lighting otherwise fair. Picture dimly illuminated and otherwise just about perfectly awful. Projection room located at the top of an unused balcony or gallery, with a projection pitch which distorts the picture until it is almost, if not quite, square. Screen illumination not only dim, but also decidedly uneven. Light very badly discolored at times, through carelessness on the part of the projectionist. For this there seems to be no possible excuse, because the observation ports were apparently of good size. Front of the theatre well covered with cheap posters—the blaa blaa blaa type of advertising.

An excellent picture, undistorted, well illuminated with good depth to perspective. Auditorium lighting an abomination. Fifteen not very heavy glare spots of light, all of which are entirely unnecessary. Makes the viewing of the show very uncomfortable to the eye. There is no apparent attempt to suit the speed of projection to the action, though otherwise, either the projectionists are men of considerable ability, who apply their knowledge to their work, or else they have accidentally gotten their lens system about as it should be—presumably the former.

THE ALCAZAR

The Alcazar is a small "storeroom" theatre on Madison street in the "Loop" Section. THE PROJECTIONIST GETS EIGHTY-THREE DOLLARS (\$83.00) PER WEEK. I emphasize this eighty-three dollar proposition, not because I think it is too much for a real projectionist, because I think any man of brains, energy and ability can make himself worth that sum in the projection room of any city theatre. I do, however, hold that eighty-three dollars a week for what I saw in the Alcazar Theatre was nothing short of an infernal outrage. The front of this little house was covered with the blaa blaa blaa type of posters. They were smeared all over. The price of admission was twenty-five cents. I found the screen illumination to be dim—very dim. I found the projection to be so slow that not only was the action of moving objects on the screen made unpleasant, but also there was a very bad flicker. The auditorium lights were bad for the eyes of the audience. The projection room door—get this, it's good, if you can call an abominably wretched thing good—opened directly into the auditorium and STOOD WIDE OPEN. When I came out this door was wide open and the projectionist was outside the room, DOWN A SHORT FLIGHT OF STAIRS, lolling comfortably over a railing, talking to the ticket taker.

Had a fire started in that room at that moment there was every chance in the world that at least some of the theatre patrons would never have gotten to the street alive, because there is, so far as I know, only one entrance (I may be mistaken in that, though I think not) and the audience must pass directly beneath the projection room, the floor of which they almost touch with their heads passing in and out. What chance would they have had with fire and smoke billowing out of that door within six, or maybe seven, feet of the

only narrow passage into or out of the theatre?

Please don't forget that Local Union No. 110, I. A. T. S. E. and M. P. M. O. of the United States and Canada, is directly responsible for this condition and the wretched result the audience saw on the screen, because the management of the theatre has little or no choice in the matter of the man in his projection room. Local 110 attends to that little item and protects the man, at eighty-three dollars per week, who delivers such utterly atrocious service.

Let us, however, turn to more pleasant subjects. I visited the Chicago Theatre, in the "Loop" Section, and was, for the most part, agreeably surprised by what I saw. The Chicago Theatre is a real "Temple of the Photoplay." The admission is fifty-five cents. The foyer is magnificent. The lobby and rest room are all that could possibly be desired.

It has a main floor, a mezzanine and a balcony, the entire mezzanine being devoted to boxes. The lighting of the theatre is excellent. There is a very pleasing color scheme available. The entire system is controlled by dimmers and the light effects are well handled. The orchestra pit is lighted by spots from above during the time the orchestra number is on.

The only criticism I have on this house is of a condition all too often found in both high and low class houses, namely, a too heavy angle of projection, with consequent heavy distortion of the picture.

Jack Griffith is chief projectionist. I did not have the pleasure of meeting friend Griffith, but am told he is an able man, and a man who insists on having none but able projectionists on his staff. What I saw leads me to believe this to be correct. In the projection room I found E. G. Sweeney in charge. Sweeney firmly, though very courteously, refused to talk to me until his duty in projection was ended. More power to him. I wish we had more of that type.

Mr. Sweeney impressed me as being both a very able projectionist and a thorough gentleman. As soon as opportunity afforded he left an assistant in charge and showed me over the theatre. The house electrician informed me that the theatre used approximately twenty-five thousand lamps, and that at times as much as eight thousand amperes of current were used. The projection room itself I found to be of ample size, with fairly good ports and everything as it should be. The projectors were Simplex.

Oh yes, by the way, I forgot to say that the eighty-three dollars a week I spoke of is for six hours—that is for the "Loop" Section only. Outside the Loop is sixty-five. Why this is, I don't know. I really don't see why an incompetent in a careless "storeroom" theatre should receive eighty-three dollars a week, while a man in charge of the projection room in a theatre such as the Tivoli should only receive sixty-five, both working six hours. Whence comes the mysterious difference when you cross a little, narrow stream called the Chicago River at the North and West, and presumably Harrison street on the South.

THE TIVOLI

While at the Chicago Theatre I met R. Kirkbride, projectionist of the Tivoli Theatre, Sixty-third street and Cottage Grove avenue, who extracted a promise that I would visit the Tivoli if it were possible to do so. It was and I did.

The Tivoli is a really splendid theatre. (Continued on page 124)

Sherry Says Exchange of Stock Cost Him \$800,000

UPS and downs of Famous Players stock values cost W. L. Sherry in the neighborhood of \$800,000, according to testimony he gave Wednesday, May 3, at the investigation the Government is carrying on into the alleged monopolistic activities of Famous Players.

Mr. Sherry was at one time vice-president of Paramount. He stated that he was given stock in Famous Players in exchange for his Paramount stock, but that the value of the former was depressed to so low a point by the stoppage of dividends that he had to dispose of it at a great loss.

That Adolph Zukor, through Famous Players, dominated the industry to a large extent, was the admission that Government attorneys tried to obtain from witnesses at Tuesday's hearing. That Zukor did at least play a powerful role was adduced from the testimony.

Samuel Goldwyn, formerly of the Goldwyn Company, which controls the Capitol Theatre, said that Zukor had forced him out of the Famous Players organization. He had formerly used his great influence to oust W. W. Hodkinson from Paramount, Mr. Goldwyn said. Later, Goldwyn formed the Goldwyn Pictures Corporation, and though he is no longer connected with it officially, he stated that "I now own more stock in it than I did when I got out."

Goldwyn said that Zukor worked while he (Goldwyn) was absent from New York to have him ousted from Famous Players. He said that he was asked to go to California to try to gain control of the Bosworth Company's pictures, and that when he returned Jesse L. Lasky informed him that Zukor threatened to leave Famous Players unless he (Goldwyn) was forced out. Goldwyn said that Lasky told him it would be better for the interests of the company if Zukor remained and that he was going to vote along those lines at the board of directors' meeting.

Baker's Testimony

That Famous Players-Lasky Corporation had ambitions to stretch its power across the world was brought out in testimony given at the hearing by Tarkington Baker, president of the Visigraphic Pictures Corporation, Monday. He stated that he had gone to India in the employ of Famous Players to make a deal with twenty-five first run theatres there to take all of the producing company's outlet. This was in May, 1920, Mr. Baker stated. However, the plan did not work out well, he stated, and he returned to the United States in January of the following year.

Mr. Baker testified that on his return he heard from some of the "minor officials" of Famous Players, with whom he lunched, that Famous Players and Metro were negotiating for some working arrangement together. This testimony was brought out by questioning by the Government's attorney. No sooner was it offered, however, than Robert T. Swaine, counsel for Famous Players, offered indignant remonstrance. "I object," he stated, "to the Government's attempt to inject back-stairs gossip into the proceedings."

The objection was sustained by E. C. Alvord, presiding for the Federal Trade Commission.

Walter F. Green, president of the Ameri-

can Releasing Corporation, was another witness. Mr. Green told of his business dealings with Famous Players, with which he had had a good deal of contact. Mr. Green was at one time in partnership with Hiram Abrams, who was closely affiliated with Adolph Zukor, president of Famous Players. The Government attorneys questioned Mr. Green as to what companies Famous Players was interested in and brought out the testimony that it financed Arcraft Pictures and the Realart Corporation, though these companies, it was stated by the witness, were supposed throughout the industry to be separate entities.

The feature of Friday's session was the statement by H. D. H. Connick, former chairman of the corporation's finance committee and representative of Kuhn, Loeb & Co., that the intent of the \$10,000,000 re-financing plan of Famous Players-Lasky in 1919 was the acquisition of theatres. During that year and the two following Paramount deemed First National its sole dangerous opponent and attempted unsuccessfully to evolve a working agreement. It would have involved the choice of J. D. Williams as head of a subsidiary company to be financed by Famous Players. Connick declared that Paramount did not live up to its 1920 agreement with the M. P. T. O. and cease theatre acquisition.

The prosecuting attorney then remarked that the acquisition of theatres seemed to have been the main intent of Famous Players, and asked him what part he played in the alleged plan of acquisition. Mr. Connick named most of the key cities and then was asked to detail alleged attempted acquisitions by Paramount in certain of them.

"Did Famous Players attempt to control any theatres outside the United States and Canada?" Mr. Connick was asked. The answer was in the negative.

The witness then was asked how independent producers would fare if one company controlled 50 per cent of the theatres of the country. He smiled and said they would have "a hard time."

"How about the public?"

"If individually owned, the theatre situation would stimulate the independent producers; if collectively owned, the owners," was the reply.

Block booking was discussed, the examiner showing that the system shut out independent producers from markets they might otherwise have. The witness concurred.

Mr. Swaine took up the rebuttal for Famous Players.

The lawyer failed to obtain the statement that Mr. Zukor was the pioneer in the idea of "good chains." Mr. Connick mentioned Fox, Loew and Goldwyn. He admitted that a producer can operate more efficiently when he owns theatres.

"Why did you say that Famous Players dominated the field?"

"In every way as a going concern it was superior to the others," was the reply. "It had the best distribution organization and its various departments averaged better than the others."

Mr. Swaine suggested that Famous Players "dominated" in the same way Caruso dominated the musical field.

"God Almighty had a lot to do with making Caruso, but not with making Famous Players," responded Mr. Connick quickly, and the spectators roared.

"Yes, but God Almighty made the individuals in Famous Players," responded Mr. Swaine.

"He did," Connick retorted, "but he didn't put them there."

Richardson Spots Errors in Chicago Theatres

(Continued from page 123)

The lobby is spacious, with pillars on either side. It is, I should imagine, something like sixty high, with an oblong dome-shaped ceiling. The theatre is beautifully finished and decorated, many apparently valuable oil paintings hanging from the walls. In the lobby were four large vases of beautiful blooming flowers. The Tivoli seats 4,265.

The Tivoli projection room is about thirty feet wide by perhaps twenty feet from front to back. The front wall is painted a lead color—not bad, but still not as dark as it should be. Simplex projector's and high intensity arcs are used.

An Idiotic Stunt

And now here is a perfectly idiotic stunt pulled off by the architect. In front of the projection room is a passage about four feet wide, a row of columns on which rest arches. I sat down at the right hand projector and found that except through the lower left-hand corner of the observation port that it was impossible to see the entire screen.

The arch cut off the view, and this was further aggravated by drapes hanging on the front of the arch and dropping down four or five inches below its edge. What an architect and the theatre management is thinking of to create such a condition is beyond me. Certainly if the architect doesn't know, the management ought to know that it is not conducive to good work to make it difficult for the projectionist to see the screen. As though this were not sufficient, however, I found yellow, silk-colored lights hanging over the aforementioned passage.

The top of one of them is almost on a line with the lower edge of the left observation port, and about two feet therefrom. It could just as well have been made unobjectionable by dropping it down a foot or two farther. Apparently the management of the Tivoli is principally interested in seeing how many obstacles a man can work against and still deliver a creditable picture upon the screen. And it is all so utterly useless.

The Solution

If I were manager of the Tivoli I would have a mason up there, and I'd have him up there pronto. He would cut that arch out square and give the projectionist a chance to see his screen without standing on his head to do it. I would have the house electrician up there with instructions to take that one light down, or else lower it a foot or two. Of course I grant you the projectionist can do good work under such conditions, but if he does do consistently good work he's a wonder.

Friend Kirkbride puts up a proposition that has me stuck. He says he is unable to keep a six and a half inch collector lens in service more than a few hours without breakage, regardless of what the focal length of the converging lens may be. He says he has tried a six and a half collector lens with everything up to ten and a half inch converging lens, the result being constant breakage. He also says he has used three different types of condenser holders, with the same results. He says the seven and a half collector lens stands up all right. Can any of you offer a solution to this puzzle?

(To be continued in next issue)

To Convert Building

Messrs. Dozier & Holeman of Madisonville, Ky., have purchased a building on East Center street in that city, 30 by 125, and will immediately convert it into a picture theatre. It will involve an expenditure of \$12,000 in remodeling the structure into a theatre with a seating capacity of 350.

Big Michigan Delegation to Boost Ritter for President

THE Michigan delegation for Chicago, intent on seeing that every exhibitor in the country knows about James C. Ritter, of Detroit, Michigan's candidate for president of the M. P. T. O. A., will be present at the Chicago convention in large numbers, according to H. M. Richey, manager of the Michigan organization.

Reservations have been made for an entire floor at the Hotel Sherman, and Michigan will establish an office and temporary headquarters there during the convention. Indications are that about one hundred exhibitors and their wives will be present. Last year Michigan sent forty-five to Washington, even though the distance from Detroit was great. The Michigan delegation will leave Detroit on two special cars over the Michigan Central Railroad.

That Michigan intends backing its candidates to the limit is best explained through the action taken at the last meeting of the Michigan organization board of directors, at which time it was decided to organize a Ritter for President Club and hold a mass meeting on May 2 to lay plans to insure the election of their candidate at Chicago.

Backed by a record for accomplishment second to none, and with the actual knowledge gained through successful experience in his own state, the universal opinion in Michigan is that Mr. Ritter has done it there and can do it nationally if given a functioning board of directors and adequate financial support.

This will be the first year that Michigan has taken an active part in a national convention, and its activity has been brought about this year by the realization that the

convention at Chicago is going to be of vital importance. That same reason, the vital need of efficient national organization, prompted the Michigan organization to insist that Mr. Ritter be a candidate, although to him it will mean a great personal and financial sacrifice.

Mr. Ritter has made it plain, however, that unless the exhibitors at Chicago make some move to provide more finances than were gathered into the national fold last year it would be impossible for him or any one else to accomplish what is waiting for the exhibitors of the country to accomplish.

Some of the high spots in his complete platform are:

Let's make a membership to the Motion Picture Theatre Owners of America an asset and not a liability.

We are confident that it is possible to return in cash to the exhibitors of this country twice the amount they will have to pay to support the organization. We have done that very thing in Michigan.

Michigan's candidate isn't criticising what has or has not been done, but making a sincere effort to institute a plan through which more can be accomplished.

Organization can be made to pay its members in dollars and cents.

What's organization business is every one's business. Let's not have any star chamber sessions.

If confidence is established, then finances will come, for the two go hand in hand.

Let's make Michigan's success national.

A printed copy of Mr. Ritter's platform has been prepared by the volunteer committee of Michigan exhibitors and a copy will be mailed free to every exhibitor.



JAMES C. RITTER

Michigan's Choice for President of the Motion Picture Theatre Owners of America

Club Reorganized

The Albany, New York, F. I. L. M. Club, reorganized and again functioning, has re-elected C. R. Halligan, local manager of the Universal Film exchange, as its president, with Frank Bruner, manager of the Pathe exchange, as vice-president. Grover S. Woodard, manager of Fox, has been selected as treasurer for the coming year, while Miss Marie Wheeler, local manager for Merit, was re-elected secretary.

and Howard Higgins. Following "Conquest" will come "Mlle. Midnight," a story by Edmund Goulding.

Both "Conquest" and "Mlle. Midnight," which together with "The French Doll" are included in Metro's 1923-1924 schedule, are said to be unusually suited to Miss Murray's type and personality.

With "The French Doll," "Conquest" and "Mlle. Midnight" Metro says it has a Murray triumvirate for 1923-1924 release that should easily establish new records, while succeeding attractions to be produced by Miss Murray will surpass anything hitherto attempted, it is stated.

Three New Mae Murray Films Announced for Metro Release

FURTHER substantiation of the fact that Mae Murray will continue to make pictures for distribution by Metro Pictures Corporation was made this week by Miss Murray herself, who wired Nicholas M. Schenck that she was preparing to start work on two more productions to follow "The French Doll," a forthcoming fall release which is now being cut and titled on the Coast. Before actual work starts on the new picture, however, Miss Murray will come to New York to conclude several business transactions which are now pending.

Miss Murray's denial of reports that she would leave the Metro banner follows Mr. Schenck's recent denial of an alleged announcement by M. H. Hoffman, of the Tiffany and Truart productions, that at the termination of her present contract with Metro Miss Murray would make pictures for Tiffany for release through the State Rights market.

That Miss Murray has never considered a plan of this nature is clearly indicated by her present emphatic intention to continue making pictures for release by Metro.

As soon as she returns to Hollywood from

her contemplated visit to New York, Miss Murray will start at once on a picture to be called "Conquest," by Sada Cowan

Godsol Announces Goldwyn Will Release 49 Pictures Next Year

FOLLOWING his arrival at the Culver City studios, F. J. Godsol, president of the Goldwyn Pictures Corporation, announced that forty-nine pictures would be released during the next fiscal year.

The Goldwyn studios will produce twenty-four, Cosmopolitan Productions will contribute fifteen, and Distinctive Pictures Corporation will supply eight. Jesse D. Hampton's production of "The Spoilers" and Achievement Film Company's picturization of "The Magic Skin," directed by George D. Baker, will complete the program.

Mr. Godsol said that the big production schedule inaugurated by Goldwyn would be continued. He added that recent contracts signed with famous directors and actors have placed the company in a decidedly advantageous position, particularly now that the boom in the industry has caused all pro-

ducers to look for talent. In this connection, he said that a contract practically had been closed with a distinguished actor, now on his way to the United States, whose name will be made public when the final details are arranged.

"Upon assuming the presidency of the Goldwyn company, a year ago," Mr. Godsol said, "it was my opinion that the day of the average picture was past, and that success for the company lay only in big outstanding pictures, costly to produce, but which would be sought after by the exhibitors and the public."

"To this end we set about securing the most gifted directors, the best stories, the most brilliant acting, editorial and producing talent. We have completely reorganized our selling force and methods. I believe I can truthfully state that in one year we have accomplished all the foregoing and that time has proved our policy correct."



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Wisconsin Showmen Boom Steffes for National Head

The Al Steffes boom for president of the M. P. T. O. A. got under way in Wisconsin last week, when two of the Minneapolis man's staunchest supporters stopped in Milwaukee on a tour through the Middle West. Joe Friedman, of St. Paul, and A. H. Kopal, Minneapolis, who are boosting Steffes, came to Milwaukee with the intention of placing the name of their candidate before a directors' meeting of the M. P. T. O. of Wisconsin, but they missed the session and had to be content with talking to individual exhibitors.

Milwaukee exhibitors, flushed with the victory in the recent city referendum on daylight saving, are turning their attention to the Wisconsin Legislature in an effort to obtain passage of a bill which would forever end the problem of daylight saving for the entire state. The measure would prohibit any city from adopting any but standard time. Heretofore individual municipalities have decided the question for themselves. Considerable confusion resulted from the lack of uniform time within the state.

Wisconsin's delegates to the national convention, as announced by Walter F. Baumann, executive secretary of the M. P. T. O. of Wisconsin, are: F. J. McWilliams, New Madison Theatre, Madison; Charles Guelson, Badger Theatre, Stoughton; Joseph Winninger, Davidson Theatre, Waupun; Steve Bauer, Venus, Milwaukee; Joseph G. Rhode, Orpheum, Kenosha; E. Langemack, Colonial, Milwaukee; F. E. Wolcott, Majestic, Racine; Tom Foster, Star, Stanley; A. P. Desormeaux, Strand, Madison; Eugene Phalen, Allis, West Allis; E. W. Van Norman, Parkway, Milwaukee; J. H. Silliman, Downer, Milwaukee; Walter F. Baumann, M. P. T. O. of Wisconsin.

Following are the alternates: F. W. Fischer, Fischer's Chain, Madison; Thomas Saxe, Saxe Amusement Enterprise, Milwaukee; Jack Yeo, Davidson, Beaver Dam; Fred C. Seegert, Regent, Milwaukee; N. J. Blumberg, Rialto, Racine; H. H. Burford, La Crosse Theatre Chain, La Crosse; Owen McKivett, Bijou, Racine; H. A. Schwahn, Eau Claire Theatre Company, Eau Claire; L. St. Pierre, Majestic, Madison; William Jacobs, Lexington, Milwaukee; George Bauch, Mirth, Milwaukee; George Fischer, New Milwaukee, Milwaukee; Max Krofta, Idle Hour, Milwaukee.

The Badger delegation will be watched with considerable interest in view of the fact that it is expected to bring forward a dark horse presidential candidate.

Successful in obtaining reconsideration of a bill to yank the teeth from the old Sunday blue laws, after it once had been defeated, picture interests advanced in their battle when the Assembly, on the second vote, lined up 51 to 42 in favor of legalizing Sunday movies.

The bill has had a varied fate since its introduction by Assemblyman Grahn. Originally recommended for passage by a house committee after a stormy hearing, the Assembly ignored the report and voted against it, but has now reversed its stand. The

measure still must go before the Senate, where its fate is dubious.

The blue laws heretofore have been enforced only in a few small towns, but exhibitors realize that an avalanche of prosecutions in other places will follow immediately if it should be sustained in the Legislature.

Officers of the M. P. T. O. of Wisconsin, led by F. J. McWilliams, of Madison, president, and Walter F. Baumann, executive secretary, have been working tooth and nail for their bill for more than a month. They have been aided to a great extent by the various film exchanges in Milwaukee, which have carried on an extensive mail campaign among exhibitors.

The appeal to the individual exhibitors has not gone unanswered. H. E. Brady, Cranston; H. C. Buchanan and F. O. Buckley, Superior; Ed. Berth and Ed. Stecker, Kiel; P. N. Cain, Sheboygan Falls; Jack Yeo, Beaver Dam, and "Doc" Bachkal, Berlin, are among those who have aided the fight in upstate towns.

Charles Toy, Chinese movie magnate, cafe owner and real estate dealer, left Milwaukee on April 26, accompanied by a party of eighteen, on the first leg of a trip to China. The party, including eleven of Toy's grandchildren, headed for Vancouver, where they will board the Empress of Canada, bound for Hong Kong.

Toy, proprietor of the theatre and exchange building bearing his name, will return in several months. His grandchildren will remain in the Orient until they complete their Chinese education. Mr. Toy is building a summer home for them outside of Canton, where he was born forty-three years ago.

Running true to all predictions, "Safety Last" took Milwaukee by storm in its first

showing at Saxe's Strand Theatre. E. J. Weisfeldt, manager, announced that the picture broke all records for Sunday attendance at his house, it being necessary to squeeze through several extra performances. The film already has been announced for a second week and is expected to play for a third.

Competition is the life of good business. This old saying was demonstrated clearly in Milwaukee recently, when two show houses in the same downtown block drew excellent crowds for an entire week while both were playing African wild animal pictures.

The Merrill, managed by Ralph Wettstein, played "Trailing African Wild Animals," while the Garden, under the direction of Leo A. Landau, showed "Hunting Big Game in Africa."

Managers of both houses expressed themselves as delighted at the business for the week, each declaring that the simultaneous advertising of the rival film aided in putting their own picture across.

"Our picture drew considerably more than average business all week," declared Mr. Wettstein. "I am entirely satisfied with the returns. To have delayed the showing of our picture because another house had one similar to it would have ruined our chances of pulling a crowd later. As it was, concentrated advertising of two theatres on African pictures during the same week served to focus the attention of the public upon both, with the result that we were equally benefited."

House Manager Koch, of the Garden, expressed similar sentiments.

Straight Dope

Straight From the Shoulder Reports have demonstrated their honesty and dependability. A host of exhibitors are guiding the choice of pictures by these tips sent in by sincere exhibitors. Unless you consult and use Straight From the Shoulder you are not doing fullest justice to yourself and to your theatre's prestige.

You find 'em in Moving Picture World, of course.

Excess Length of Pictures

"Won't you kindly use the influence of your publication in such a way as to impress upon the producer the hardships that are being worked upon the exhibitor by excess length of pictures?" writes L. J. Jacobs, manager of Delft Theatres, Inc., controlling theatres in Marquette, Escanaba, Munising and Iron River, Mich.

"Present-day picture lengths," he continues, "are going to do one of two things: either drive the exhibitor to one show a night, or compel him to eliminate fillers. This last mentioned is going to hurt the business, as I find my patrons do not care to watch nothing but a feature and, on the other hand, I don't consider it good business. Many of these seven, eight and nine thousand foot attractions could be cut to six and greatly improved in so doing."

Who will tell Mr. Jacobs that he is wrong? We won't, and we doubt if an exhibitor can be found who will. But although there have been a few letters complaining about feature footage, exhibitors generally seem to feel that it's no use trying to improve the situation. At any rate, they aren't noisy about it.

If in the field of fiction there are stories, short stories, novelettes and novels, there is no reason why the length of a motion picture should not hinge upon the amount of film necessary for the telling of the story. Pathe made the experiment of cutting previously released features down to about three reels of solid action, and the action was speeded up and the story well told in a majority of cases. But unquestionably producers aren't interested in, say, four-reel features, because the economy in footage would mean a decreased rental.

Incidentally, our "Bob" Welsh already has twice discussed this matter in editorials, so it was brought to the attention of producers before Mr. Jacobs penned his letter.

Additional Chicago

(Continued from preceding page)

Manager McCurdy of the Randolph Theatre has scored a hit with the Snow Big Game films, and extra shows are being put on to take care of the overflow. He has distributed several thousand small elephants with a card advertising the feature, and quite a few of the merchants have sent him requests for the window display.

According to the revenue stamps on the deed, Nathan Ascher, president of the Cosmopolitan Securities Company, was paid \$328,000, subject to \$90,000, for the Cosmopolitan Theatre, store and office building at 7924 to 7942 South Halsted street by Nathan Goodman and Charles R. Burkhardt. The house seats 854, and has been doing a good business.

Word has been received here that the Famous Players Missouri Corporation will build a twelve-story exchange building in St. Louis at the corner of Grand and Lucas avenue. When completed it will house the activities of several film organizations.

Lester E. Mart is planning a new movie theatre for Flint to cost at least \$500,000 and be located on Saginaw street.

Plans have been completed by the Shroud Stoner Company for a new movie house in Terre Haute to cost \$100,000. Work is expected to start at an early date.

Preparations are being made to entertain several thousand picture folks this month at the fourth annual convention of the national association. A feature of the Coliseum show will be the public showing of the manufacture of the film, the training of players and a cast of about twenty Chicagoans will be selected to take part in a picture to be filmed during the week of the convention and the show at the Coliseum. The interiors will be taken in the convention hall and the exteriors on the Chicago streets, along the lake shore, in the parks and other beauty spots.

A. B. Heaton, K. D. Root and Charles W. Root have organized the Fairy Dell Recreation Company at Centralia with offices at 303 East Broadway to operate an amusement park and movie attractions.

The Convent Garden Theatre played Beban and his company in "The Sign of the Rose" for two days last week to capacity business.

Work has been resumed on the Alhambra Theater at Rockford and it is hoped to have the building ready at an early date.

The new movie theatre in the city building at Greensburg will be ready for business some time in May, it is reported.

It is planned to spend \$40,000 to remodel the Orpheum Theatre at Ottawa, according to Manager Deihl Mers, and the house will close July 15 and open when the repair work is completed.

Price of Fame

Director—Where is Miss Fluffy? This part calls for the star.

Cameraman—She sent word she'd be too busy to come today. She's going to write testimonials for shampoos and lip-sticks—"Topics of the Day" Films.

Detroit

W. S. Butterfield, who operates the Butterfield circuit of theatres in Michigan, announces that work will start July 1 on the erection of a new picture theatre in Bay City to seat 1,600. It will be erected on the site of the present Orpheum Theatre.

Joe Cosco, who operates the Jefferson and the Stratford theatres, Detroit, has leased the Harper Theatre.

The New Astor Theatre, Twelfth and Blaine avenues, Detroit, opens May 1. S. Brown, the lessee, also has the Acme. The house seats 600.

Plans are being completed for a new theatre to be erected in Grand Rapids, Mich., located on Auburn avenue, in the residential section.

Sid Lawrence, manager of the Isis Theatre, Grand Rapids, has tendered his resignation, effective at once. Just what his new plans are he will not announce, although it is reported that he is to manage a new theatre being erected in the state.

The Regent Theatre, Grand Rapids, will open some time in August. It seats around 1,800 and is one of the most beautiful houses in the state.

The Caldwell Theatre, St. Joe, Mich., had a fire on April 16, but two days later the theatre was operating.

"Safety Last" is now in its fifth week at the Adams Theatre, Detroit, where it is making the record of the season for any picture. It will gross close to \$100,000 for the run.

The Sunday noon symphony concerts at the Capitol Theatre, Detroit, are building up every week, and now the theatre plays almost to capacity for this performance. The concerts are put on by 75 musicians, comprising the best of the three Kunsky downtown theatres. The concerts last for one hour and then the regular show starts, no charge being made for the concert.

The Empire Theatre, Detroit, closed on April 30 after a two weeks' run of "Down to the Sea in Ships," playing to 50 cents top. The theatre was one of the first in the city and was owned by the late A. J. Gillingham.

Minneapolis

Fred A. Gross heads a Milwaukee company which will erect a \$150,000 theatre at Beaver Dam, Wis. Mr. Gross is owner of the Garrick and Lyric theatres at Milwaukee and the Davison and Odeon at Beaver Dam.

A theatrical landmark in St. Paul, the Tryst Theatre, will be dismantled and converted into a store soon. The theatre was operated by Custer & Bricher. C. C. Bricher plans to engage in exhibition field in Toledo while R. D. Custer will retire from the theatrical business.

A. L. Brown, Aberdeen, S. D., exhibitor, has taken over the Cosmo and Winner theatres at Winner, S. D. Mr. Brown is well known among Northwest exhibitors.

Ulen, Minn., went on record last week against Sunday closing. The reform element of the town fostered a village ordinance which would prohibit Sunday shows. E. A. Westin, manager of the Ulen Theatre, worked vigorously against the proposed ordinance.



LOU WEIL

Manager of the Bryn Mawr Theatre, Chicago, gets out in the open to welcome Spring. Lamp the lid.

Cincinnati

As the regular season draws to a close there is a corresponding increase in the number of movie houses opening, most of them, however, going in only for a summer run. The Grand Opera House, which closed last week, immediately inaugurated a four-months' picture season. Keith's will be "shut" in a few weeks hence, and will thereafter be devoted to the celluloid form of entertainment extending over the heated period, while Chester Park threw open its gates for a "first look" day last Sunday, pictures being one of the featured attractions.

The current seven days might well be termed "African Animal Week." "Trailing African Wild Animals" is being shown at the Family Theatre, after having moved from the Lyric where it was featured last week. As opposition, the Grand Opera House is showing "Hunting Big Game in Africa." Besides, a circus played a two-day engagement here early in the week, and was immediately followed by a two-day date by the Hagenback-Wallace Shows, in which wild animals are one of the principal attractions. By way of good measure, the local Zoo has just received some new wild animals from abroad.

Gene Quigley, who managed the Capitol Theatre here for a year or so when that house was originally opened by the Ascher interests, stopped off in Cincinnati last week en route from Chicago to Charleston, W. Va., whither he was journeying for the purpose of introducing a program of Keith vaudeville in the new Kearsse Theatre in that city, Quigley now being director general of the Kearsse theatres, with headquarters in the Windy City.

A. M. Abrams, of Canton, Ohio, postcards that he is about to erect a modern and elaborate picture house and office building.

The daylight-saving time went into effect here last Sunday; nevertheless there was no appreciable falling off in business as a result thereof. Over at Hamilton, Ohio, the managers fought to prevent the daylight-saving ordinance from being passed. The City Council refused to pass it, but the Chamber of Commerce influenced the people.

Non-Censored Pictures Cause Feminine Tempest in Buffalo

That Main street theatres have shown several films containing scenes which the state board of censorship had ordered removed was the charge of Mrs. C. E. Siegesmund, chairman of the motion picture committee of the Buffalo Federation of Women's Clubs, in an address at the W. C. T. U. institute in the Trinity Methodist Church last week. Mrs. Siegesmund said she had complained against the films and had been told by managers that as the censorship commission was going to be abolished in the near future, it was not necessary to observe the changes which it made.

Al Beckerich, manager of Loew's State, sure did splash all over the newspapers this week when he had five film folks on his bill. In addition to a greatly increased advertising space, Al tied up with local merchants on shopping tours which brought forth an avalanche of publicity. The stars here for the week were Marguerite Marsh, Billy West, Ethelyn Gibson, Gamriel Renald and Will Morrissey. Francis X. Bushman and Beverly Bane stopped off in Buffalo last Saturday afternoon on their way to Shea's Hippodrome, Toronto, where they appeared in connection with their film. These two stars will come to Shea's Hippodrome, Buffalo, the week of May 13.

Agents of Associated Theatres, Inc., have been in Bath, N. Y., planning for the erection of a new theatre to be located on the former Bath National Bank property. The company now owns both the bank lot and the former site of the Park Theatre. Associated plans to erect a building that will house two stores in the front and the theatre in the rear, entrance being through a foyer. The house will be commodious, fire-proof and modern, and will have a large stage. Associated controls houses in many Western New York towns.

Howard J. Smith, manager of the Palace Theatre and president of the Western New York unit of the national exhibitor organization, visited Rochester last week to attend the joint meeting of the Western, Rochester, Northern and Greater New York divisions in the Elks' Club. Mr. Smith spoke before the meeting on the progress of the regional units.

James Wallingford, general manager of the Border Amusement Company, controlling the former General Theatres Corporation houses, pulled a live-wire stunt when he contracted with Miss Ann Carlin to appear in local movie houses in connection with beauty contests. Ann won the local Valentino contest. Jim had her appear at all the Border houses as well as many other

theatres, where she acted as the judge of the entrants in each beauty contest.

The Crescent Theatre in Ithaca, N. Y., recently received a proposition from Bobby Williams, accessories manager at the Buffalo Paramount office, wherein Bob wanted the Crescent to use additional advertising on the next 20 pictures which had been booked. Wrote Bob: "If this isn't a good proposition, I'll fling my hat into Niagara gorge and hang on it." By return mail came this answer: "It will be unnecessary to carry out your threat. We'll save your life and remit immediately." A front-page story spoiled!

Fred M. Shafer, manager of the Lafayette Square Theatre, has a new car. He has equipped it until it looks like an accessories display. Even got a chauffeur for it. Talk about swank!

The Linden Theatre, 943 Jefferson street, is having a new \$15,000 organ installed, according to George E. Williams, manager. The house will also be enlarged this summer to 950 seats. Recently when George presented "Adam's Rib," he circulated dodgers on which was printed a cut of a dinosaur, with numbers making up the legs and tail. One of these numbers was the correct weight of the beast. To the first 50 making the correct weight George gave free tickets. The stunt created a lot of attention as well as fun.

Sneaking of good sports. Charles P. Babcock, manager of the Babcock Theatre in Wellsville, N. Y., came to town last week. He happened to be in the Pathe exchange after supper when the conversation dripped into the shows in town. The talk ended with Charlie inviting the gang to the performance of "Shuffling Along" at the Majestic. In the party were Basil Brady, Jack Thomson, Frank Minor and Mr. Babcock. It cost Charlie eleven iron men. When an exhibitor takes exchangemen to a show, the millenium must be near!

M. A. Shea, of Feiber & Shea, visited Film Row last week on a book'ing tour. Business good all over, declared Mr. Shea.

Earl L. Crabb, manager of the System Theatre in Syracuse, N. Y., made his first visit to Buffalo in two years on April 28 when he came to his old home to re-arrange bookings in accordance with his new daily change policy. Earl used to manage the Buffalo Mark Strand and at one time was general manager of the Buffalo Motion Picture Company, with headquarters in New York.

"The Northern Light," a Buffalo community newspaper, came out last week with a big flash head about the Shea Amusement Company planning to build a new theatre at Delaware and Hertel. The only thing wrong about the story is that Mr. Shea is not going to build any such theatre.

Lionel Edel presented "Hungry Hearts" at the Criterion this week. In exploiting it, he invaded the Jewish section with a carload of posters and one sheets printed in Hebrew. Lionel almost got pinched. They thought he was an agent for the Soviet government.

Arthur L. Skinner, manager of the Victoria, is having some trouble with his tusks. His press agent visited him one evening last week, greeted him at the door, was told to wait a minute. Then Arthur went into the house and forgot all about his press agent. After waiting half an hour, the p. a. went in and got Art by the collar. Art blamed it on his teeth.

Indiana

A new picture theatre, which, when completed, will represent an expenditure of more than \$50,000, is now under construction at 224 East St. Clair Street, Indianapolis, for Mrs. M. J. Duffecy, whose husband operates a large picture theatre on the South Side. The new theatre will seat 1,500, be strictly fire-proof and attractively decorated. The site is about eight blocks from the heart of the downtown business district.

The Indiana Theatre at Terre Haute was the scene of a wedding recently when Laura B. Lloyd, a Terre Haute society girl, and Monroe Norris, connected with the United States Trust Company, were married by the Rev. William H. Halberstadt, father of Herman Halberstadt, assistant manager of the theatre.

Sundays are going to be blue in the little town of Pierceton for the next year or two, the newly elected town board has decided. For months past, scores of motorists from surrounding cities and towns in which Sunday shows were prohibited, flocked to Pierceton to attend the theatres.

As an added feature to the comfort and protection afforded to patrons of the Victory Theatre at Evansville, W. C. Meek, manager, has provided a plan whereby the life and health of the patrons will be insured the minute they step inside the theatre door.

Washington soon will have a new picture theatre on the site of the Liberty Theatre, now operated by Harry Vonderschmitt. Mr. Vonderschmitt, who also owns the new Indiana Theatre in Bloomington, has bought the Liberty building and has let a contract for the dismantling of the structure. The theatre will be entirely rebuilt and refurnished. The seating capacity will be increased about 500.

Edward N. Thacker, widely known newspaper man at Frankfort, will manage the new Conley Theatre to be opened there soon. Mr. Thacker, who has been a contributing editor of the Frankfort Morning Times, operated a picture theatre in Frankfort with great success a number of years ago. The new theatre is owned by M. L. Conley, a Frankfort business man.

Redecorated throughout and remodeled to a large extent, the Grand Theatre at New-castle has been re-opened. Rotarians and their wives were guests of Manager Cockrill at the opening celebration. The theatre has been repainted and repapered, new draperies and new chair covers have been provided and the stage has been entirely rebuilt.

The Tale of His Coat

The funniest thing in Buffalo this week was Bill Van Dyne's coat. The Lafayette Square assistant manager participated in a scheme of some kind in which some one gets a suit or an overcoat each week. Bill's turn came this week. He got an overcoat. That part was all to the mustard. But the overcoat looked like it had been built by the Queen City Awning Company. It fitted Bill too quick.

When he walked into the theatre Manager Shafer thought some one had been ballyhooring for the house. All he could see of Bill was his head, the tips of his fingers and the points of his shoes. The pockets were down below the knees. Bill is a little fellow. When he saw that the coat was not all it should be he took it back. They cut it off at the bottom, trimming the tails carefully, so that the pockets came to the bottom. When he returned to the theatre again Mr. Shafer went into hysterics. Bill failed to see the humor of the situation, inasmuch as the tent had set him back 28 smackers. He presented the affair to Mr. Shafer for a hood cover on his motor car next winter.

Oscar Perrin Succeeding in Albany Through Advertising

Oscar Perrin, who has made a decided success with the Leland and the Clinton Square in Albany, N. Y., is a firm believer in advertising, but adds that one must provide a good program to sustain the patronage secured through the advertising. When Mr. Perrin took over the two houses he immediately boosted his newspaper advertising space. He also uses plenty of billboards and plenty of window cards, but never forgets that patrons demand their money's worth. Within the last few days Mr. Perrin has made many friends by presenting a most attractive paperweight to patrons, while a boy at the door gave every one a handsome memorandum book, with the compliments of the house. As a result, Mr. Perrin's houses are playing to S. R. O. business night after night.

About everybody—at least the children—in Watervliet will have "scooters" in the next month or so. The idea originated with George Tetrault, owner of the Grand Theatre, who is giving away ten scooters with each episode of "The Oregon Trail," each scooter advertising the house in the following words: "I'm on my way to the Grand Theatre."

William Shirley is going after "Driven" in big shape for his house—the Strand, of Schenectady—simply plastering the city from end to end with sheets and cards.

Charles Marshall, owner of the Bridge, at Ausable Forks, and the Estes, at Keene Valley, but who also picks up a little spare change by selling second-hand cars, made the rounds of Film Row last week.

No longer will Fred Elliott, former owner of the Clinton Square, in Albany, be known as "King Tut." Mr. Elliott has at last secured his new set of full uppers and lowers, and with them his facial appearance has again become normal.

Ben Apple, of the American, in Troy, used a couple of singers, with slides, the past week and scored heavily.

Oscar Perrin has started what is known as "The Movie Home Journal" in connection with the Leland and Clinton Square theatres, in Albany. The magazine is being sent free by mail each month to thousands of persons.

Despite rumors to the contrary, film salesmen have money in the bank. This was proven beyond any question of doubt last week, when Edward H. Crawford, business manager of the Troy Theatre, found a bank book belonging to Alec Weisman, salesman for the United Artists. While Mr. Crawford did not disclose the amount of Mr. Weisman's balance, he did remark that he made the mistake of his life when he did not become a film salesman.

In town the past week were the following exhibitors: Lew Fischer, of Fort Edward; R. V. Erk, of Ilion; B. S. Thornton, of Saugerties; C. H. Moyer, of Herkimer, and William Smalley, of Cooperstown.

"The Hottentot" made so much money for the Grand, in Malone, last week that it has been booked for a return date.

Lew Fischer, a prominent exhibitor of this section, believes that it is good policy to send his projection machines back to the factory each year to be overhauled.

Opening at the Troy, in Troy, N. Y., "Adam's Rib" last Sunday played to one of the best Sundays since the house was opened.

Walter Hayes and Moe Mark, of the Mark Strand chain of houses, were in Albany and Troy last week. They reported business generally as good.

Nothing has yet been done toward acquiring the Playhouse and the Rialto, in Hudson, N. Y., by Albany interests.

There is a merry fight for patronage in

Rochester

Groups representing the Western, Central and Rochester M. P. T. O. met in the Elks' Club last Monday and unanimously adopted a resolution indorsing the action of the national organization in rejecting the uniform film contract. The exhibitors also discussed the repeal of the state censorship. It should be repealed, they declared.

Among those present were Sydney Cohen, national president; John Manheimer, of New York; Howard J. Smith, manager of the Palace, Buffalo, and president of the Western New York Cohen unit, and M. J. O'Toole, of Scranton, chairman of the National Public Service Commission. Jules Greenstone, president of the local organization, presided. Mr. Smith declared there are now more members enrolled in the national organization than ever before. Cohen and O'Toole also spoke. The activities of Cohen as president were indorsed.

All attendance records for the opening day of an attraction since the Eastman Theatre was opened were broken last Sunday, when 11,520 persons attended the presentation of "Safety Last." This beat by 178 the attendance on the opening day of "Robin Hood." It eclipses the opening day of Lloyd's previous picture, "Dr. Jack," by 2,088. You sure have got to hand it to this fellow!

Albert M. Burns and David Kreiger, both of Batavia, have taken a ten-year lease on a building in LeRoy, where they will open a picture theatre. Mr. Burns has been managing the Family and Grand in Batavia for N. Dipson. Mr. Kreiger formerly was in the tire business in Rochester.

E. J. Caffrey, controlling the Crescent, has lost his leg. It was necessary to amputate because of blood poisoning.

J. Farber has taken over the opera house in Oakfield, N. Y. The theatre was formerly operated by Frank Aprile, of Geneseo. Farber is a newcomer in the exhibiting end of the business.

Troy, N. Y., by the Rose, Astor and Colonial, all 10-cent houses and located within a couple of blocks of each other.

The Lincoln, in Troy, finding that double features panned out well, start in playing them this week.

The Cameo, which was the old Rex, in St. Johnsville, was opened on May 1 by William Smalley, who incidentally will play First National pictures for twenty days in May.

Two reels of "The Ghost Patrol" went up in smoke one night recently at the Albany Theatre, in Albany, N. Y. The take-up had become jammed and in opening the magazine there was given the draft needed for the film to blaze up. Patrons held their seats, however, and, aside from the two reels, no damage was done.

Canada

Exhibitors, exchange men and theatre fans of the Province of New Brunswick have been stirred by the sudden introduction recently before the Provincial Legislature of a proposal for a heavy increase in the amusement tax for patrons of all theatres in cities of New Brunswick. The proposed schedule is as follows: On all tickets up to 25 cents, the new tax is to be 2 cents; on tickets from 26 cents to 50 cents, 4 cents; from 51 cents to 75 cents, 7 cents; on tickets from \$1 up, a straight 10 per cent.

Objection is being taken to the legislation on the ground that the theatres are just recovering from a serious depression and that business, generally, has been bad because of the unusual snow and extreme cold of the past winter.

The Province Theatre, Winnipeg, Manitoba, one of the theatres of the Famous Players Canadian Corporation, is now under the management of Thomas Hopkins, a veteran exhibitor, formerly of Port Arthur, Ontario, and once a prominent figure on the Griffin Theatre circuit in Ontario. An orchestra has been added for evening performances, an organist providing the musical accompaniment for matinee and supper-hour shows.

Further changes are announced in managers for leading theatres in Calgary, Alberta. Ray Tubman, for some time at the Allen Theatre, has been appointed manager of the Palace Theatre, Calgary, one of the most recent picture houses in the Canadian West. Tubman, who is a former Ottawa, Ontario, man, is also a prominent athlete.

Announcement also is made of the appointment of Claude G. Smith as manager of the Allen Theatre, Calgary, this having been the first large picture house to be built by Jule and J. J. Allen, now of Toronto. Mr. Smith was manager of the Grand Theatre, Calgary, for eight years and later went to the Palace Theatre as assistant manager.

Harry Brouse Loses Eyesight

The latest announcement regarding the condition of Harry Brouse, of Ottawa, proprietor of two theatres in the Canadian capital and active in Associated First National circles, is that his eyesight is permanently impaired. Specialists admit that he will probably never be able to read or see pictures again and that he will require the attention of attendants at all times. No definite reason has been given for his loss of sight other than that a blood vessel suddenly burst.

In the meantime, Brouse's Imperial Theatre is doing good business under the direction of Joe O'Leary, on whose shoulders falls the selection and booking of pictures. Features have been booked right up to June 23. For race week, which is May 28 in Ottawa, "The Hottentot" has been booked. "The Pilgrim" will not be seen in Ottawa until it is presented at the Imperial Theatre during the week of June 11 along with "The Trail of the Lonesome Pine."

Only Two Picture Theatres Now Serve Wilmington, N. C.

The permanent closing of the Grand Theatre in Wilmington on April 28 leaves that city, with a population of 33,000, with only two picture theatres open, possibly the only city of its size in the South in which there are not three or more theatres regularly operating, and reflects conditions in one of the few spots throughout the Southeastern states in which general business conditions are not improving gradually, Charleston, S. C., being one other city which seems to find it hard to emerge from the "slump" of the past two years. The Howard-Wells interests who operate the Wilmington theatres still have the Victoria, their largest theatre, which can be opened with pictures should conditions warrant, but declare that unless business improves this will not be operated for the summer at least.

Dan Michalove, in charge of Famous Players theatres throughout the Southeast, was in Charlotte last week looking over the general theatrical situation. It was strongly rumored that arrangements are in process of perfecting to build another house in Charlotte. They now operate the Imperial and Alhambra there.

The Imperial, Charlotte, is putting on a series of vaudeville acts to supplement the picture programs since the opening of Keith vaudeville by Laurence T. Lester in the Strand Theatre.

C. D. Danford, personal representative of Laurence T. Lester, was in Charlotte looking over their Strand there.

T. G. Leitch, general manager of the Pryor interests in Greensboro, including the National, has gone on a motor trip to New York City. During his absence George W. Pryor has assumed active management of affairs in the Greensboro houses.

M. Meriweather of the Ideal, Winston-Salem, announces that in the future this theatre will play only first runs.

Carl Bamford, supervisor of Famous Players theatres in North Carolina, has left to devote his entire time to his Majestic Theatre, Asheville, N. C., which he took over at the time Southern Enterprises was transferred to F. P.-L.

The Lexington, Colonel Henry B. Varner's new theatre at Lexington is nearing completion and it is claimed will be the handsomest and best equipped theatre in North Carolina. It is planned to open during July. Three large stores and thirteen offices are included in the building.

The Southeast

John L. Crovo, for many years active in theatrical endeavors throughout the Southeast, and for several years in charge of the Southern Enterprises houses, the Garing and Casino, at Greenville, S. C., has been called into Atlanta to manage the Forsyth Theatre, which for eighteen months has had a wonderfully successful run of stock plays, succeeding N. W. Remond, who is leaving the organization after several years as Georgia supervisor and has managed stock at the Forsyth since its start.

H. B. Clark has been transferred from the Strand and Majestic, Memphis, Tenn., to Greenville to succeed Crovo, and in turn is succeeded in Memphis by A. B. Morrison.

It is announced from the division offices of Famous Players that Ford Anderson, formerly connected with the Wilmer & Vincent interests, has been appointed supervisor of North Carolina theatres, succeeding Carl Bamford.

Moses Klein, associated with the operation of Goldberg's Lillian and Majestic theatres, Clarksville, Tenn., was in Atlanta for several days on business.

Marvin Wise, of Birmingham, was an Atlanta visitor during the week.

Oklahoma City

W. A. Nance has purchased the Morrilton Theatre, at Conway, Ark.

The Little Theatre, at Dallas, Texas, has purchased a lot on Olive street, between Bryan and Live Oak street, for a new movie theatre built on Spanish lines and seating 400.

Baltimore

Condensed versions of comic opera, such as the Gilbert and Sullivan repertoire, with all the proper investitures of scenic and lighting effects and a good cast of singers in costume, will be introduced as part of the program at the Century Theatre, Baltimore, Md., by Thomas D. Soriero, general manager of the Combined Whitehurst Interests, beginning May 7. The second anniversary of the opening of the Century will be celebrated then. There will be no curtailing of the regular film program by this move.

Harry M. Keen manager of the Crown Theatre, 756 Washington Boulevard, was robbed of \$125 on Friday night in front of his playhouse by four men, it is alleged. Three men are held under bail.

In order to take over the management of the Nixon-Nirdlinger and Stanley interests in Hagerstown, Md., for the summer, Harry A. Henkel, manager of the interests of Erlanger and Nixon-Nirdlinger in Baltimore, will go to Hagerstown on May 7.

A season of moving pictures has been started at the Lyceum Theatre, North Charles Street, near Preston, which has been having a season of George Marshall stock productions.

Lubin's Theatre, 404 East Baltimore Street, which is operated by the People's Theatre Company, of which Sidney B. Cohan is the managing director, has changed its booking policy and will now show two features, with added attractions each week. Each feature will be booked for three days. Beginning with Monday, April 30, "Man-slaughter" was booked for Monday, Tuesday and Wednesday, while "One Exciting Night" was scheduled for Thursday, Friday and Saturday.

Washington, D. C.

Larry Beatus, manager of Loew's Palace Theatre, is making special preparations to get a good share of the patronage of the visitors who come here ahead of the day of the opening of the Shrine convention. Special music will be featured.

Sidney B. Lust, of the Leader Theatre, is looking after the distribution of an educational film put out by the local Board of Health in the campaign for the elimination of the house fly. All of the exhibitors in the District of Columbia have pledged their cooperation to the District officials.

Harry M. Crandall, A. Brylawski, William C. Murphy, Sidney B. Lust, Dr. William P. Herbst and Lawrence Beatus have been selected delegates to represent the exhibitors of the District of Columbia at the coming convention of the M. P. T. O. A. at Chicago.

At a meeting of the local M. P. T. O., the various candidates for national appointment and their qualifications were discussed. It was decided, however, to let the delegates from the District go to the convention unpledged as to who should be supported on behalf of the local association.

Thomas D. Goldberg, of Baltimore, has notified local exchange managers that he severed his connection with the Wizard Theatre, Baltimore, on April 28, and requests them to send all future correspondence addressed to him to the Walbrook and Harford Theatres, 557 Calvert Building.

Local exhibitors are frowning on the exhibition of films in hotels. A resolution calling on the exchanges to treat such exhibitions in the same light as theatres in the matter of rentals, if such places are to be served, was adopted recently.



A Metro Release

THIS DISPLAY IS IRISH ENOUGH FOR "PEG O' MY HEART"

Planned by Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., for the Laurette Taylor production. This was the lobby centrepiece, the picture being shown in the immediate vicinity of St. Patrick's Day.

Lynn, Mass., Censors Say Goodby to Their Soft Jobs

Lynn's censorship board is no more. It passed out of existence May 1, much to the chagrin of its several members who have been enjoying free entry to the picture theatres and other privileges afforded by their official title. The board's exit is due simply to the opinion of Mayor Harlan P. McPhetres that it is wholly unnecessary.

The censorship board owed its existence to former Mayor Walter H. Creamer, who appointed it during his first tenure of office. At that time the board numbered thirty-five members. These members served without compensation, other than the free admissions to the shows.

When Mayor McPhetres took office, one of his first official acts was to cut the membership from thirty-five to fifteen. Of this number thirteen were delegated to review the showings at the picture houses, and two to review the spoken drama. This latter was not an arduous task, as there is but one house in Lynn, the Auditorium Theatre, where such entertainment is held.

Manager Al Somerby of the Bowdoin Square Theatre, Boston, is busily engaged in selecting the cast which next week will shine in what is to be known as the "Bowdoin Square Follies." It will comprise a company of merrymakers composed of Boston girls, from 17 to 21 years of age, and from this assemblage of budding beauties it is expected that some star will be discovered.

East Boston picture theatres have started a crusade against the young men who have been disturbing the Sunday evening performances, and during the past months such culprits have been haled into court and fined. One of the latest of these was fined \$15 for disturbing the peace in the Central Square Theatre.

At last Brighton is to have a picture theatre worthy of the name and the plans of the projectors already are well advanced. The site has been selected and tentative plans outlined which provide for a theatre, and a block of ten single-story stores adjoining it and a part of the complete structure. The structure will be erected at the corner of Washington street and Parsons street, near Market Square.

The theatre is to be of first-class, fire-proof construction, and will seat between 1,750 and 1,800. It is proposed to equip it at a cost of about \$125,000. The exterior will be of white limestone at the front, with tapestry brick at the sides.

The town of Southboro is planning to compete with the picture interests there in the showing of films, and canvassers already are at work collecting funds for the purchase of apparatus to be installed in the town hall.

The Capitol Theatre, in Springfield, had Douglas MacLean in "Bellboy Thirteen" on the same bill with "Hunting Big Game in Africa" the week of April 22.

L. Harry Raymond, who has been manager of the Capitol Theatre, in Springfield, has returned to the Goldstein Brothers' Colonial Theatre, in Pittsfield, Mass., where he was manager for three and one-half years. When he arrived in Pittsfield at midnight, April 25, he was unable to obtain a room at either of the two leading hotels. Fortunately, Fred Homans, general manager of the Goldsteins' theatres, had a room in one of the hotels in which there were twin beds. He placed one of these at Harry's disposal. The next night

Samuel Goldstein, of Goldstein Brothers, could not get a room, and so Mr. Homans this time was host to his "boss."

The Goldstein Brothers are believed to be ready to break ground in Northampton, Mass., for a large modern theatre. They now operate the Plaza Theatre with a picture policy.

The Majestic Theatre, in Brockton, Mass., opened a new policy of shows at a 10-cent admission on April 23. J. E. Francke is manager.

The New Park Theatre, in Worcester, Mass., after a brief period with a vaudeville-film policy, has returned to the exclusive picture program. "Safety Last" was the opening attraction Sunday, April 29.

Professor John S. Bassett, of the department of history at Smith College, in Northampton, Mass., has been appointed chairman of a committee on historical motion pictures. This committee is a unit of the Motion Picture Producers of America, of which Will H. Hays is president.

Connecticut

Jack Sanson, manager of the Princess Theatre, in Bristol, for the last few years, and one of the best known "exploitationists" in New England, has resigned. Jack has showed his worth by building up a fine business while he has been in charge of the Princess, and now he is to direct the destinies of two theatres in the city where he has so many friends. He will be general manager of the Bristol and Palace theatres.

Walter S. Garde, formerly owner of the Hotel Garde, in Hartford and New Haven, has been elected president of the United States Investment and Realty Corporation of Hartford. The corporation plans to construct a theatre in Hartford as well as engaging in similar enterprises in other cities. A site in Hartford already has been acquired. It is said that the Shuberts and Fox interests have made a survey of the site, as well as a number of other theatrical operators.

The Russin Lyceum Corporation of New

Britain has instituted a summary process proceeding to secure possession of the theatre at the rear of City Hall from the Lyceum Amusement Company. The papers are returnable for a hearing in the city court on April 30.

It is claimed that the Lyceum Amusement Company has failed to meet the payments on the taxes due to the city on July 1, 1921, and July 1, 1922, and that the water rents due on July 1, 1923, have not been paid.

Included in the list of legislative bills that have been rejected was that of Senator Sulsman, which would have penalized heavily any theatre which discriminated against any one because of color or race.

Benjamin Hausdorf, formerly owner of the Star Theatre, in Waterbury, has brought suit against Benjamin Linsky, of New Haven, according to papers filed in Waterbury. The original suit is for \$75,000, but it is understood that a second suit of \$25,000 is being contemplated against John C. Herbst and Joseph Martone, real estate operators.

The suit against Linsky is based on the charge of misrepresentation of the value of real estate involved in a recent transaction. Mr. Hausdorf, through Herbst and Martone, exchanged his Star Theatre, in Waterbury, for a tenement in Bridgeport. The suit is based on the charge that the value of the tenement and its rental return was greatly misrepresented.

In the exchange Mr. Hausdorf made over the Star Theatre to Mr. Linsky and also gave him a third mortgage for \$30,000, and another mortgage on a piece of Waterbury property for a lesser amount, all for the tenement. In taking over the Bridgeport property Mr. Hausdorf also was obliged to assume two prior mortgages placed on it by Mr. Linsky.

The result is that the total of the three mortgages placed on the Bridgeport property is claimed to amount to more than the value of the property. Another angle of the proposition is that almost immediately after he had acquired the Star Theatre Mr. Linsky sold it to a friend and received back a second mortgage for \$50,000.

Maine

James H. McGee, under whose management the Haines Theatre, Waterville, Maine, has been worked into a highly prosperous proposition, has left to take on the Merri-mac Theatre, Lowell, Mass. W. E. De Cro-teau, who has handled several theatres in Western Maine, will replace him at the Haines.



A Universal Release

MAKING ONE BIG BOOK SELL A LOT OF LITTLE ONES

H. B. Clarke, of the Strand Theatre, Memphis, provided the book store with a large painted edition of "The Flirt" to sell the photoplay edition of the Tarkington novel. It was a good advertisement for the house and it made the dealer money.

Pennsylvania Fire Laddies Build Own Picture Theatre

Having no theatre in the town, the Perkasio Fire Company, the volunteer fire fighters in Perkasio, Pa., decided to take the surplus capital in its treasury and open a picture theatre with the result that the town now prides itself upon a first-class theatre seating 800 and known as the Plaza. The theatre now is complete in every detail. The single story building put up by the fire laddies has all modern cooling, heating and projection systems and business is booming.

Remodelling of the Columbia Theatre of Bloomsburg, Pa., is under way. Seating capacity is being increased from 900 to 1,500. Manager Paul Hummell, who looks after the direction of the theatres of which Dr. J. J. Johns is proprietor, is equipping the establishment for the conduct of high-class pictures and road shows. A new screen and an invisible lighting system in the walls are special construction ideas of Manager Hummell. Modern service rooms supplemented by an attractive stage setting are included in the plans.

When the fall season is under way the Strand Theatre of Easton, Pa., will blossom forth in a new garb of decorative scheme and a much enlarged structure. Proprietor C. D. Buss, who also owns the Wilbur and Palace theatres at Riegelsville, has under consideration a plan for the extension of the auditorium to cover the vacant lot adjoining the rear of the present building. A new organ to be installed and a unique screen setting. The theatre will be closed during June, July and August.

Filmdom turned out enmasse at the testimonial dinner to Fred G. Nixon-Nirdlinger and Thomas M. Love, both connected with the South Broad Street Theatre and other theatres, and well known in the theatrical and picture circles of this city. The affair was held at the Bellevue-Stratford Hotel and was attended by 50 persons, representing the state and federal government, the bench and bar and social and industrial life of the city. Prominent among the theatrical and picture captains there were Jules Mastbaum, John J. McGuirk, Abe Sabloskey, Nathan Sabloskey, David Sabloskey, F. W. Buhler, E. F. Albee, Lee and J. J. Shubert, J. Delmar, Herbert Essinger, Andrew J. Cobe, George L. Denbow, J. Bethell, Abe Einstein, William Bechtel, Joseph A. Fort, Earle Fort, William K. Goldenberg, W. K. Heenan, William Hercheureider, Harry Jordan, Frederick Leopold, Joseph F. Murphy, Max Milder, J. F. McSweeney, Max Pincus, John Love, J. Luchesse, Jules Levy, Harry Smith, J. Mastbaum, Edgar Moss, Horace McKenna, Oscar Neufeld, Milton Rogasner, Sam Rosen, William Shepherd, Dave Segal, Columbus Stampfer, Charles Shiffler, George M. Schwartz, Arthur M. Taylor and Raymond Wolfe.

Walter U. Jacobs, proprietor of the Orpheum Theatre, was attacked, the police say, during the week by Erwin C. Garrett, of West Stafford street, poet, war veteran and explorer, because he was not able to secure seats to his satisfaction in the film house. Garrett was held under \$500 bail for a further hearing on the charge of fighting.

Michael Lessy, who in February purchased the Diamond Theatre at 2117 Germantown avenue, last week acquired title to the Aurora Theatre, just opposite. The sale was made by the former proprietor, Anna Pleet. Mr. Lessy plans to remodel and modernize the house, increasing its capacity

from 630 to 1,000 or more. The theatre was built twelve years ago. Mr. Lessy now has included in his string the Collingswood Theatre at Collingswood, N. J.; the Standard at Camden, and the Diamond, in addition to the one just purchased.

A new front as well as interior, recently completed in the Blue Bird, of which Elliott J. Goldman is proprietor, and which is located at 209 North Broad street, shortly is to be erected. The beauty of the interior has been enhanced by the installation of a \$4,000 organ.

Change of the name of the newly constructed Wissinoming Theatre, which is to open the middle of May was made when its proprietor, Peter E. Costello, decided that the North East Theatre was more appropriate and under this title its doors will be open to the public of Torresdale.

An attractive and commodious theatre seating 1,000 is to be opened by the Lansford Amusement Company in Lansford, Pa. It is expected to have it ready for its first showing, to be booked by the Stanley Company, early in August.

Keeney's Grand Theatre, Williamsport, Pa., will be closed during the summer months for extensive alterations to include a thorough modernizing of structure and equipment, under the management of J. M. Delmar. Frank Keeney, after several unsuccessful attempts to promote theatres in

Goldman Adds Queen Theatre in St. Louis to His String

William Goldman, former general managing director of the Missouri Famous Players Corporation, has added the Queens Theatre, Euclid and Maffitt Avenues, St. Louis, to his growing string of theatres. Previously he had leased the Kings Theatre, which he opened on May 1, and has also had plans drawn and ground purchased for a \$1,000,000 first run house to be erected at Grand Boulevard and Morgan Street.

The Queens formerly was owned by Charlie Warner and the price paid to him by Goldman has not been revealed. It has been entirely redecorated and remodeled, and opened under Goldman's management on May 1.

Both the Kings and Queens have airdomes adjoining, which will permit Goldman to operate throughout the summer months without interruption. His Grand Boulevard palace to be known as Goldman's St. Louis Theatre will open early next fall.

Plans for the merger of the Marquette, Palace, Criterion and Majestic theatres on Franklin Avenue have been completed, although no official announcement has been made. The corporation that will control the four houses will be known as the Palace Amusement Company and have a capitalization of \$30,000. A certificate of incorporation has already been issued. Frank Spiros will hold 149 shares, George Phikos, one share, Hyman Komm, 100 shares, and Harry Hamburg, 50 shares. With these four houses the new company will dominate Franklin Avenue.

Charles Law has disposed of his New Palace theatres in Pana and Nokomis, Ill., to Francis & Clark of Taylorsville and Springfield. Dispatches place the price at

Williamsport, has turned over all his ventures in the way of structure and business assets to Manager Delmar.

Big features only are booked by the Lansdale Theatre through its proprietor, J. Borrows, who a few weeks ago opened the doors of the new amusement venture to the public.

The Comerford Amusement Company forged another link in its string of picture houses when it opened the doors of its new theatre in Hanover, Pa., a suburb of Wilkes-Barre a few days ago.

Designs for the new Karlton Theatre at Quakertown, Pa., indicate it will be one of the prettiest theatres in that section of the country when completed, providing for 750 patrons.

Samuel Schwartz, father of I. Schwartz, manager of the Apollo Theatre and former manager of Lubin's Studio and Central Market Street Company, before its combination with the Stanley Company, passed into rest during the week at his home, Farragut Terrace, having reached almost four score years. His death was due to the infirmities of age.

A new organ has been installed in the Pastime Theatre at Lewistown, Pa., it supplants the piano which Manager Ikeberney used during the fifteen years of his proprietorship.

The Temple Theatre, located at 417-423 Market street, Camden, N. J., and office building adjoining, which were held for sale at \$300,000, has been purchased by Morris A. Sarshik and will be held as an investment. The Temple is now under lease.

\$38,000. The new owners operate a string of houses in Central Illinois.

Spyros Skouras, head of Skouras Brothers Enterprises, owners of the Grand Central, West End Lyric, Capitol and other theatres, is convalescent after an attack of appendicitis.

For the first time in the history of the St. Louis Capitol Theatre a feature picture has played a return engagement at the theatre. "Safety Last" hold the distinction, opening the return run on April 28.

Wagner Brothers plan to open a new airdome in Maplewood, Mo., to be known as the White Way on Manchester Avenue near the street car loop. They also operate the White Way Airdome in Webster Groves.

George Sipka, manager of the Ozark Theatre, Webster Groves, has announced the opening of an airdome adjoining the theatre on or about May 15.

W. T. Bollinger, of Elvins, Mo., whose theatre was destroyed by fire several weeks ago, has perfected plans to open an airdome in Elvins early in May. He also plans to rebuild the Electric Theatre.

Herman Towle of the Lyric, Theatre, Galatia, Ill., was a caller of the week.

Out-of-town exhibitors seen along the St. Louis Rialto the past week were: Tom Reed of Duquoin, Ill.; George Newsome of Mount Vernon, Ill.; Jim Reilly, Alton, Ill.; H. Towle, Galatia, Ill.; Harry Dailey, Lansdale Theatre, Carlinville, Ill.

San Francisco Exhibitors Planning Convention Trip

A number of Northern California exhibitors are planning to attend the fourth annual convention of the M. P. T. O. A., to be held in Chicago, and the list will probably be enlarged before the time comes for the meeting. C. C. Griffith will officially represent the Motion Picture Theatre Owners of America, Northern California Division, as delegate, and will be accompanied on the trip by Sam Perlin, of San Francisco and Oakland, Max Blumenfeld, of San Rafael, and Mr. Henderson, of Oakland. A. Karski, of the Royal Theatre, San Francisco, is considering making the trip, but has not definitely decided on it. Sam Perlin plans to go on to New York after the convention and will be away about two months.

Exhibitors in the Northern California field must have been doing a good business of late the way some of them are traveling around. Frank E. Parker, of Stockton and Modesto, has left for England to visit his mother and will be away about two months.

Recent visitors on San Francisco's Film Row include several who do not come to the Coast metropolis very often, owing to the distance. R. E. Byard, who has theatres at Arcata and Ferndale, in the Humboldt Bay district, was here during the week and made extensive bookings and purchases of supplies. Others who came in to decorate the dotted line of contracts were Frank McCaulay, of Santa Cruz; O. B. Attkisson, of Livermore; W. Stuart Webster, of Woodland; C. C. Kauffman, of Colusa, and Mr. Horata, of the Nippon Theatre, Sacramento, Cal.

After having been connected with the Hodgkinson organization at San Francisco for some time as assistant to District Manager S. J. Vogel, Maurice F. Lowery has returned to the exhibiting field and has accepted the position of manager of the Strand Theatre at Dinuba, Cal., operated by Jefferson Asher, of San Francisco. Before affiliating with the local exchange Mr. Lowery was manager of a leading peninsula theatre and was very successful with this work.

The Hippodrome Theatre, San Francisco, conducted by Ackerman & Harris, under the personal management of Irven Long, has inaugurated the policy of changing its picture and vaudeville bill twice a week, Sunday and Wednesday being the change days.

H. Jacobs, of the Polk and Royal Theatres, San Francisco, is making an auto tour of California from San Francisco Bay to the Mexican border.

Extensive improvements have been made in the Gurneville Theatre, Gurneville, Cal., by Manager Leland Murphy in anticipation of a busy summer season. A large electric sign has been added to the house.

A fine marquee and electric sign are being added to the State Theatre at Ukiah, as the old Liberty Theatre is now known. Improvements in the interior are also being made by Mann & Frisk, the new owners.

Harry Sack, of the Haight Theatre, San Francisco, returned recently from a trip to the southern part of the state.

The New Hayward Theatre has been opened at Hayward, Cal., and is being operated under the management of S. G. Frankel. The fine organ that has been installed is being presided over by Edgar Bayliss.

The Imperial Theatre, San Francisco, is off to a fine start in its new dress and the beauty of the decorations is creating much favorable comment.

Walter Boyd, formerly of Boyd & Pollock, Ferndale, Cal., has purchased the Princess Theatre, Sausalito, Cal., from Nathan Mann.

Adolph Mayer, of San Francisco, is preparing to open a picture house at Boyes Springs, Cal.

Montana

J. W. Sullivan, manager of the American and Rialto theatres of the Silver Bow Amusement Company at Butte, recently closed a deal with Sales Manager Louis Rosenberg of Al Rosenberg's De Luxe Feature Film Company for the entire output of Al Lichtman, C. C. Burr and Principal Pictures.

The new Rialto Theatre at Bozeman is nearing completion and the management expects to be open for business about the middle of May. In anticipation of an early opening there have been a number of bookings and among the number is "Are You a Failure?"

The Greater Butte Amusement Company is one of Butte's newest organizations. Articles of incorporation were filed April 25 with the clerk and recorder to conduct a general amusement business. The principal place of business is Butte. Capital stock is registered at \$50,000, divided into shares of \$10 each, life of the company is 40 years and the directors are George M. Short, W. W. Wisner and George R. Good.

One of the strong attractions this week at the Broadway Theatre of Butte under the management of Merle Davis, was "Hunting Wild Animals in Africa with Gun and Camera."

The Peoples Theatre that gave "Tess of the Storm" a few weeks ago, with a two weeks' engagement, has booked it again for this week at 25 cents.

Los Angeles

This is Annual Week at Loew's State and the California. Manager E. C. Bostick, of Loew's State, opened with "Trailing African Wild Animals," while Fred Miller, at the California, put on "Hunting Big Game in Africa." Both pictures are drawing tremendously.

Sid Grauman added Creature and his band to his attractions at the Metropolitan, starting with "You Can't Fool Your Wife." Despite its seating capacity in excess of 4,000, the Metropolitan is turning 'em away at every performance.

"Enemies of Women" is scheduled for a long run at the Rialto, while Grauman says he is going to equal the record of twenty-five weeks for "Robin Hood" with "The Covered Wagon."

Michael Gore had a big opening at the Kinema with "Poor Men's Wives," with Lyod Hamilton in "No Luck" as an added attraction.

Seattle

A newspaper report states that Seattle is to be the headquarters for a new chain of picture houses, which will ultimately embrace the entire Pacific coast and extend east, according to present plans. The wire received by B. E. Togerson, president of the National Theatre Association of Seattle, stated that he had closed a deal whereby the Bankers Reserve Deposit Company of Denver will guarantee all stock issued by the theatre association for the construction of its new theatres.

The National Theatre Association is the owner of patents on Togerson theatres, which are said to increase seating capacity 27 per cent. over any given area, and at the same time supply a greater space in the foyers. The company plans to sell its securities in issues of \$2,500,000, each issue being estimated to build four theatres. Officers of the company explained that the guaranty contract means that security holders may share in the profits of the theatres and at the same time have full protection as to principal. Seattle will remain the home office.

J. A. Chaon, exhibitor, of Soap Lake and Ephrata, Wash., for several years, paid his first visit to Seattle this week, spending several days on Film Row.

W. L. Doudlah of the Liberty Theatre, Wenatchee, broke every house record with "Safety Last" in opposition to "Robin Hood." Doudlah says his intake was considerably better than "Dr. Jack."

W. H. Bruen, of the Ridgemont Theatre, Seattle, is a bear on attracting family trade. He publishes his own house organ, a snappy little leaflet outlining the current week's programs and the coming week's attractions, and carries enough local advertising in it to defray the expense. Mr. Bruen says it is essential in his location to go into the homes, because the district he serves is widely scattered. He has built up a fine, steady patronage.

The Columbia Theatre, a Universal house, has altered its policy for the coming year and will play Jewels. It is anticipated that about thirty changes a year will be used. In the neighborhood of six or seven outside pictures will be purchased.

The following theatres have changed hands: The American, Arlington, Wash., is now operated by Holcomb and Flint; the Miller, Starbuck, Wash., by Jess Miller; the Olympic, Sequim, Wash., by A. Monigold; the Sunset, Milton, Ore., by F. A. Galloway; the Playhouse, Hermiston, Ore., formerly J. L. Morfitt, now A. Adamson, and the Bothell, Bothell, Wash., by A. Johnson of Seattle.

John Danz's Joy Theatre was to close May 1.

Fred Walton of Bellingham, himself not only a sportsman but a good sport, has recently returned from a fishing trip. Fred looked over Snow's "Hunting Big Game in Africa" at the Universal exchange on his way through town, and was so enthused over it that he promptly arranged a screening for Northwest exhibitors at his big American Theatre, Bellingham. He also invited all the city officials and made a nice party of it. Needless to say it is a bit unusual for an exhibitor to show the rest of the boys what a big thing he has got hold of!

P. Devlin of Seattle, as bought the Glenn Theatre, Issaquah, Wash., from R. H. Glenn. He will remodel extensively and reopen April 28.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Keeping Open Through Summer Season Largely a Matter of Nerve and Hustle

LAST week mention was made of the use of the Farmer's Matinee, put over by the Paramount exploitation and salesmen to assure the small town manager of a basis of income through the heated term.

This will work in all small and middle sized towns and even in some larger ones. Managers in the cities can use this idea only in a limited fashion, but there are numerous schemes through which business can be held up through the summer, and keeping open in July and August is merely a matter of nerve, plus exploitation.

There are so many good summer schemes, that it is not so much a matter of "what" as of "which."

Get the House Ready

It stands to reason that some changes must be made to condition the house. The heavy velvet and plush hangings should be packed in moth-balls, and light hangings used. If you have not held over your last summer drapery, the present variety of Egyptian fabrics will not only give you just what you want, but will provide you with a basis for a lot of talk about the Tutankhamen decorations and permit you to advertise your house as being "as cool as Tut's tomb."

Linen covers for upholstered seats will look cool and conduce to the comfort of the patron. Fans should be liberally installed, and if you have side fire alleys, open the doors and thoroughly wet down the concrete of the passage. Evaporation will help wonderfully.

In the same way hang wet cloths in front of the openings of your ventilating system to cool the air, or pass the air current over cakes of ice, which is better still.

Build a Waterfall

It will not cost a great sum to build a tin rockwork on the stage, if you have one, or at one side of the screen if there is no stage. Then plan a waterfall. The best way was suggested by J. M. Edgar Hart for a lobby display. This consists of a tank with an overflow lip, which forms the edge of the fall. Any excess of water runs over the lip and falls into a second tank eight or ten feet below, from which it is pumped back to the upper tank. A few gallons of water a day to replace that evaporated will keep the tanks to the proper level, but the tanks should never be so full that the bottom will not take care of the overflow from the top.

Mask in with ferns or artificial foliage and light with very subdued effects that the screen may not be interfered with.

It will help to cool the air, but the chief effect is the moral value of the suggestion and the musical splash of the water.

Follow Montgomery

If your house really is cool, copy Frank Montgomery when he opened his first house in Jacksonville during the summer season. He came out with display advertising offering to hire a darkey to fan any patron who suffered from the heat. He made good when a few jokers asked for a private fan-ner, and this helped the idea along. It will put over the suggestion of comfort in a graphic way. Hire a negro, dress him in gaudy costume and station him in the lobby with a sign stating the conditions recited above.

Ice water in the lobby is always a good card. Use paper cups, and provide a barrel with a small hole in the cover into which the cups are dropped. If there is an ice factory serving regular routes you can probably get the ice free in return for a card stating that you use their product. Don't tell that you use Hygeia ice, but state that you use Hygeia ice because it is so pure it can be used directly in the water. Give the idea that the sign is to reassure the patrons and not to advertise the ice. It will do both you and the company more good that way.

Hook-up Ads

Take in the merchants in a space in the daily paper. Advertise the temperature of your house and get them to advertise hot weather items. Make it 100% keep cool stuff and write copy for them to bring in your house. For example, get the grocer to suggest that they make up some iced tea to drink when they come back from seeing the picture, or let the confectioner urge them to take a quart of ice cream when they go home. The repetition of the suggestion that of course they are going to the theatre will have its effect. What you are trying to sell is not a feature but the idea of summer theatre going. Make your copy read that way.

Cooler Than the Porch

Get good attractions and advertise them fully, but stress the summer theatre-going habit. Make them feel that it is cooler in the theatre than on the front porch or out in the yard.

Drive on the idea. Sell the idea of your house. Keep your lobby looking cool and fresh instead of bleak and dusty. Use

potted plants, in bloom, and tone your lights to a softer tint that the winter calls for. Put a couple of fans in the lobby, or, better still, hook in a duct to the ventilating system and tie ribbon streamers to the grating to call attention to the young tornado.

One manager even hired a clever woman to get signatures to a petition requesting him to keep open. That worked, too.

Phonograph Cut Out Radio Static Here

Killing two birds with one stone, L. J. Carkey, exploitation manager for the Schine Theatrical Corporation, put up a display in Gloversville, N. Y., that sold Thorns and Orange Blossoms and The Christian.

Borrowing the window of a radio dealer, he set up the space as a handsome living room with a wax figure apparently listening to a radio concert from the best apparatus the dealer had in stock. A copy of The Christian was placed in the dummy's hand, as though she had been reading and paused to listen to the music.

It Was a Phonograph

A phonograph was hooked to a loud speaker, which was hidden in the store entrance. The same suggestion which helps the ventriloquist led people to believe that the sounds emanated from the radio set, which they could see, instead of from the horn, which was hidden, so they pressed close to the glass to hear the music better, and could not help taking in the signs displayed for the two shows, Thorns and Orange Blossoms being given the greater prominence since it was the first booking.

It gave the house the largest anniversary week's business in its history.

You can work it two ways, either borrowing the furniture for the radio store or the radio for the furniture store.



A Metro Release

A LOBBY DISPLAY FOR "TOLL OF THE SEA," BALTIMORE

Designed by Bernard Depkin, Jr., of the Metropolitan Theatre, for the Technicolor picture to emphasize the Chinese atmosphere. It entails very little building and the costumes are easy to rent if you cannot fake them.

Had Tent and Tomb Bella Donna Lobby

The nasty opposition put in Mad Love the week before the Howard Theatre, Atlanta, played Bella Donna, and Howard Price Kingsmore was real peeved about it, not remembering that he would have slid Bella in front could he have done so.

Anyhow it moved him to extra effort and he sat right down to fight fire with fire by writing his own telegram from Pola telling that Bella Donna was the best thing she had ever done.

This was displayed in the lobby and 5,000 copies were sent out in Western Union envelopes to a mailing list. Three thousand heralds were distributed in laundry packages and 2,000 were handled by a piano agency which also gave a window display on the plunger song.

He used the dashboards of the street cars and sent out 5,000 rotos which were given to women as they boarded the street cars on their way home. He also used 5,000 fanfotos for matinee souvenirs.

The lobby used part of the old Sheik tent, and the box office was topped by a cutout of Pola from the 24-sheet, another being used above the electric banner. On the box office the cutout was extended by draping the structure with a sort of skirt, which apparently continued the lines of the figure.

The columns were painted with glyphs and the lobby walls were fronted with flats done in ancient Egyptian style. It was a good campaign and offset the dastardly work of an unprincipled opposition.

Careful Driving a Help to Driven

Careful driving was the drive on Driven when the Jewel product was brought into San Francisco at the Granada Theatre. It was a modification of the Safety First idea, and all autoists were glad to use the windshield signs proclaiming that "This car is DRIVEN by a careful driver."

Generally the autoist did not have to ask. They came after him, but if they happened to overlook one, he went down to the Granada to see about it. The result was that the entire city was covered by the volunteer perambulators.

Then the "campaign" was started with a non-hour parade of 110 Yellow taxis, each labeled "Hop in and be Driven to the Granada to see Driven," with a truck in front



A Paramount Release

A KING TUT LOBBY FOR BELLA DONNA IN ATLANTA

Bella lived a long time after Tut, but he is the last word just now and the play is more or less Egyptian, so Howard Price Kingsmore made this striking front for the Howard Theatre. Note the cutout above the box office. It's good.

announcing a reduction in the taxi fares. Half an hour later a second parade was started. This was shorter and comprised a semi-historical exhibit, each car representing a different model put out by the firm, with a banner stating the year in which it was "born" and the number of years it had been Driven.

The campaign was planned and put over by Charles E. Kurtzman, of the theatre staff, and D. M. Vandawalker, Jr., Universalist.

Add Mr. Bank

Add the name of H. Bank, manager of the Cinderella Theatre, Williamson, W. Va., to those who used a church on The Christian. He used as large a cathedral as his lobby would hold and an open book of The Christian from which appeared cutouts of the principal characters. These two displays were flanked by frames, one containing stills and the other the big city press notices. A cutout from the six sheet was used on the marquee, and 2,000 heralds were mailed.

Flowers and Music Aided Lak a Rose

Florists and phonographs are the best bets on Mighty Lak a Rose and J. G. Evins, of the Lucas Theatre, Savannah, used both. He supplied cutout to embellish a wonderful rose display in a florist's window and sold a phonograph dealer on the idea of grinding a record to sell the various numbers with this selection. A horn was put on the store front and a repeater attachment used.

For the lobby he used ropes of paper roses for festoons, and built up with stills and cutouts.

Mighty Lak a Rose is one of those titles which pay in proportion to the exploitation done. The more you do, the better it sells and the better your patrons like it. Don't just drag it out. Sell it in advance.

You can't expect to get big money for small attractions. Don't look at rentals. Look at profits.



A Universal Release

TWO OF THE STUNTS USED TO PUT OVER DRIVEN AT THE GRANADA THEATRE, SAN FRANCISCO

The first is the head of a procession of 110 Yellow Taxis. The other is one of the cars in the auto parade in which a local agency showed one of each model of its cars and told how long it had been Driven. This car has been driven seventeen years—two years on the road and fifteen in dead storage. It made an interesting exhibit to trail the taxi parade by half an hour.



A First National Release

IF THE SIGN IS SWINGING THE SHOW IS A GOOD ONE

Lobby banners are used only on the larger attractions at the Garden Theatre, Council Bluffs, so the appearance of the sign is a signal to come and come early without further argument. This bill shows Chaplin and McLean.

Intensive Exploits Beat a Worst Week

While most managers booked in cheap film where possible for Holy Week, John Dittman, of the Lindo Theatre, Freeport, Ill., took *The Christian* for the last three days of what is generally regarded as the worst week of the season.

With the help of W. D. Nealand, Goldwynner, he put it over and it was done with stunts well within the reach of the average house.

It was started off with a newspaper campaign four days in advance and ending with a page smash the day before the opening. Meantime the largest bookstore had been hooked to a special sale of the Grosset & Dunlap edition, taking a hundred copies. This got a window display with five cards, two of them hand painted.

Car card advertising was started the day before the opening, and a cutout from the 24-sheet was put on the marquee and lighted with four spots at night. A six sheet cutout was used in the lobby, and a 24 sheet was mounted on an old drop, bordered and let down during the intermission, spots playing on the title and date.

Six-sheet cutouts turned a Ford into a perambulator and the day before the opening block window cards were tacked back to back on lath and stuck into the snow banks, six to a block, along the main streets. A hundred of the signs were used, two cards to each, and it gave the final push to a campaign which let Mr. Dittman make real money.

Buried Letters

After figuring it out that if buried letters got hook-up pages read it might help theatre advertising, too, the Palace Theatre, Chicago, went to it with a will.

It stuck the letters necessary to spell Marion Davies into the displays for *The Leopardess*, *Adam and Eva* and *The Headless Horseman*, by simply adding to regular words, spelling "Admission" with an extra letter as "Admission." If you dug all the letters out and reassembled the name, you got a free ticket to *The Leopardess*.

Even Bamberger would have been pleased at the number of successful replies.

Drawbridge Drew

Perhaps you've seen a wheel tire, but did you ever see a drawbridge draw?

This was possible in Spartanburg, S. C., when Frank Stozier played Robin Hood at the Rex Theatre.

Built Castle Front

He built a castle front about six feet back of the building line, put up a low barrier on the line, and made a moat in between, which was crossed by a drawbridge. You went into the castle, around back of the three-sheet backing, and bought your ticket.

The novelty helped not a little. So did the endorsement of the Better Films committee and the approval of the school teachers, to all of whom tickets were sent far enough in advance to let them tell their pupils about the attraction if they desired to.

Real Racing Hearts in Mr. White's Lobby

Oscar White, of the Rex Theatre, Sumter, S. C., had real racing hearts for the Paramount of that title.

He chartered a Ford, cut out the muffler and ran it around town with large hearts on the wheels and another on the dash. When most of the town had seen it he pulled the car into the lobby and on the seat he placed a large red heart, through the centre of which ran a shaft belted to the motor of the car. On this shaft were cross arms, on the ends of which were smaller hearts which raced around the surface of the larger heart, which served as a stationary background.

Hearts were also placed over the box office and the doorways and worked into other portions of the display. With the exception of the real Racing Hearts, they were all lettered with selling talk or the play date.

It pulled them in during a rainy spell.

Glimpses of the Moon Also Included Stars

Naturally you cannot well look at the moon without seeing the stars, too, so A. B. Morrison threw in the stars when he plastered his foyer with ads for *Glimpses of the Moon*.

The week in advance the foyer of Loew's Palace Theatre, Memphis, carried a full moon eight feet in diameter, with flasher lights back of the tissue covered eyes. There were also a number of crescent moons, with profiles, scattered about. These were on a smaller scale and not wired for lights.

The stars were split between the title and the featured players, half carrying each style of lettering.

After working for a week in the lobby, the large moon was set on top of the marquee with the stars and crescents on the underside.

Both weeks there was in use a convincing looking telescope with a transparency in the large end. It worked the foyer one week and then went out into the lobby with the rest of the specials.



A Paramount Release

THIS IS NOT AN "ORIGINAL" DRESS BUT A "MADE BY"

It is supposed to have been made by Marion Davies herself and was used to advertise "Adam and Eve" at the Paramount-Princess Theatre, Sioux Falls, S. D. It was given by manager Henry Ypdegraff to "the most pronounced natural blonde."

Read Your Proofs and Avoid Errors

Here is a companion to the manager who some time ago advertised Valentino in "Blood and Thunder." This manager is a couple of thousand miles, and more, from his fellow blunderer, but he shares the classification. Read it and weep.

SUNNYSIDE
THEATRE
BELMONT AT EAST 35TH

**TODAY, FRIDAY,
SATURDAY**

CECIL B. DEMILLE'S

**"Man's
Laughter"**

WITH THOMAS MEIGHAN
LEATRICE JOY AND AN
ALL-STAR CAST

A Paramount Release

IT'S MANSLAUGHTER, ALL RIGHT

Either he gets out some terrible printer's copy, or the newspaper is printed in an insane asylum. As the advertisement is taken from a newspaper in one of the largest cities on the Pacific Coast, it is only reasonable to suppose that the manager is at fault.

Paste it up on the wall and wait for the next. Meanwhile let it serve as a reminder to you to see all your proofs.

Powders for Wives

Possibly on the argument that Poor Men's Wives need a little help, Ben Amsterdam

got hold of 10,000 samples of face powder printed up for the showing of the Preferred Picture. These were distributed in front of the Karlton, where it was playing, and also in front of the Aldine and Stanton by the best looking blondes Amsterdam could find. We think Jay Emanuel must have helped him look.

These were uniformed in white silk, trimmed with gold braid, and the girls were even more of an advertisement than the powder they handed out. Their caps and the small baskets they carried were both lettered with the title.

The same stunt will be used in Washington when the picture is shown at the Central Theatre.

Made This Circus Help to Sell Nero

Spark's Circus opened in Macon, Ga., the same day Nero was due at the Rialto Theatre. E. C. Kingman did not figure that the circus would kill business and he might as well go to sleep until after the tents were taken down. He made the circus sell Nero for him at about 50 per cent over the average, a result partly due to the fact that the circus had wintered in Macon and he could make his arrangements well in advance.

He did not banner the elephants, but he arranged to put a bannered automobile about the middle of the circus parade. There was also a banner 15 feet by 6 over the band stand in the main tent, the ringmaster stopped the show to dilate upon the importance of the film production, and all the dens in the menagerie were carded, "See this in Nero at the Rialto Theatre," the name of the proper animal being inserted in each card.

He announced a special performance to start immediately after the parade, and advertised this with throwaways along the line of march, and he got a full house then to help make the record.

It cost him only \$20 to make a lot of money instead of taking a loss.

Gave Mae Murray a Wonderful Play

About the most elaborate foyer display of A. B. Morrison, of Loew's Palace Theatre, Memphis, was all shot to pieces because it gave the camera the blind staggers.



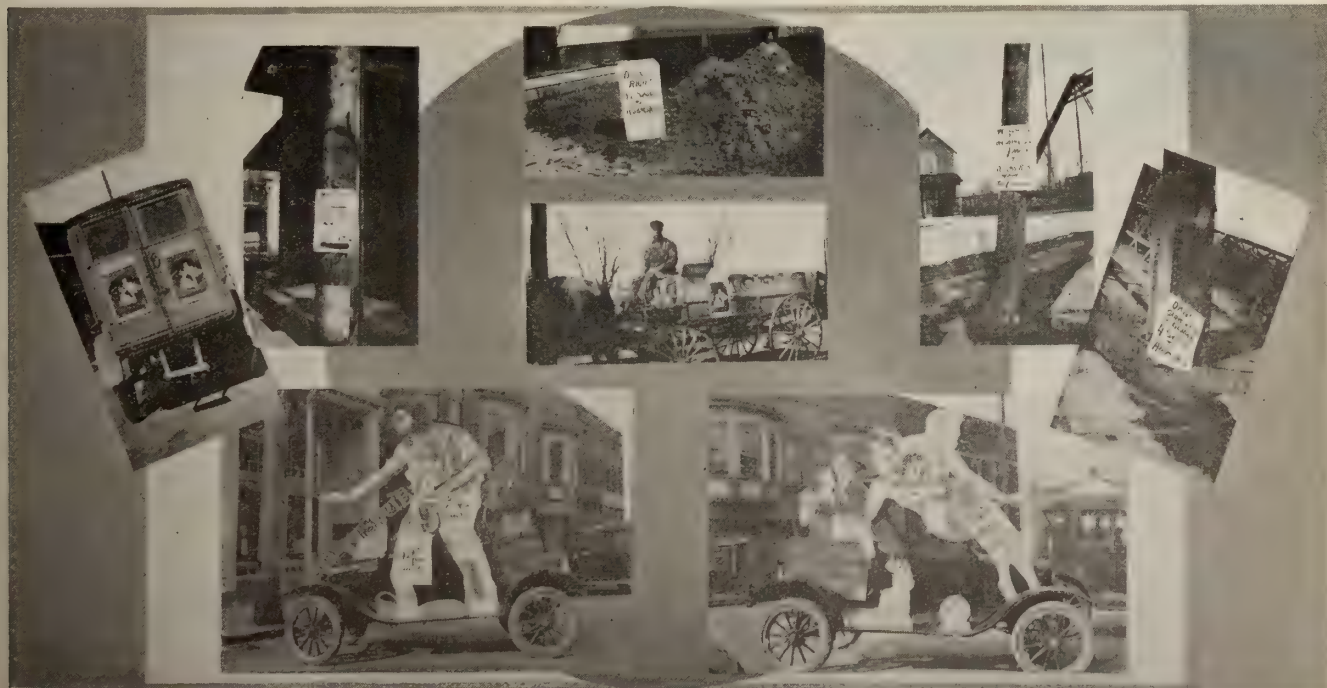
A Metro Release

FOR JAZZMANIA

This was all done in metallic colors and tinsel, with three cutouts from the paper against the sumptuous background. The title is lettered on the arch, but does not show clearly.

Something new in the space between the back panel and the arch. This is a cubist design in fabric.

It is a pity the picture is not better, but there is enough left to show the general idea in case you desire to copy, and you should want to copy this some time. It sold for Morrison in excess of the usual business.



A Paramount Release

HOW GEORGE REA ADVERTISED "ADAM'S RIB" AT THE COLONIAL, WASHINGTON COURT HOUSE

That's in Ohio, and Rae cannot sink several hundred dollars into the exploitation for a picture, so he does the best he can and does that thoroughly. The lower pictures show the two sides of a flivver perambulator. The others show how he posted the iceman and the pie wagon, welcomed motorists on telegraph poles and warned them at bridges. The top, middle, is a detour a half square to the Colonial.



A Paramount Release

A CAVE IN AT THE CINDERELLA THEATRE

That's in Williamson, W. Va., and H. Banks and Louis Shore made a very liberal adaptation of the cave lobby suggestion in this department for "Adam's Rib." Just boughs and grassmats made the cave for the cutouts.

Bones on Balloons to Sell Adam's Rib

Taking the balloon idea from some of the other Southern Enterprises houses, C. W. Irvin, of the Imperial Theatre, Columbia, S. C., built up the idea.

The opening of *Bella Donna* the house was packed. At the conclusion of the last show the opening night thirty balloons were dropped from an opening in the dome. These carried passes about the size of a postcard and a small bit of bone.

The front of the pass carried the "Eve cost Adam one bone. What's a wife worth nowadays? See Cecil de Mille's production of *Adam's Rib* and you can find out. Present this ticket at the box office. Good for one admission to *Adam's Rib*." On the reverse was pure book talk.

The scramble for the passes was the best part of the ballyhoo and sent the entire audience out talking. Meanwhile the passes were perpetual advertisements until used.

For a stage stunt Mr. Irvin used cutouts showing the flapper and the cave man, taken from the 24-sheets. One was on either side of the screen and was lighted by a spot at the proper time.

When the usual announcement slides were run, the last series opened with "She was a coy young flapper," and the spot on the girl was hooked in. The next slide added "And he was a cave man bold" and the second spot went on. Then with the lights still on two slides were run carrying copy from the press book, and lastly the stage title box flashed the name of the play, the first use of the title. The cutouts were later used for the lobby, halving the expense, and Irvin did a wonderful business.

Song Plugger Helped Spend Billing's Dime

Thomas Fordan, of the Strand Theatre, Erie, Pa., went into conference with Amike Vogel over Mr. Billings Spends His Dime and they carved out a couple of good stunts.

There was a song plugger in town, but he was not plugging because the police made

faces at him every time he mounted a soap box. Fordan had more pull, so he fixed things for the vocalist on condition that the plugger advertise Billings and his thin dime.

Cards were printed for the songs on one side, and the plugger paid for that side. The reverse was printed for the Strand, and the Strand took over that cost. Pennies were pasted to the cards to make them more interesting. The plugger would sing until he got a crowd and then pass out the cards.

Then they tied up a local cigar maker to the band idea, and the smoke purveyor printed on the inside of some of his bands, "Good for one ticket to the Strand Theatre." You could get a smoke and a ticket for the price of the cigar, and the dealer did a lot of advertising. They got eight retail windows in addition to the newspaper work. The bands were useless after the Billings run. This was a hook in to the message Billings got on the cigar band when he spent his dime.

Elaborated Upon a Department Lobby

Probably you recall the lobby suggestion on *Adam's Rib* given in this department some weeks ago. The general effect aimed at was to suggest the cave man stuff. B. Banks and Louis Shore, of the Cinderella Theatre, Williamson, W. Va., know that suggestions are made to be improved upon and they worked the idea into a foyer display looking about ten times what it cost.

The basis is a cut up 24-sheet, backed by a mass of boughs so disposed as to suggest a cave, with a stuffed wildcat crouched for a spring from the foliage. Grass mats are on the floor and about a wheelbarrow load of bones are scattered about to suggest the untidy table manners of those pregarbage can days.

The cutout is also made the foundation for the stills, and a window card, dated, is set into the display to give the title and play dates.

The business broke the record, but recently established by *Knighthood*, which proves that exploitation, cleverly done, still appeals.

Treated the Kids

The bookers reached down to the bottom row of the bottom shelf to hand Oscar White Penrod at this late day, but they gave him just that, and Mr. White put it over without a newsboy's parade.

He advertised that every kid attending a certain matinee at the Rex Theatre, Sumter, S. C., was going to be mighty glad he came. He would not tell why.

They all came to find out and each was handed a candied apple as he entered. It was a regular party and the date on the picture didn't matter in the least.

Second Hand

Bert Jordan, of the Princess Theatre, Memphis, had Dr. Jack on a second run, but he counted that a gain. He was able to borrow the extensive collection of cutouts from the Loew Palace Theatre and use these for his lobby.

They cost him nothing and boosted his business 40 per cent.



A Paramount Release

ANOTHER LOOK AT FLOYD D. MORROW'S LOBBY

All of the displays for the Palace Theatre, Washington, Pa., are hand made, though working in cutouts from the lithographs. This display on "*Bella Donna*" has a desert painting, with the hand made six-sheets, and a ticket box.

Abandoned a Stunt for Racing Hearts

Once more the man who says that exploitation does not pay has been proven a liar. This time it happened in Faribault, Minn.

The Grand Theatre did not expect to make as much money with Racing Hearts as with Bella Donna, but Hearts was a corking good picture and they decided to give it every chance.

A Buick dealer was persuaded to put a car in his window with a sign to the effect that this particular car would sail over the city attached to a balloon, as in the opening scenes of Racing Hearts.

At once Pro Bono Publico and Constant Reader dashed off notes to the newspapers casting gloomy forebodings as to what would happen if a rope broke and the falling car mashed a few of the citizens. The fact that Pro and Con seemed to use the same typewriter did not bother the editor. He knew the press agent brought both letters in, but it made good reading.

It served to set off the real letter writers and the paper was flooded with protests, so the Grand very gracefully announced that it had no desire to endanger life with its stunts and it had countermanded the order for a balloon. It's the Blood and Sand Bullfight in a new guise, but it worked even better, because it was more plausible.

Then M. J. Glazer arranged with Paramounteer Jack Hellman to send up a student barber from Minneapolis and announced him as the same man who bobbed Agnes Ayres' hair. He would operate in the Grand foyer free of charge. Sixteen girls climbed into the chair the opening night and the rest of the town was there to look on. Simple, inexpensive and most profitable. Better yet, let him make a small charge for a local charity. It beat Bella to the money.

Altered and Used

Buddy Stuart, Goldwynner, as part of his campaign for Mad Love at the Plaza Theatre, Worcester, Mass., used the modest little telegram Pola is supposed to have sent Goldwyn, and which they used in the trade advertising.

As altered it runs: "I trust you will be able to see my newest picture, Mad Love, coming to Worcester next week. Many persons who have seen it have written to me to say that they consider it a better picture than Passion. I myself think it is. I certainly have worked hard to make it so."

Five hundred of these with a Los Angeles date line were sent out signed by the star. In addition to more usual stunts, he dated all of the street cars with strips on the fender instead of the usual banners.

Program Problem Is Neatly Solved

How to get house programs into the hands of persons who will be interested is a problem the Lakeview Theatre, Cleveland, has solved in a clever fashion.

A program is printed on a narrow card with a numbered coupon. They are given to children in packs of fifty for distribution to adults. If ten persons use the coupon for a five-cent rebate on Monday or Wednesday or turn it in when they purchase tickets on other nights, the child gets a free admission. If more than ten stubs from any one lot are turned in, the child is given one cent for each in excess of the required ten.

This insures that the programs will be distributed with care, often with a line of juvenile selling talk in addition. The scheme has many interesting slants.

Sold Smilin' Through With Borrowed Stunt

Although the masked rider was recommended by First National exploitation experts for The Masquerader, Mrs. V. E. Guilfoile, of the Virginia Theatre, Wellston, O., did not see any good reason why she should not use the idea for Smilin' Through, if she wanted to, so she did.

She got a girl, who looks as though she might be pretty even with her mask off, hooked an automobile agency and shot the ballyhoo around town in the car which was banneted to the effect that Norma Talmadge preferred to go Smilin' Through in her —.

Prices were offered for identification of the mystery girl, and in some way the Ladies Committee of the Elks was tied to the stunt, though just how is not made plain.

It worked just as well as though the stunt had been planned for this picture, and the girl was much more attractive looking than some of the plug uglies who have impersonated Post as the masquerader.

New Fortunes

Reading fortunes through the stars is older than history, but the Gaiety Theatre, Santa Maria, Calif., is using Glimpses of the Moon to foretell events.

Every vacant store in town was placarded with a sign reading, "Glimpses of the Moon reveal that this property will be rented shortly." The house and date followed, but below the catch text.

Glimpses of the Moon also foretold the coming of badly needed rains, this being used for newspaper teasers.

And the stovepipe telescope gave glimpses of the moon free of charge even on moonless nights.



A United Artists Release

THREE OF THE GIGANTIC BILLBOARDS FOR ROBIN HOOD, IN LONDON

In the upper left hand corner the sign for the engagement of Fairbanks at the London Pavilion is 65 feet long. The other two are 100 feet each in length. The chief letters run from ten to twenty feet in height. The electric sign over the entrance to the "Pav" is so large that when it goes on they can turn off the street lamps for nine blocks in either direction.



A Goldwyn Release

TABLE ON THE FLOOR AND GUESTS ON THE WALLS

Ascher's Frolic Theatre, Chicago, put a two-seat table in the lobby, but the twenty-three guests were hung up—instead of the waiter. The title is formed from a 24-sheet, the letters being mounted on cardboard and strung on invisible wires.

Boned Chicken

Tying a card to a small section of a rib bone was the novelty ad for the Capitol Theatre, Oklahoma City. The card reads: "Every chicken has a wishbone, but there's only one Adam's Rib. Capitol Theatre, Sunday."

It seems to be wasting a lot of time tying the cards up. There is no punch to the selling talk and the best this does is to get attention for the title. It probably did not sell strongly, where a better chatter would have done a real business.

Another Angle to Farmers' Matinees

E. J. Milhon, of the Cozy Theatre, Hazelwood, Ind., sheds a new light on the farmers' matinee. Mr. Milhon, you'll remember, runs a house in a town of 58 population, and runs it big-town fashion.

He has just sold 2,000 tickets to the Cozy, good on specified dates, one of which will be given with each twenty-four pound sack of the flour made by the purchasers to be sold within a radius of fifteen miles from Hazelwood.

Twelve hundred program circulars have been mailed out by Mr. Milhon and an additional 2,000 will be put into the stores handling the flour; and this means practically every store within flivver distance of the town, since the milling company is a local venture.

Attraction for Special Shows

The attraction at these special performances will be a serial, eight reels being run at each performance, or the entire serial of 32 reels in the four Monday nights from April 23 to May 14, inclusive. As the ticket is good for only one of these nights, Mr. Milhon stands a chance to sell the other three, unless the purchaser takes four bags of flour to get the entire serial. As seven out of ten passes carry one paid admission,

there is an additional source of revenue.

Mr. Milhon may have only 57 other people in his town, but so long as the United States is three thousand miles wide, he feels reasonably sure of digging up patronage somewhere.

By the way, Mr. Milhon's self-contained program may interest some managers. It will not reproduce because of the color of the stock. In one corner is a mailing space printed up:

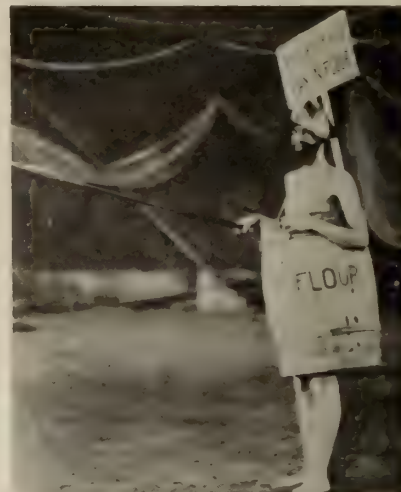
To the Housewife

R. F. D..... Box....., Ind.

Knowing the number of routes out of any town, and the number of boxes on each route, it is a simple matter to fill in these blanks. It lacks the intimate appeal of an address by name, perhaps, but it is a wonderful time saver.

Leslie Whelan Has a Barrel of Ideas

We think that most of Claud Saunders' staff are a little bit crazy. We've been certain about John (nee Max) Rosenfeld ever since he started in to measure golems with a magnifying glass instead of a foot rule, and you need no three guesses about Amike Vogel. Add Leslie Whelan to the Bughouse Brigade.



A Paramount Release

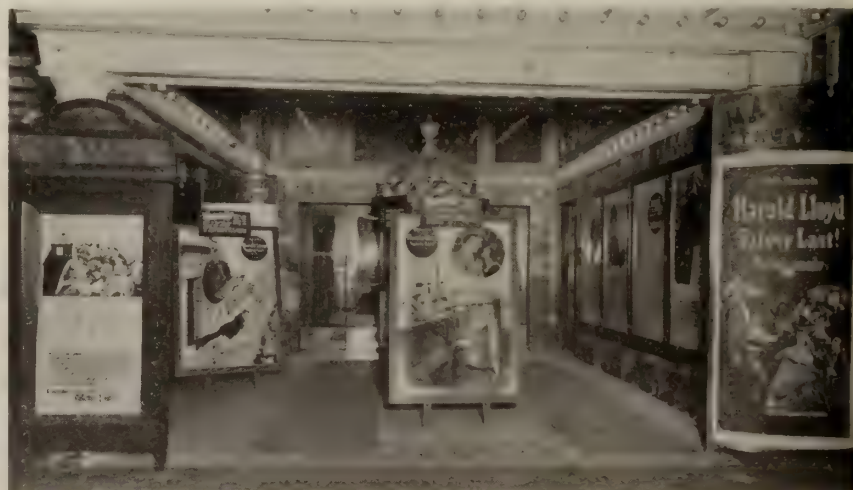
LESLIE WHELAN DE MILO

He spent perfectly good money to get this photograph taken. He explains that it is not an exploitation stunt, but shows how a certain exhibitor felt after paying the rentals on *When Knighthood Was in Flower*. Get the idea? That's a flour barrel. Har-har!

Give the knight a few more clothes and it would not be a bad pun for a small town, at that, and you could shake down the grocer for a window if you lettered the barrel nicely.

Doubled Business

Taking the advice of the F. B. O., Frank C. Strozier, of the Strand Theatre, Spartanburg, S. C., offered the fire department fund a 10 per cent cut on the business on *The Third Alarm*. In return they loaned him apparatus and helped plug. Big business.



A Pathe Release

SAFETY LAST FOR ALL SEAMS AND BUTTONS IN PORTLAND

That sign above the central frame in the Majestic lobby solemnly warns all patrons they wear tight clothes at their own risk while watching the latest Lloyd comedy. Notice something peculiar about this lobby? Yep! No cutout.

This Book Sale a Huge Success

Recently Keilman, of Topeka, wrote that his local bookseller was stuck with copies of a photoplay edition and questioned the value of book hook-ups.

Tampa, Fla., is smaller than Topeka, but there a book store sold 200 copies of Lorna Doone and put in a reorder to fill other demands.

Robert C. Frost, manager of the Strand Theatre, sold the four high schools fifty tickets each, to be given as merit prizes, and then obtained permission to address the assemblies on the First National release. He stressed the literary position occupied by the book and told that the picture closely followed the story. He sold practically all of the children, with the result that he played to extra business.

The talks and the hook-up were about the only stunts he needed to go over the mark, and he has the book store lined up and ready to go on the next book he wants to help put over.

Merchants Planned Own Hook-up Pages

Because he was popular in the town, the merchants of Council Bluffs, Ia., planned to give a hook-up page to the Broadway Theatre and two dozen of them came in on a co-operative in courtesy to Walter F. Davis. Even the newspaper did not know about the stunt until the merchant committee sent for the advertising solicitor.

The opening attraction was Daddy and Mr. Davis offered to supply the co-operators with window cards to help them capitalize on the

play. A drug store suggested that Daddy would like a razor for his birthday, but a florist insisted that Dad would rather have it said with flowers and a furnisher held out for a new shirt, and offered a line of samples.

There were twenty-five windows in all, and it helped both the stores and the new house. Stills were used to get attention and the similarity of the cards was an additional hook-up point.

Just Remember This

One of the really good ideas, and one that will work for any title hooking to a popular song, was worked by the Strand Theatre, Cincinnati, on Mighty Lak a Rose.

Knowing that most of the record libraries had the song in more than one form (Victor has five, for example), it listed the records by number and artist and printed small heralds with the imprint of the dealer handling the records, supplying him with these a couple of weeks in advance, to be slipped into every package of records sold prior to the opening. The same thing was done, of course, for the handlers of other makes of records, and the result was that most of the phonograph owners in town got the advertisement of the picture and there were good sales on the records.

His Wife Helped

When F. H. Hammond, of the Scarsdale (N. Y.) Theatre came to exploit Robin Hood, he did it mostly through a poem written by Mrs. Hammond, and it turned the trick. The metre was a bit faulty, but the argument was impeccable, and it listened all right up in Scarsdale, so they came in droves. The poem made almost as much money as Kipling gets out of his verse—which is not doing so poorly.

Pinned Flowers on Traffic Cops

Naturally, Hugo Plath, of the Palace Theatre, Ft. Smith, Ark., thought of white flowers when he had the Compson play with that title. He made a deal with a florist for a number of white carnations and gave one to each woman attending the matinees the opening day. He put a tag on each one and few pulled the tag off, so they took the ads home with them.

All of the house employees wore the white flowers and then Mr. Plath went out and pinned one on the chest of each traffic cop. That was the best part of the advertisement. Every motorist saw the flower and his remembrance of the billboards was quickened.

It cost Mr. Plath almost ten dollars to put over the stunt, but with business 20 per cent above the level, he felt that the money was well spent.

Figuring that the flower stunt would appeal mostly to women, so he put a cutout of Betty into the lobby showing her one piece suit, and the men came, too.

Artists, Too

Paramounteers are supposed to be artists in exploitation, but seven of Claud Saunders' staff sling a mighty mean brush. They are George A. Smith, Toronto; Harry Swift, New Orleans; Cliff Lewis, Albany; Rick Ricketson, Denver; Kenneth Renaud, Salt Lake City; Russell Moon, New Haven, and Amike Vogel, Pittsburgh.

They all carry their paint boxes with them on their expeditions and can paint a sign for a window tie-up while the merchant is making up his mind. The sign generally helps him to a decision.



A First National Release

FIVE OF THE MERCHANT "HOOK-UPS" ON "DADDY" WHICH OPENED THE BROADWAY, COUNCIL BLUFFS. Daddy was urged to buy a new home; a shirt was suggested as a birthday gift; a drug store opined he would like a new razor, and a florist said to say it with his flowers. Walter F. Davis merely hooked-in on a campaign which the merchants themselves inaugurated in compliment to the new house.



Amike's Letter Is Good for a Display

After Amike Vogel saw Adam's Rib, he sat down and wrote a letter to his pet exhibitors, and the Capitol Theatre, Altoona, with rare good judgment, ran Amike's letter in full instead of trying to sell on display.

His description of the finish is a gem of brevity and pathos, without gush. Perhaps you can work it into something for yourself. If you can't, you can at least enjoy the copy value. It runs:

Rus, I'll let you into a secret if you won't tell. Can you imagine a bunch of hard-boiled film men doing a little quiet crying over a motion picture? Yep, I'm included. We wept. Let me tell you about it.

PAULINE GARON has been found in KOSLOFF'S apartments by her father, and the stupid business man immediately thinks the worst of his daughter. DEXTER, the champ lover, also thinks she is guilty, so the poor kid comes home to pack her things and get out. SILLS tries to stop her, and she slaps him. The tragic expression on his face as he realizes what his daughter has done is equalled by that which sweeps over her countenance. Then she jumps into his arms with a cry of "Daddy," and the fadeout shows SILLS rocking his daughter to sleep as he did when she was a tot. And the tears roll down his cheek.

Boy, it's the most exquisite bit of realism ever put on the screen, and you won't have to apologize if you swallow a lump in your throat.

Caved It In

Adapting the cave lobby from the suggestion in this department, Guy A. Kenimer, of the Arcade Theatre, Jacksonville, added a carnival ball room for the arcade between the lobby and the box office, with serpentine and everything, in striking contrast to the gloomy cave, made realistic with Spanish moss, palmettos and foliage. The regular lobby lights could not be used, so a baby foot was trained on the six sheet at the back of the cave.

A calliope ballyhoo was used with two girls in jester costumes throwing out cards and serpentine. One thousand cards were mailed out, and with an extra early newspaper campaign Kenimer put the show over as one of the best weeks the house has had.



A Paramount Release

A COVERED WAGON DISPLAY FROM SAN FRANCISCO

This was planned by Wayland H. Taylor for general publicity in his district. The wagons are toys with cutout beasts hitched up. The coloring looks crude in the photograph, but under the lights it was real desert stuff.

Beat the Season

From now on exploitation editors will be watching for stories of managers who "through great effort" bannered the elephants in some circus parade. And the exploitation men will just laugh, knowing that "selling the elephants" is one of the regular jobs of the contractor.

But the Allen Theatre, Akron, Ohio, beat the season. The Shriners were holding an indoor circus and Eddie Carrier, Goldwynner, bought a banner. He also bannered the backs of twenty cars on an omnibus route and put out four sidewalk mats, using a patented linoleum which a store supplied free of cost.

Cards giving the number of the police and fire calls were hung to each public telephone and there was a lot of window work done.

Split a Contest

Among the stunts used by Herman Kersken, of the Liberty Theatre, San Jose, Calif., was a newspaper contest for children on "Why I want to see Douglas Fairbanks in Robin Hood."

That was one idea and there were two papers, so Kersken flipped a coin to decide and gave one paper the contest for girls only and the other sheet made the same prize offers to boys.

Charles Moyer in reporting the stunts used offers a contest of his own when he records that Kersken used:

Teaser banners on 21 street cars.

Twenty-one cars announcing play date and theatre.

Four cars painted on both sides "Robin Hood" and giving play date and theatre.

You can figure for yourself whether they used

- (a) Twenty-one cars.
- (b) Forty-two cars.
- (c) Forty-six cars.

Personally we think they had twenty-one cars. There is no prize offered for the solution.

Dusting It Off

Applying the feather duster to the Cinderella stunt, the Opera House, Franklin, Ind., used it to sell Adam's Rib.

They faked a pair of cave man sandals to get contrast for a pair of 2-a slippers, then they flooded the window with the Curtis stills and lettered signs.

If you could wear the slippers, you had them wrapped up and took them home. There was no penalty for being able to wear the sandals.

Good Book Hook-up

The display of whaling relics used in a drug store near the Cameo Theatre for the opening of the New York run of Down to the Sea in Ships was moved over to the windows of a Fifth Avenue book shop, where the interesting collection was made the attractor for a series of books on whaling and the sea in general, gaining a prominent window on the angle of service to the store.



A Metro Release

AN EFFECTIVE USE OF STRIPES IN BLUE AND YELLOW

Planned by Ollie Brownlee, of the Palace Theatre, Muskogee, Okla. He says it represents a dance hall. On the sides the Jazzmania is staggered to suggest the jazz, and portraits of Miss Murray are hand-painted. It is a pretty effect.

Dissimilar Displays Based on Single Cut

These two displays are interesting if only in that they afford a capital study in the use of plan book material, for in spite of their entirely dissimilar appearance they are made from the same plan book ad. The first is the advertisement of the Princess

A Paramount Release

THE TOLEDO HANDLING

Theatre, Toledo, and uses a black strip to connect the two sections. The selling talk appears at the top of the space. It is made from the drawings in the plan book, pasted down and worked up by the house artist. It makes a strong display, and gets a certain value from the reverse and yet puts the reader in type in the white space where it can more clearly be read. Apparently the Colonial Theatre, Indianapolis, used the cut as it came from the exchange, with the selling talk set into the space between the two players. It is the same talk used in the Toledo display, but differently placed, and not quite so good because it is a trifle too heavy for easy reading. The cut itself is identical, but the Indianapolis column is wider and so the cut gets more room there where in Toledo a twelve em column pushes the girl into the border to get it all in. Toledo has painted out the background around Miss Logan's head, but otherwise the cuts

good and both probably sold to strong business. It goes to show that there is nothing hard and fast about the plan book cuts. You do not have to use them in precisely the same shape as that in which they come from the exchange. You can cut them down or build them up, use part or all, and do pretty much as you please, and generally you get the services of a better artist than you can afford to pay at the mere cost of a mat. We cannot understand why some managements insist upon offering only original work when there is so much good stuff in the plan books. There was a time when the house artist was almost a necessity to the larger houses, but today a man who can do neat lettering and who calls himself a sign painter is much to be preferred—for results—to the temperamental cuss who insists that he is an artist and who persists in putting his art before ticket selling. Even if you have no engraver in your town you can do stunts with a hacksaw and a file that will give you just what you want out of a book which seems to offer everything you do not want. And sometimes when you cannot get just what you want out of the advertising sketches, you can pull it out of the reproductions of the lithographs. Some of the best one and two column displays we have seen have been based on much larger cuts, made to fit through elimination.

—P. T. A.—

Big Advance Smash Sells Coming Film

The Arcade Theatre, Ann Arbor, Mich., got very busy for The Hottentot and started with a better than quarter page on Friday and followed with a full page on Saturday, which included the endorsements of the persons who attended the pre-showing alluded to in the Friday space. Ann Arbor is a college town, and, of course, the endorsements of the college authorities were played up above those of the town folk. The full page carried the same cut as was used in the Friday space, but it was routed out to clear the lettering, as in the full page a larger letter was employed for the title. The hurdler cut was also used, and there were horse silhouette strips top and bottom. The Arcade goes all the way back to The Birth of a Nation for a "better than," using the text: "As The Birth of a Nation magnetized audiences

from coast to coast years ago, The Hottentot will do this and more."

The Hottentot is a comedy amply able to stand on its own bottom. It does not need the bolstering aid of any other play, and it is not a better than, because it is so different from the generality of plays. It should be offered as its own standard, a wonderfully good comedy, and sold with enthusiasm on its merits and not through comparison. The advertisement shown is a six twelve, with a two elevens for current attraction, which was probably put over with equal force earlier in the week. Even this smaller space carries the underline for The Hottentot, and it is apparent that the management left no stone unturned to put over what they knew would be a riot, particularly with the college population. We like the layout of this smaller space better than we do the full page, but both are good.

—P. T. A.—

Better Reverse It

David Seymour, of the Pontiac Theatre, Saranac Lake, N. Y., sends in a well planned house program and a blank book. This time it is what Nero knows about women, to advertise the Fox production. It would seem that to change the caption to "What I Don't Know About Women" would sell the idea better and be newer. The program is in very nice form, the day and date being boxed into the upper left hand corner and the rest of the space a running story. This will sell better, as a rule, than the display advertising style. It is more intimate, and the reader form is better where a quick grip on the attention is not required. Display is good for newspaper spaces where you have to catch them on the run or lose them entirely, but the program should tell more about the production and create a real interest in the presentation. This is much more difficult to write than straight display, for you must make words do the work of type, but if you can handle words it will be well worth your trouble. Mr. Seymour starts off with a hurrah about the production. He whoops it up in a modest way and makes them feel that it is something really big. Then he goes on to tell the story and winds up with about the prices, if it is a special, or a puncher if there is no increase. Three of these run: "This is a special but shown here at usual prices." "Usual prices, but come early if

A Paramount Release

THE PLAN BOOK STYLE

are identical. Apart from the too-heavy type used for the selling talk we like the Indianapolis display the better, but both are

First National Release

A SPECIAL SPLASH FOR THE HOTTENTOT TWO DAYS IN ADVANCE

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

MARRIAGE CHANCE. (6,000 feet). All star cast. A good picture to please. Alta Allen plays a Constance Talmadge role and makes a real hit; in fact many said they liked her better than Connie. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MY OLD KENTUCKY HOME. (7,382 feet). Star cast. A nice little program picture that seemed to have gone over good. Good drawing power. Did a fair business considering weather conditions, etc. Used ones, twos, threes, 11x14, heralds which were, or are, furnished free by American Releasing, on all their pictures. Had fair attendance, drawing village and country class. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

SIGN OF THE ROSE. (6,200 feet). Star, George Beban. One of the best pictures we ever showed. Everybody liked it although business was very bad. Used regular advertising. Draw white class only, city of 28,066. Admission 10-17-25. Charles Warner, Palace Theatre (600 seats), Hagerstown, Maryland.

TIMOTHY'S QUEST. (6,000 feet). Star cast. This is a nice picture to work into your program for one day. Spotlessly clean! with a charm and quaintness that appeals to most picture patrons. "Orphan" type of story, well done and thoroughly wholesome. Advertising slant, Kate Douglas Wiggin and the kids. Average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

Associated Exhibitors

BILL OF DIVORCEMENT. (5,819 feet). Star, Constance Binney. Very good picture. Excellent acting. Good prints. But not good for small town; story would not appeal to towns under 5,000. Regular advertising plus heralds. About clear expenses. Draw village and farmers, town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Good business and a picture that pleased at increased admission. Just buy it right—advertise it. Use banner, full lobby, cards, slide, extra newspaper space. Draw in college town of 4,000. Admission on this forty cents. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

THE UNFOLDMENT. (5,795 feet). No star featured, all star cast. This was a good, clean, church type of picture. Ran it in Easter Week for that purpose. Used posters and newspapers. Had poor attendance. Draw better class in town of 4,500. Print was in fine condition. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star, M. W. Howard. Pronounced by our patrons the best picture they had ever seen. They certainly knew what they were talking about. Religion for a theme. Don't be afraid to boost this one as it will stand all kinds of boosting. We ran it night before Easter so didn't do any big business. Don't

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

expect to do business the first day but prepare to take care of overflow the rest of the time. Print brand new as it was only released March tenth. Used slides, photos, posters. Good attendance. Draw factory people in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. Very good picture. Lots of action sprinkled through the picture; last reel all action. Had good attendance. Drew all classes for this, town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

SNOWSHOE TRAIL. (5,382 feet). Star, Jane Novak. Patrons enjoyed this one and commented on the beautiful snow scenes. Usual advertising yielded good attendance. Draw from high class, city of 28,000. Admission twenty-five cents. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

STORMSWEEP. (5,000 feet). Stars, Wallace and Noah Beery. Good sea story. Regular advertising gave fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

THIRD ALARM. (6,700 feet). Star cast with Ralph Lewis. Fine melodrama. As good as anyone would want. Ran one show as we had a fire and burned up the last two reels. About 1,200 people saw first performance. Advertising slants, tie-up with fire department. Advertised with a "Third Alarm" dance given by department, ten-day teaser campaign in papers, heavy billboard display, lobby display, special demonstration given by fire department just before opening. Draw mixed class, all nationalities, in town of 4,100. Admission, 10-20-25. L. A. Hoover, Gem Theatre (510 seats), Durango, Colorado.

THIRD ALARM. (6,700 feet). Star cast. Majority of patrons like it. A good picture. Think it would go anywhere. Used advertising in papers. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THIRD ALARM. (6,700 feet). Star cast. Buy it, run it and make some money for yourself. One hundred per cent in box office value. Exciting melodrama; good fire scenes. On seven reels. Advertising slant, get film trailer to advertise it. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Would have been a good picture ten years ago! Poorest yet; poor story poor acting. You exhibitors who boosted this ought to go out and see a real show once. Dick, you better snap into something worth while. Advertised with usual newspapers, heralds, lobby. Attendance second night, none. Draw from town of 2,700. S. H. Blair, Majestic Theatre, Belleville, Kansas.

BRAWN OF THE NORTH. (7,050 feet). Features dog, Strongheart. This picture is about the best I have seen done on the screen. If it won't please your patrons nothing will. It has plenty of action, wonderful scenic settings and fine story. Don't be afraid to boost this; it will make you money. Used mailing list, newspaper, window cards, posters. Good attendance. Draw mixed class in town of 1,500. L. A. Edwards, Edwards' Theatre, East Hampton, New York.

CAVE GIRL. (4,405 feet). Star cast, none featured. A weak story that is not convincing. Made presentable only by the beautiful scenery of the Yosemite National Park. Audience was only mildly interested. Print in very good condition. Used paper and photos. Attendance about 350. Draw factory people in town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

CUP OF LIFE. (4,432 feet). All star cast. Averages high in entertainment. Clean! and well acted. Will stand up under a pretentious advertising campaign. Advertising slants, Ince, the cast, Oriental story. Good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

DANGEROUS AGE. (7,204 feet). Star cast includes Lewis Stone. Drew big houses. Timely topic. Family picture. Used good advertising, draw good class. Had good attendance. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

DANGEROUS AGE. (7,040 feet). Star cast includes Lewis Stone. For a real box office bet, book "The Dangerous Age." I ran it for four weeks on its second run down town in Los Angeles, and had competition with local houses on the picture for the last two weeks. It has everything that the public likes and it has a theme that makes them talk "The Dangerous Age" after they leave the theatre. Stahl can always be relied upon for something good but I think this is his best work to date. T. L. Tally, Tally's Broadway Theatre, Los Angeles, California.

DEVIL'S GARDEN. (5 reels). Star, Lionel Barrymore. While this picture was produced in 1920 it is still a good picture and of great drawing power. Unless the picture has had too many return dates it will please a big majority of the patrons wherever shown. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Drew top business even with "Robin Hood" opposition. Best picture of Constance's, so far. Advertised the limit. Draw family class. Good attendance. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

HOTTENTOT. (5,935 feet). Stars, Douglas MacLean, Madge Bellamy. Great picture!

The work of MacLean was the best he has ever done; good comedy touches throughout. If you want something to liven up your house after playing all the costume plays that have been released recently, book this. The steeplechase shown in this production will sweep your audience off their feet. Advertised with everything, to good attendance. Draw all classes in town of 2,500. Admission 15 to 50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

HURRICANE'S GAL. (9,944 feet). Star, Dorothy Phillips. Good picture. Rental too high to realize sufficient profit. Ordinary advertising gave fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IN HEART OF A FOOL. (7 reels). Featured cast. Nothing to boost. People get tired of these marriage, divorce and dragging pictures; they want something with pep. You won't miss much if you don't get this one. Fair attendance. Draw all kinds in town of 2,000. Admission 10-22. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

INVISIBLE FEAR. (4,900 feet). Star, Anita Stewart. Fair program picture; a few kicks, a few words of praise. Would class as an eighty per cent picture as far as small town audiences are concerned. Used ones, threes, slide. Fair attendance. Draw general class in town of about 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

LOVE'S REDEMPTION. (5,889 feet). Star, Norma Talmadge. A good picture and very pleasing. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy MacKaill. An eight reel picture that will go over big for any exhibitor. Special. Ran it two nights at advanced admission; second night, big crowd. Draw mixed class. Second night attendance as above. W. Odum, Sr., Dixie Theatre, Durant, Mississippi.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy MacKaill. One of the picture miracles of the year and one of the most pleasing pictures ever shown on the screen. This picture is faultless. I consider it to be the biggest screen hit ever exhibited and the only one in its class so far. The acting is superb, especially that of Dorothy MacKaill; she was simply lovely and lovable throughout the picture. Book this splendid picture and no mistake will be made, as it will please one hundred per cent before any audience, anywhere. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy MacKaill. If your patrons know about this one you will need the ropes in the lobby. It is a story of crooks reformed by the magic of a blind girl's violin. A second "Humoresque." Good for an extended run. Charles H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. Somewhat better than the average MacDonald picture. She is not the drawing card she formerly was. The subject was fairly well done. Fair advertising slants. Attendance fair. Draw better class in town of 7,200. Admission, 10-17-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. A wonderful production and wonderful acting, but didn't seem to take well here. We lost money on a two days' run. Film cost too much. Advertised with mail, street, posters, heralds. Poor attendance. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

OMAR, THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. A picture that has very limited appeal. I did fairly well with

Between Ourselves

*A get-together place where
we can talk things over*

Straight From the Shoulder has, from time to time, added features suggested by exhibitors—features that were incorporated with a view to making the dependable tip department fully helpful.

It was in this spirit that the size and nature of community, the name of star, footage, advertising slant and, latest feature, seating capacity of reporting theatre, became a part of each complete report.

But, as Mr. Partridge aptly says in his letter on another page, we don't want cumbersome reports that will defeat their very purpose by making themselves confusing: Mr. Partridge discusses the elimination of one feature of the reports.

We don't take sides. Read the letter and then come ahead and say what you think. If you all want the feature eliminated—out it goes; if a majority wants it kept—well, the majority wins.

VAN.

it—nothing to brag of. The film pleased, I should say, about fifty-fifty, not more. The highbrows said "Great!" the others shook their heads, so play or refuse this, according to your locality. Used heralds, etc. Draw health seekers and tourists. Had very poor attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE PILGRIM. ((4,000 feet). Star, Charles Chaplin. Good picture but not as good as "Shoulder Arms," "The Kid" or "Pay Day." A box office knockout and will do big business if advertised. Used practically every way of advertising. Had good attendance. Draw every class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

THE PILGRIM. (4,000 feet). Star, Charles Chaplin. Compares very favorably with "The Kid." Four reels of very funny picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. A good program picture that pleased a small crowd. Tell me why they want so much for Constance Talmadge's pictures. Half what they get would be right for me. Lost money. Usual advertising returned poor attendance. Draw general type in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

SKY PILOT. (6,305 feet). Featured cast. One of the best shows I've had in ten years. Has absolutely everything—story, star. Promise them anything within reason in your advertising; you can't boost it too much. Used ones, threes, lobby, newspaper. Good attendance. Draw family and merchant class, town of 460. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SMILIN' THRU. (8 reels). Star, Norma Talmadge. The better class likes it but others called it only fair. Ran two days to

fair business. Used extra newspaper and ones posted all over town. Fair attendance. Agricultural small town of 1,474. Admission 5-10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SONG OF LIFE. (6,920 feet). Stahl production. Did not seem to please. Had fair attendance. Town of 500. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

SONNY. (6,900 feet). Star, Richard Barthelmess. Good picture; but I was oversold on this one. It isn't worth more than a program at best, according to my crowd. Barthelmess very attractive according to women's comments. Regular advertising gave poor attendance. Draw general class in town of 3,000. Admission 10-20. Chas. Martin, Family Theatre (400 seats), Mr. Morris, New York.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge, Eugene O'Brien in support. This picture is simply nothing; a title picture, and it has too much Turkish stuff—and acting terrible. Lost money on it. Used six, three, ones, photos, extra window cards. Attendance poor second day. Draw very good class in big city. Joseph E. Lynch, Throop Theatre, Brooklyn, New York.

Fox

ARABIA (TOM MIX IN ARABIA). (4,418 feet). Pleased everyone. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. An interesting picture, well played and well executed. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. I would only call this a fair picture; not much of a story to it; some pretty good acting—that's about all to it. Pleased about thirty per cent. Used oaper, slides, photos. Poor attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. Mix is a favorite in our town, but the print was in such bad shape that it was hard to get heads or tails of the picture. Mix's fast action always pleases a majority of our patrons. If you have a choice of Mix pictures, take some other, especially for a two day run. Used regular panels. Attendance first day fine, second day bad. Draw home type, foreigners, town of 5,000. Admission 10-25, tax extra. C. L. Laws, T. & D. Theatre, Watsonville, California.

CONNECTICUT YANKEE. (8,297 feet). Star cast; made from Mark Twain's famous book. All that the boys said about this one is true. It lives up to the press sheet (something unusual), pleased over ninety per cent of the patrons and had them all laughing from beginning to ending. Crowd left theatre in good humor. Plenty of thrills, first class actor playing the lead, good story. Used dodgers, ones, threes, twenty-four, slide. Good attendance. Draw general class in town of about 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

DO AND DARE. (4,744 feet). Star, Tom Mix. Poorest Mix I ever ran but pleased my patrons as Mix is big favorite here. If I did not have to buy the rest of the junk which is called Specials I could make some real money. Used two ones, slide, photos, newspaper. Attendance, three full shows. Draw working class. Admission 10-25. Town of 3,800. Walter E. Gillwood, Star Theatre, Union City, Pennsylvania.

DO AND DARE. (4,744 feet). Star, Tom

Mix. About the weakest one I ever saw from this star. Everybody fazed it from start to finish. Usual advertising gave good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

FIGHTING STREAK. (4,888 feet). Star, Tom Mix. A real picture. Mix well liked here, and drew a good crowd on Wednesday night, largest house in some time. Pleased one hundred per cent. Used paper, slides and photos. Good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

FIGHTING STREAK. (4,888 feet). Star, Tom Mix. Our best drawing card; we can always count on Tom as the kiddies all go wild on him. This one was up to his standard. Advertised with photos, ones. Good attendance. Draw common type in town of 400. Admission 10-20. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

FOOL THERE WAS. (9 reels). Stars, Estelle Taylor, Lewis Stone. Good. Drew well second day. Oil field town of 2,400. Admission 10-30. C. A. Runyon, Runyon Theatre (800 seats), Barnsdall, Oklahoma.

IRON TO GOLD. (4,513 feet). Star, Dustin Farnum. Had the print been good, no doubt the picture would have pleased; but when that fails, everything fails. Don't see why exchanges send such prints out. They neglect their business, doing so. Advertising same as usual. Fair attendance. Draw all kinds in town of 2,000. Admission 10-22 and 15-25. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

JUST TONY. (5,233 feet). Star, Tom Mix, features horse "Tony." Best one yet. Tom Mix and Tony at their best. Used newspaper, threes, ones. Big attendance. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

LAST TRAIL. (6,355 feet). Star cast. Zane Grey story. I put out heralds on this one and went after the business as I knew that it would be a good one and they sure did turn out, and then it pleased them one hundred per cent. A feature that you can raise your admissions on and have no kicks. The print was in good shape. Draw all classes, small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. Very pleasing little five reel picture, the story and Shirley Mason; her pictures almost always draw fairly well with me. Draw mixed attendance, fair crowd. Walter Odum, Sr., Dixie Theatre, Durant, Mississippi.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. Star pleases as usual. Fair picture. Advertising slant, star. Fair attendance. Draw mixed class, all nationalities, town of 4,100. Admission 15-20. L. A. Hoover, Gem Theatre, Durango, Colorado.

MONEY TO BURN. (4,580 feet). Star, William Russell. Good program picture but failed to draw. Booked it for Saturday night "rough stuff" program and failed to deliver the goods. Better class liked it. Rough necks want more action. Used ones, threes, slide. Poor attendance. Draw general class in town of about 1,000. Admission 10-20 to 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

MONTE CRISTO. (8 reels). Star, John Gilbert. A very fine picture, only just a little bit long. Regular advertising gave good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

MONTE CRISTO. (8 reels). Star, John Gilbert. Ours is a combination house; we played "Cristo" two shows daily to best bus-

Mr. Partridge on Condition of Film

E. L. Partridge of the Pyram Theatre, Kinsman, Ohio—a man who is of Mr. Collins' type in the desire for clean pictures—gets the floor on a point that will be decided as soon as you will have your say.

"I note an occasional agitation that the physical condition of the film be included in every report. I think this should be omitted, and I regret to see it mentioned in the many cases in which it is, because it is unnecessary material. We want to keep this department boiled down to the simplest terms possible so that a reader can go over the reports rapidly and not have to wade through irrelevant material.

"My point is this:—One of the brothers who gets his service out of St. Louis (I wouldn't swear that St. Louis is a distributing center) may get a feature that he likes very much, but the film is in terrible condition and he so reports it. When I come to get the same feature out of Cleveland, I may get an almost perfect print.

"Prints on the same subject will vary in the different exchanges. The responsible person in some particular exchange may be keeping a print in service that is far below the standard that other branches of the same company would not tolerate, consequently don't try to give a particular subject a black eye the country over because you get a poor print of it. I don't believe that this quarrel of physically poor film can be carried out efficiently in this department for the reason pointed out above, and for the reason that the caustic remarks may never reach the eyes of the distributor who is responsible."

Mr. Partridge says more which may come later—space limits hold us down. Say your say on this, folks. All we know about distributors reading the reports is that Vitagraph caught the reports sent in by a person not qualified to report—they do read Straight From the Shoulder.

iness any picture has done in this house since "Way Down East." Certainly a wonderful picture in every way. Prices \$1 up—special orchestra. Used twenty-fours, sixes, threes, ones, cards, heralds. Attendance over 4,000. Large city, drawing all classes. G. A. Stuart, Empire Theatre, Saskatoon, Saskatchewan, Canada.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. It is like most of the Fox Specials for me—rotten, and sure is a lemon. On my second performance all my patrons walked out; result, my projectionist did not have to show but two of the nine reels. Mr. Fox has got some real good program pictures, but here his specials are the limit. This is the last one of the eight that I contracted for; sure am glad. No more for me. Small town patronage. Just a few attended. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

NERO. (11,500 feet). Star cast. Personally I like this very much; but for some reason the public didn't. They don't seem to want spectacles any more. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

NERO. (11,500 feet). Star cast. Wonderful picture and huge failure for us owing to price paid to exchange. Chariot race and lion scenes good. Our people prefer lighter stuff. Usual lobby display and extra newspaper gave very poor attendance for us. D. M. Crowell, Royal Theatre, Dartmouth, Nova Scotia, Canada.

OVER THE HILL. (11,000 feet). Star cast includes Mary Carr. The greatest picture ever run in this house; run after opposition, who played it for three days; our run one day only, my mistake; would stand two more days. More like it! Used six, three, one, slide, photos, lobby. Capacity attendance. Draw all classes, city of 500,000. Ten cents charged at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. For us this was the least interesting picture Mason has ever made. Story is not convincing and gets tangled up in places. Used photos, paper, slide. Good

attendance. Draw factory people in town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

PRIMAL LAW. (5,320 feet). Star, Dustin Farnum. Very good picture. Trifle old, but if first run it should go well, as star is up to par and story is good. Advertised with four ones, one three. Fair attendance. Draw regular small town people, town of 2,700. Admission 17-28. Stanley G. Allen, Allier Theatre (300 seats), Chatham, New York.

ROOF TREE. (4,409 feet). Star, William Russell. Poor. Did not draw. Hardly pleased fifty per cent. Poor attendance. Draw general small town type. Admission 15 cents. Dr. J. E. Guibord, National Theatre (500 seats), Grand Mere, Quebec, Canada.

SILVER WINGS. (8,271 feet). Star, Mary Carr. A box office failure for me. Am of of this "sob stuff." As a picture it's no there. The first day told the tale; it killed the second day's business. Used mailing list, heralds and all posters. Poor attendance. Draw neighborhood class in town of 4,200. General admission 10-22; special 15 30. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SKY HIGH. (4,546 feet). Star, Tom Mix. An extraordinary picture and very interesting. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

TOWN THAT FORGOT GOD. (10,46 feet). All star cast. A wonderful production. A flood scene that has never been equaled. Pleased every one. Used six, threes, one and heralds. Good attendance. Draw all classes in town of 1,500. B. F. Trammell, Moran Theatre, Moran, Texas.

TOWN THAT FORGOT GOD. (10,46 feet). All star cast. It didn't break any records like they said it would when they set the price. Some of the patrons said it was better than "Over the Hill" and the storm scene better than the water scene in "Way Down East"—and more walked out. The boy is a wonder; but the story is long, gruesome and one of those "sob" pictures. Since Fox broke all records with "Over the Hill" it seems that he can't get away from "sob stuff." If he lost as much as we did

on these "sob" pictures he'd spend the rest of his life making comedies. Picture could have easily been in seven reels. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. A very good Mounted Police story, very well acted. Was appreciated by a well filled house for bad weather. Give us more like this. Usual advertising. Fair attendance. Draw railroaders and miners, town of 1,100. Admission 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

UP AND GOING. (4,350 feet). Star, Tom Mix. A good picture, but last part of reel gone, killing the end. Mix goes very good and pulls good attendance, but, to be frank, Buck Jones is getting more popular here. Why? They say in the Mix pictures there is a little too much foolishness, with not enough drama. Regular advertising yielded good attendance. Draw laboring class in mining town. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

WESTERN SPEED. Star, Charles "Buck" Jones. Plenty of pep, laughs, thrills, etc., that please the Saturday night crowds. Jones at his best. Used three, ones, photos. Good attendance. Draw country and mixed class. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

WESTERN SPEED. Star, Charles "Buck" Jones. A good picture, with lots of action and speed. Find "Buck" Jones and Tom Mix all O. K., but lose money on all of their pictures; pay too much for my house. Used one, six, photos. Fair attendance. Draw middle class in town of 1,500. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. A five-reel picture as full of thrills as you will ever see. It will make them all scream with excitement. Play it, boys; it will put pep in your show. Only fair advertising gave extra attendance. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

WHO ARE MY PARENTS? All star cast. Great picture. Kid's acting wonderful. Here's a picture that will satisfy the majority. Used one-sheets, slides, photos, heralds. Pretty fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

Goldwyn

ACE OF HEARTS. (5,883 feet). Stars, Lon Chaney, Leatrice Joy. Rotten for me (Chaney asleep). No action. Joy just fair. If you want a good trimming you can get it. Ran Keaton, "Paleface," with it. (See comedy heading.) E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

BLIND BARGAIN. (4,473 feet). Star cast includes Lon Chaney. Saturday, opening day, looked like olden times; business fell off terribly Sunday and Monday. Other exhibitors also suffered who were running first-day pictures. Advertising slant, work through doctors—carefully. Average good attendance. Draw all classes, catering to best, in town of 10,000. Admission 10-20-30. George K. Zimsz, Harbor Theatre (400 seats), Corpus Christi, Texas.

DOUBLING FOR ROMEO. (5 reels). A pretty good picture. Audience liked it fairly well. Rogers is a pretty good drawing star here. Print in good condition. Used ones, slide, 11x14, photos. Fair attendance, drawing all classes in town of 1,150. W. F. Jones, Queen Theatre, Olney, Texas.

DUST FLOWER. (5,651 feet). Star, Helene Chadwick. First-class program-feature. Pleased majority of audience and ought to go, well anywhere. They all like

BRASS (Warner Bros.). Great picture. Raised prices to 55c. No kicks and everyone liked it. Good business so far with two more days to run. Biggest paper campaign ever put on here. Great lobby. Extra good attendance. Nat L. Royster, Alcazar Theatre, Birmingham, Alabama.

ISLE OF LOST SHIPS (First Natl.—Star cast). Excellent; broke our profit record for a week's run. Need more like it. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

NTH COMMANDMENT (Paramount-Cosmopolitan). A pretty fair picture that seemed to please all. Not a great production but a satisfying story. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Miss Chadwick's acting. Good photography and film in excellent condition. None of it was missing. Used ones, six, slide. Fair attendance. Draw general type in town of about 1,000. Admission 10-20 to 25-50. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

EARTHBOUND. Star cast. This is what we call an O. K. picture. We showed same to a full house and heard not a single kick. Advertised with four ones. Draw mixed class. Good attendance. Jerry Wertin, Winter Theatre, Albany, Minnesota.

GRIM COMEDIAN. (5 reels). Star cast. A bum picture—bad print. One-quarter of audience walked out. Don't think it a good one to run if they should give it to you—a show killer. Used ones, slide, 11x14 photos. Attendance not even fair in small town of 1,150. W. F. Jones, Queen Theatre, Olney, Texas.

MAN WITH TWO MOTHERS. (4,422 feet). Star, Cullen Landis. Title misleading. Tried pretty hard to see where there are two mothers—but was beyond me. Regular advertising gave fair attendance. Draw rural type in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre, Irvington, California.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. A good picture for high-class trade. Pleased my crowds, but I paid \$50 too much and lost money best two days of week. Fair attendance. Draw family and student class, town of 4,000. Admission 10-22. R. J. Reli, Star Theatre, Decorah, Iowa.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. A picture that pleased my audience better than any Goldwyn picture yet, and I have run a bunch of them. Drew a full house and everybody pleased. That's fine! Usual advertising. Good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

YELLOW MEN AND GOLD. (5,224 feet). Stars, Helene Chadwick, Richard Dix. An improbable story with an unsatisfactory ending. Will please where they like action without any reason for it. Used newspapers, window cards. Fair attendance. Draw retired farmers and villagers David Chait, Palace Theatre, Flemington, New Jersey.

Hodkinson

DESERT GOLD. An old one, but one that I knew would do business. It drew people who had read the book, and as Zane Grey is so well known I knew that I couldn't go wrong. Used heralds, posters, newspaper space. Good attendance. Draw neighborhood class in town of 4,200. Admission 10-

Reports on Late Ones

FOURTH MUSKETEER (F. B. O.—Johnny Walker). Good story and pleased all who came to see it—who weren't many. Rate it extra good program picture. Geo. K. Zinsz, Harbor Theatre, Corpus Christi, Texas.

DADDY (First Natl.—Jackie Coogan). Good picture; extended to full week to profitable business. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

DADDY (First Natl.—Jackie Coogan). A swell little picture; well acted; not as good as some of his others but the kid's drawing power gets them in anyway. However, he should be very careful of his stories and direction; the best of them die if not handled right. We have a whole cemetery of them here that used to be the big It. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

FIFTY CANDLES. (5,600 feet). Special cast. It's good. Away above the average. Pleased all classes and caused quite a good deal of talk. Book and boost it. Advertising slants, novel, cast, excellence of story. Fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

HEARTS' HAVEN. Star, Claire Adams. Good all the way through. Plenty of laughs till the end. No kicks. Used ones and threes. Good attendance. Draw working class and business people in town of 600. Admission 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

MARRIED PEOPLE. (5,200 feet). Star, Mabel Ballin. A real good picture. Used posters, slide, newspaper. Fair attendance. Town of 1,200. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

NO TRESPASSING. (9,600 feet). Star, Irene Castle. Another good picture in the special class, but sold as program picture. Used six, three, one, slide, lobby, photos. Fair attendance. Draw all classes in city of 100,000. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre (215 seats), Baltimore, Maryland.

RIDERS OF THE DAWN. Star, Roy Stewart. No better picture ever crawled through the aperture plate of a projection machine onto a screen. Don't be afraid to push this, even if old. New print and can be bought right. Will please 100 per cent. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast includes Lon Chaney, Billie Dove. Dandy picture. Much better than "Down to the Sea in Ships." Town of 3,200. Admission 10-20-30. H. W. Peary, Ogden Theatre (1,000 seats) and Utah Theatre (700 seats), Ogden, Utah.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. Very good story and well acted, but did not draw. Used lobby, newspaper, billboards, handbills. Had fair attendance of mixed class. Large city. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

FORGOTTEN LAW. Star, Milton Sills. A flashy demi-mondaine solves a baffling mystery in an interesting and pleasing way. No kicks registered on this one. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

FOUR HORSEMEN. (11 reels). All star cast. As great to-day as when first shown

here. A genuine screen classic that ought to live for years. Moral tone O. K., though it is none too healthy, owing to the fact that the central romance is built around a single man's love for a married woman. If you have not played this picture you ought to, provided they don't want it all. Advertising slants too obvious to comment on. Good attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HANDS OF NARA. (6,000 feet). Star, Clara Kimball Young. This one will do with a serial if you have your crowd coming; about the worst one she ever made. Worth about eight or ten dollars for a small town. Used ones and photos. Fair attendance. Draw from all classes, except Chinks. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

LOVE IN THE DARK. (6,000 feet). Star, Viola Dana. Good little production, which pleased my customers, especially the subtitles, which were good, and the acting of the child, which was as good as any of the child actors. Viola Dana was, of course, good in this, as she always is. Regular advertising gave good attendance. Draw all classes in town of 2,500. Admission 15-60. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

PRISONER OF ZENDA. (10,467 feet). All star cast. The picture was good and well directed, but the theme is now overworked. Comments of patrons very favorable. Usual advertising yielded good attendance. Draw all classes in city of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. A splendid picture with a real thrill. Good for any house. Hitched up with the school and doubled up the business on this one. Work of the cast was perfect. You will not make a mistake in giving them this one. Draw all classes. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Wonderful picture; every one pleased. Can't make 'em come out. Admission 10-25-35. Used heralds and big newspaper advertising. Advertising slants, rube quartet and contest. Theatre off the main street, town of 5,000. Walter James, Coliseum Theatre, Cherokee, Iowa.

SEEING'S BELIEVING. (4,500 feet). Star, Viola Dana. Good, clean little comedy-drama starring Viola Dana, who usually always pleases our people. Story very jumpy owing to poor print. Used daily paper, ones, threes, six. Regular patronage. Fair attendance. D. M. Carroll, Royal Theatre, Dartmouth, Nova Scotia, Canada.

TRIFLING WOMEN. (9 reels). Star cast. A truly great picture, but opinions divided. as it contains no movie hokum. Acting splendid. Lost money on account of high rental. Used billboard and newspaper. Draw mixed class in town of 8,000. Admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

TRIFLING WOMEN. (9 reels). Star cast. Excellent picture from every standpoint. Metro has A No. 1 product this year. Had fair attendance. Draw every class in town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. Did not see this one, but from the reports of regular patrons I think it got over very good. Fair attendance. Draw small country town people, town of 2,500. J. F. Pruett, Liberty Theatre (250 seats), Roanoke, Alabama.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. Pulled a big crowd and pleased all. They liked it better than "Clar-

MINNIE (First Natl.—Leatrice Joy). Excellent picture; one that pleased all. Trade papers said it was too long; didn't seem so to my patrons who enjoyed it. One of the lady patrons said it was the "cutest" picture she had seen for some time. The work of Miss Joy in this was excellent. Good cast, good direction. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

MINNIE (First Natl.—Leatrice Joy). A very good picture; should please everybody. Boost this one and you won't go wrong. Victor Stamatis, Throop Theatre, Brooklyn, New York.

GRUMPY (Paramount — Theodore Roberts). From an audience standpoint a knockout. More favorable comments at box office than any picture played in last four months. Business increased

ence." Had bad attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. Very good picture. Drew big in spite of poor drawing star. The story is there. Used good advertising. Good attendance. Draw family patronage. Jack Hoefler, Orpheum Theatre, Quincy, Illinois.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. This is a fine production and is played well throughout the whole picture. Patrons liked this one very much, and quite a lot of comment was passed on it. Used twenty-fours, sixes, threes, ones, 11x14 and newspaper. Had good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

ADAM'S RIB. (9,526 feet). Star, Milton Sills. "Cecil De Mille did it." That's all bunk. Aside from some extra fine photography and some good work on the part of Milton Sills, "Adam's Rib" is a failure, as far as the small town exhibitor is concerned; it would be best for him to pass this up. The last three reels are the whole picture. The "caveman episode" is somewhat of a novelty and may get some business. De Mille's name is about all you can boost and tell the truth. By all means don't play at advanced admissions. Used title, story and the flashback for advertising. Had average attendance. Draw mixed class, all nationalities, in town of 4,100. L. A. Hoover, Gem Theatre, Durango, Colorado.

ADAM'S RIB. (9,526 feet). Star, Milton Sills. Everything about this picture was satisfactory except the rental and the box office receipts. The latter would have been all right if it had not been for the former. As usual, they want a lease on your theatre for these. Wonderful cast. Used nothing exceptional for advertising. Fair attendance. Draw better class in town of 7,200. Admission 10-17-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

ADAM'S RIB. (9,526 feet). Star, Milton Sills. An elaborate production with a wonderful story. We cannot say too much for the photography, acting, etc., but it surely is a play for the higher class patronage; however, I think I can say that it pleased 75 per cent. Used six, three, one, inserts, photos and half page in newspaper. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Once in a while we get a picture that fills our seats and better. This was the case with "A Bachelor Daddy." And it kept them all there until the last fade-out, for no one wanted to miss any of the antics of those five youngsters that kept things

every day. Jay A. Haas, Clune's Broadway Theatre, Los Angeles, California.

NTH COMMANDMENT (Paramount — Cosmopolitan). For me, eight reels of nothing; the kind that makes you want to hide when patrons are leaving theatre; however, it didn't cost me much, so that's that. E. E. Bair, State Theatre, Uhrichsville, Ohio.

DADDY (First Natl.—Jackie Coogan). Believe without doubt it is the best Coogan picture to date. Everything in it that could possibly please. Good for those Sunday bugs. It is clean! A wonderful "moral," not a kid picture; will please the grown-ups and every one who has a thimbleful of brains. Bear down on this picture; it is great. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

humming. Used usual advertising. Had very good attendance. Draw rural class in village of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

NBODY'S MONEY. (5,584 feet). Star, Jack Holt. Very good picture and print was in fair shape. It pleased. Used lobby on this with fair results. Large city; draw mixed class. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

NORTH OF THE RIO GRANDE. (4,770 feet). Stars, Bebe Daniel and Jack Holt. This is strictly a Western. The two stars will draw where they are known. My patrons had curiosity to see them together in a Western picture. No kick, so presumed it pleased. Used lobby and ballyhoo banners on truck. Had fair attendance. Draw all classes in town of 3,000. Admission, 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. Splendid picture. Pleased one hundred per cent. as far as I know. Used two papers, three sheets, ones, photos, slide and heralds. Had good attendance. Draw family class in town of 2,400. Admission, 10-25. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. Here is one that pleased them all. They are still talking about the cyclone. We like to show such pictures. Just the kind for a small town. David Hess, Princess Theatre, Del Norte, Colorado.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. A real picture. Pleased one hundred per cent. If a picture of this type doesn't go over big in your city then it's time to close. Used one sheet, three sheets, photos and heralds. Had large attendance. Draw town and country class in town of 800. C. O. Christ, Opera House, Elgin, Iowa.

ON THE HIGH SEAS. (5,050 feet). Star, Dorothy Dalton. Not bad. No comments on this one. Story quite acceptable. Had good attendance. Draw general class in small town. Admission, fifteen cents. J. E. Guibord, National Theatre (500 seats), Grand Mere, Quebec, Canada.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. Fair comedy-drama. Regular advertising gave fair attendance. City of 14,000; draw working class. Admission 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

ORDEAL. (4,592 feet). Star, Agnes Ayres. Fine program picture. Conrad Nagel opposite star. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

OVER THE BORDER. (6,837 feet). Star, Tom Moore. Very good northern drama. This type picture pleases very well. Used ones, threes and gave away a doll for the lucky ticket. Had good attendance. Draw town and country people in town of 1,400. Admission, twenty-five cents. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

SATURDAY NIGHT. (8,443 feet). Star cast. Cecil De Mille production. Used this one after showing "Manslaughter" and drew very good, for the name of Cecil De Mille will get them in after using "Manslaughter." Lavishly produced and with an all star cast, including Theodore Roberts, Conrad Nagel, Leatrice Joy. The name will not get them, but advertise another big De Mille production. Good attendance. Draw residential class in town of 2,000. Admission 10-30. J. N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. Fairly good picture. Good attendance. Town of 3,700. Admission 10-20. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

THREE WORD BRAND. (6,638 feet). Star, William S. Hart. Good Western. Film in rotten shape. Pleased and drew fine crowd. Used ones, three, photos. Attendance good. Draw general small town class, town of 1,200. Admission 10-25. S. G. Harsch, Princess Theatre, Mapleton, Iowa.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. All came out to see Reid's last picture, but can't say it's the best he made, although he tried to do his best. Used photos, ones, slide. Good attendance. Draw all classes, except Chinks, in large town. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

THREE LIVE GHOSTS. (5,784 feet). Star cast. One of the best comedy-drama pictures we've run this year. A very good story and packed with laughs. It can't help but please them. Used ones, threes, sixes, window cards. Attendance good. Draw from country people and town of 1,400. Admission 25 cents. Tom Marksby, for Knight Brothers' Opera House, Blenheim, Ontario, Canada.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Fine picture, but a failure from a box-office standpoint. Used billboards, heralds, newspaper. Poor attendance. Town of 9,237. Admission 22 cents. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Lost money on this. Did not draw enough patronage to pay expenses after unusually heavy advertising. No more of this kind for me. Poor attendance. L. M. Zug, Raitlo Theatre, Jerome, Idaho.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. Miss Compson never had a better background for her display of physical charms than in this, where she is seen as the fairest flower in the garden of roses. Miss Compson is supported by notables enough to secure excellent performances. In addition to her own charming self and personality, the picture is sure to please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. This is certainly one picture that is rightly named. It was the calla lily, that emblem of funerals and death, and that is what we did on it—died. Understand, the picture is very well done, but Compson is certainly slipping, and the story is so highly preposterous that your audiences do not receive it well. Famous Players may be well in touch with what is needed for a big-town run, but here in the country we are too close to the grim realities of life to accept

Name Vindicated

We are proud to have with us again Mr. S. H. Blair, who sends reports again.

We knew that Mr. Blair was just a little hasty when he wrote us several weeks ago. Straight From the Shoulder was the name selected for this dependable tip department—with a purpose in view and with an ideal to live up to.

That the purpose is being fulfilled is proved by the growth that continues steadily and surely; that the ideal has never been profaned—and never will be—is something that you all know.

and digest such a mess of lukewarm dreams as this. You can take from reading this that business is off, can't you? Yes, it is—but so is the picture. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

WOMAN WHO WALKED ALONE. (5,947 feet). Star, Dorothy Dalton. This is just a little above the regular program picture. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

WORLD'S APPLAUSE. (6,526 feet). Featured cast; William De Mille production. A De Mille directed picture that held interest all the way. City of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WORLD'S CHAMPION. (5,030 feet). Star, Wallace Reid. A splendid production; and, better still, it is clean! Lots of good comedy and pleased a hundred per cent. Used ones, threes, sixes, mailing list, etc. Good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Pathe

HEART LINE. (6 reels). Star, Leah Baird. Just fair. Used posters, photos, newspaper, slides. Poor attendance. Draw from workers and small merchants in city of 30,000. Admission 10-17. Walter Babitz, Grant Theatre, Cicero, Illinois.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. The last word in superb moving pictures. Lloyd in this unexcelled by any character ever appearing on the screen. It is one of the funniest and most entertaining pictures ever shown; comedy well worth seeing; Harold Lloyd at his best. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Preferred Pictures

THE HERO. (6,800 feet). Star cast. Bad title, and women just wouldn't come. Every one who saw it said "Great!" Ran "Message of Emil Coue" with it; good novelty, but no draw here. Used general letters, papers, stunts. Bad attendance. Nat L. Royster, Alcazar Theatre, Birmingham, Alabama.

RICH MEN'S WIVES. (6,500 feet). Star cast. This one was a real picture and pleased a wonderful audience. Speed to you, old man—and don't turn out any more "Shadows"—this thing about blowed me up. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

SHADOWS. (7,040 feet). Star cast includes Lon Chaney. A splendid picture and

one that created some good comments. Worthy of extra advertising and a good argument against censorship! You can buy it right, so play it. Used banner, window cards, photos, ones, threes, slide, six, newspaper. Attendance 600. Pull from college town of 4,000. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

Selznick

EVIDENCE. (5,622 feet). Star, Elaine Hammerstein. For me, rotten. Film very bad. Used ones, slide, bills. Attendance good, but disgusted. Draw from mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

ISLE OF CONQUEST. (5,483 feet). Star, Norma Talmadge. A reissue, but as good as the new ones. I have a critical audience, but they never kick on these Talmadge reissues. This is one of the best. Good attendance. Draw middle class in big city. Admission 25 cents. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. A "keen" comedy that ought to please any audience. Moore is great and so is Arthur Hoyt. Balance of cast splendid. A clean-cut, well-directed comedy that rocks gaily along to a lively finish. It will make good on a big campaign if they like fun. Advertising slant, I played up the comedy angle. Fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

SCANDAL. (5,000 feet). Star, Constance Talmadge. Used as part of double feature. Pleased large crowd quite well. Good attendance. Pull from small town of 3,000. Admission 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

UNDER OATH. (5,175 feet). Star, Elaine Hammerstein. Failed to draw like this star's pictures usually do. Regular advertising gave fair attendance. Draw from small town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

WHY ANNOUNCE YOUR MARRIAGE? (5 reels). Star, Elaine Hammerstein. Very pleasing little picture. Fair attendance. Draw general small town class. Admission 10-15. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

United Artists

LOVE FLOWER. D. W. Griffith production. One of the best all-around pictures we've shown this year. Patrons more than pleased. Draw farmers and small town of 1,400. Admission 25 cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. A great picture that every theatre showing to a good class of patronage should run. A credit to the theatre. Fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

MOLLYCODDLE. Star, Douglas Fairbanks. Very old but very good picture. Print in very bad condition. With United Artists releasing only three or four pictures a year, they should have prints in excellent shape, but they are just the opposite. Used six, three, one, slide, lobby. Fair attendance Holy Week. Draw all classes in city of 500,000. Get 10 cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE EXCITING NIGHT. (11,000 feet). D. W. Griffith production. Did not please here universally, although it was bought at a price that should have made it unanimous. First night good; second day a frightful "flop." Not to be mentioned in the same

breath with Mary Pickford's "Tess," yet the same price was paid for it. I'm not squawking, but, exhibitors, don't pay the "Tess" price if you buy this, for "Tess" will outdraw it two to one. Advertised with heralds, mailing list and other high grade publicity perquisites. Draw health seekers and tourists. First day attendance good, second day—sad! Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ONE EXCITING NIGHT. (11,000 feet). D. W. Griffith production. A big picture, too long for comedy. Heard nothing but praise for it here. Large advertising. Attendance only fair. Draw white class only, city of 28,066. Admission 10-17-25. Charles Warner, Palace Theatre (600 seats), Hagerstown, Maryland.

SUDS. Star, Mary Pickford. This was the poorest picture that I have ever seen with Mary Pickford. It certainly did not please our audience. Most of the time film is all cut to pieces; this time this one had an extra hundred feet that was repeated. Used posters, slide, newspaper. Fair attendance. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TESS OF STORM COUNTRY. (10,000 feet). Star, Mary Pickford. A film classic. Voted the best "Pickford" ever shown here. Played this as a straight rental and did well enough; didn't do the business the rental warranted, but I figured that I profited by my patrons being extremely well pleased with the exhibition. The picture is "there." Nothing enters now into the proposition but the rental. If you have seats enough to pay for it, do so, and buy yourself a sandwich, after it's all over, with the profits. Advertised with everything you could think of. Draw health seekers and tourists. Attendance fine. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

CAUGHT BLUFFING. (6,000 feet). Star, Frank Mayo. Fair program picture. Went over fairly well. Usual advertising gave fair attendance. Draw all classes, city of 100,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DON'T SHOOT. (5,130 feet). Star, Herbert Rawlinson. A fine picture indeed. Film could not be in better shape. Pleased one hundred per cent. Used ones and slide. Good attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

FOOLISH WIVES. Star cast. Von Stroheim production. A production extraordinary that can be played at increased admission price. Had good attendance. Draw general small town type. Admission 15 cents. Dr. J. E. Guibord, National Theatre (500 seats), Grand Mere, Quebec, Canada.

THE FOX. (7 reels). Star, Harry Carey. What was there was well liked; but why in the world don't the exchanges junk the film when it is worn out? The print we got was shot to pieces. Used posters. Fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22; specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

GOSSIP. (4,488 feet). Star, Gladys Walton. Dandy little program picture that every one praised. You rarely get a bad one on this Universal program when price is taken into consideration. As a program picture it is one hundred per cent. It is just what it pretends to be. Advertising slant, the star. Good attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Played this on Saturday and it pleased immensely. Advertising slant, make no rash promises, but talk up the

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"Moving Picture World is the only trade paper that I receive and I can recommend it as living up to its name, for it covers the moving picture world like the Standard Oil Company covers the continent." R. K. Russell, Lyric Theatre, Cushing, Iowa.

horse race and stage success and you'll please them. Draw health seekers and tourists. Attendance good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE FLIRT. (8,000 feet). Star cast. A most satisfactory big-time production in every respect. A well-told, most probable and human story that any audience can appreciate. Some real comedy by Buddy Messinger makes one of the best balanced stories of the season. Patrons seemed to like it and the business was big three days. Draw general class, city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. About as good a race horse drama as has been told. An obvious finish does not mar the interest of the story. Settings are most realistic; stable and track scenes accurate; cast well balanced, but no particularly brilliant or outstanding star. Business good. Draw general class in city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

KINDLED COURAGE. (4,418 feet). Star, Hoot Gibson. This is a very good one, but not the real Western. They want Hoot in the real Western story. Better get him back to his old Western pictures. Fell flat on this. Didn't make expenses for a two-day showing. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

KISSED. (4,231 feet). Star, Marie Prevost. Good little picture. Pleased ninety per cent, but print in bad shape. Regular advertising gave moderately good attendance. Draw agricultural type and small town of 1,474. Admission 5-10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Very clever picture. Pleased one hundred per cent. People still complimenting me on it. Bought it right, as I do all Universals. Do not be afraid to boost it. Used two ones, photos, slide, newspaper. Attendance 496 (theatre seats 288). Draw working class in town of 3,800. Walter E. Greenwood, Star Theatre, Union, Pennsylvania.

MAN TO MAN. (5,629 feet). Star, Harry Carey. Good program picture. Not a special and nothing to brag about. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

THE PRISONER. (4,795 feet). Star, Her-

bert Rawlinson. A good picture. All of Rawlinson's pictures are good. Regular advertising returned good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

RIDIN' WILD. (4,166 feet). Star, Hoot Gibson. A wild picture full of wild action. The picture will live up to the name. The Western fans here thought this one was extra good. Hoot takes lots of cussing in the first reel or two, but when he does go wild—oh, boy! he gets them all going. Regular Western ballyhoo got very good attendance. Draw transient and small town of about 3,000. Admission 10-25. F. P. Werner, Queen Theatre (250 seats), Trinity, Texas.

SCARLET CAR. (4,417 feet). Star, Herbert Rawlinson. Universal may make bad ones, but I haven't played them yet. All so far have been good program pictures and they charge a fair price for them. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre, Granbury, Texas.

THE STORM. (7,400 feet). Star, House Peters. Excellent picture; but why they call it a special is more than I can see—just because it took a little kerosene to make the forest fire, I suppose. Producers think that if a picture is less than eight reels it's not a special; they're mistaken. Five-reel pictures please my people best and I don't have to run a small feature at a breakneck speed to get through in time, either. After all, a picture that goes through the machine too quick doesn't please at all, for your mind has to work too fast, instead of enjoying a picture with ease. Wish they would come down to the five-reelers again; then business would probably pick up again all over the country. Draw general class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (400 seats), Mt. Morris, New York.

WILD HONEY. (4,093 feet). Star, Priscilla Dean. A good picture if bought at program picture price. It isn't in the class of specials. One very objectionable scene in it, why don't producers clean their pictures? Used ones, slides, 11x14, photos. Ordinary attendance. Draw town and country class, town of 1,150. W. F. Jones, Queen Theatre, Olney, Texas.

Vitagraph

BLACK BEAUTY. (7 reels). Star, Jean Paige. Old, but thanks to Vitagraph for good print. Put this over with school to good business and pleased a hundred per cent. Extra big, but a good picture. Advertising slant, the book from which story was taken. Good attendance. Draw all classes in town of 2,500. Admission 5-10 and 10-20. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

COURAGE OF MARGE O'DOON. All star cast. An old release, but it's a good one. Pleased 'em all. Print good. Scenes realistic. For a Northern picture Curwood has the scenario. Used banner, 11x14, slide, posters. Good attendance. Draw rural and in small town of 282. Admission, 10-25. R. K. Russell, Lyric Theatre (136 seats), Cushing, Iowa.

FIGHTING GUIDE. (4,905 feet). Star, William Duncan. A good picture. It has thrills and good comedy in it. Boys, if you want to clean up, book it for Saturday or any "farmer day." Duncan is liked by Hillsboro people because he is so brave and strong (on the screen). Used photos, lithos, newspaper. Very good attendance. Draw mixed class in town of 4,500. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

FLOWER OF THE NORTH. (7,130 feet). Star cast. Excellent picture; plenty of action. Bought it right. Congratulations to Vitagraph on their selling policy. This picture satisfied ninety-five per cent. Regular

advertising. Attendance poor (storm). Farming community of 350. Admission 10-12. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

GOD'S COUNTRY AND THE WOMAN. Star, William Duncan. The picture was very good and enjoyed very good business. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

GYPSY PASSION. (5,601 feet). Star, Ladame Rejane. A sordid picture; poor picture, no moral suggestion and not a drawing card for a big majority of the theatres. Some people may like the picture, but we didn't. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LADDER JINX. (5,668 feet). All star cast. Print good. A very humorous theme, but five reels would be long enough. Pleased ninety per cent. Used banner, heralds, 11x4s, ones, slide, newspaper. Draw rural small town patrons. Good attendance. R. K. Russell, Lyric Theatre, Cushing, Iowa.

NINETY AND NINE. (6,800 feet). Star cast includes Colleen Moore, Warner Baxter. Brought forth the best comments from patrons that we have ever received on any picture. They all wanted to see it again. Some did. Used ones, threes, photos, slide, newspaper. Good attendance, drawing high-class patrons in town of 6,000. Leila N. Holm, Colonial Theatre, Lebanon, Indiana.

NINETY AND NINE. (6,800 feet). Star cast includes Colleen Moore, Warner Baxter. What I don't know about pictures would fill a book; what I do know is, my customers now a good picture when they see it, and they evidently saw a good one in this, because about half of them stopped at the box office and told me so. Heard it talked in hops and restaurants also. Fair attendance. Draw all classes in city of 10,000. George K. Zinsz, Harbor Theatre, Corpus Christi, Texas.

SON OF WALLINGFORD. (8 reels). All star cast. Excellent. A knockout for fun and thrills. Well selected cast. Good photography and direction. Pleased at least ninety per cent. Print good. Used banner, posters, photos, slide, heralds, novelties. Excellent attendance. Draw rural and small town of 282. Admission 10-25. R. K. Russell, Lyric Theatre (136 seats), Cushing, Iowa.

SON OF WALLINGFORD. (8 reels). All star cast. Good picture and pleased almost all who saw it. Used six, three, ones, newspaper. Very good attendance. L. P. Stubbs, Hartsville Theatre, Hartsville, Tennessee.

YOU NEVER KNOW. (4,807 feet). Star, Earle Williams. Another good Williams picture. The kid in this picture is very fine and should make the kids sit up and take notice. The entire cast is very good and the story has a good mystery plot. Regular lobby advertising. Attendance fair (rain). Draw transient and from small town of about 3,000. Admission 10-25. F. P. Werner, Queen Theatre (250 seats), Trinity, Texas.

Warner Brothers

BEAUTIFUL AND DAMNED. Star cast includes Marie Prevost. This picture is very disappointing. Many times it seems to settle down and start out on interesting lines, but each start ends in nothing. Pleased a good many and failed to please many others. Too much boozing and jazz dancing. Wish they would eliminate these "wild parties." Would not class this as a highly moral picture—but it's not dirty. Advertising slant, the novel. Fair attendance. Draw all classes in city of 4,000. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. Good picture that held the attention of my customers from start to finish. Wesley Barry does good work in

Footage

Several exhibitors have written to say the footage printed after title of picture in these reports is not accurate, the prints they get being much shorter.

The footage we publish is that given by the producers when the pictures are first reviewed.

this and should prove a drawing card to any exhibitor. Wesley pulls here where some of the big advertised stars fall down. You can't go wrong on this. Advertised with everything to good attendance. Draw all classes in town of 2,500. Admission 15 to 30 cents. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

Comedies

THE ALARM (Fox-St. John). Good comedy, with laughs in abundance. Advertised with slides. Fair attendance. Draw all classes, town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

BATTLING TORCHY (Educational-Johnny Hines). Torchey comedies all good and always please, as this one did. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

THE COPS (First Natl.-Buster Keaton). Keaton is a knockout for us in the comedies. Very good comedy. Drawn from farmers and small town, 1,400. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

DUCK HUNTERS (First National-Sennett). Very good comedy; pleased majority. Draw country and small town of 1,500. Admission 25 cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

ESKIMO (Fox-Clyde Cook). Fair two-reel comedy for Cook. All his previous releases, in my estimation, are better than this. Use slides. Fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

A FRESH START (Educational-Mermaid). This is beyond a doubt the funniest comedy I have ever shown. It's old, but if you can get it and help out some poor feature, it will do it. Draw general type, town of 1,364. Admission, 10-25. E. F. Keith, Strand Theatre, Granbury, Texas.

FROZEN NORTH (First Natl.-Keaton). One of the finest comedies Keaton has made. Played him with Mix as a double bill. Play this one. Advertising slant, Keaton. Good attendance. Draw mixed class, all nationalities, town of 4,100. Admission, 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

GET OUT AND GET UNDER (Pathe-Harold Lloyd). A dandy picture; very funny and very pleasing. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

HIGH AND DRY (Fox-Clyde Cook). One of Cook's best ones. They laughed all the way. Played it with a special, and it worked fine. My patrons always like him. Advertised with one, three, slide. Good attendance. Draw working class and business men, town of 600. N. W. Gorski, Eagle Theatre, Eagle River, Wisconsin.

I DO (Pathe-Harold Lloyd). This is a corker. About the best two-reeler we ever ran. Had a Pathe feature that night, too—but the comedy was the real magnet. Used

mail, slide, ones, etc. Attendance was dandy. Draw better class in town of 2,850. Regular admission 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

OUR GANG COMEDIES (Pathe). This is our third one and they get better as we go. They actually draw business, too, as a good many of our patrons ask when is the next one. Use ones, threes and slide. Good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

UPPER AND LOWER (Universal-Lee Moran). A few gags that made them chuckle, but not enough to be classed as an asset to your program. Print good. Use 11x14s and ones. Poor attendance. R. K. Russell, Lyric Theatre, Caushing, Iowa

Serials

IN DAYS OF BUFFALO BILL (Universal). Star, Art Acord. Have played episode five and will say that you can't go wrong on this one. We exploited it with the local schools and it's going over good. Used ones, slides, essay contests, etc. Good attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

IN DAYS OF BUFFALO BILL (Universal). Star, Art Acord. On third episode, but have not started to draw them in as yet, although it is a very good educational picture. Prints always good. Fair attendance. Draw factory people in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

SPEED (Pathe). Star, Charles Hutchinson. On the third episode. The serial is good, but not holding up at my house; too much society stuff for my house. On fourth episode; a good serial; business falling off; not holding up in my house. They want Western serials. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

AESOP'S FABLES (Pathe-Cartoon). The greatest cartoon comedy we have ever run. Our patrons just go wild over them. Book them, is my advice to any exhibitor. Advertised with one sheet. Have very good attendance. Draw all classes in city of 100,000. Tents cents admission always. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

FOX NEWS. We have tried four other news reels, and when they were shown our people hissed. We now show Fox News to an audience that applauds every time it is shown. For entertainment Fox News can't be beat. Draw factory people in town of 3,500. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania

GOD'S LAW (Universal-Roy Stewart). A fair two-reel program picture. Will get by. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MESSAGE OF EMILE COUE (Educational). I did everything I could to advertise it and then threw up my hands and quit when several people asked if "Coue was going to be here in person." Can you imagine that? Advertised plenty—but didn't work. Very poor attendance. Draw all classes, catering to best, city of 10,000. Admission 10-20-30. George K. Zinsz, Harbor Theatre (400 seats), Corpus Christi, Texas.

MESSAGE OF EMIL COUE (Educational). Special two-reeler; no good for small town. Played in conjunction with good feature, might please. Advertised regular way, with novelty. Fair attendance. Draw farmers and from village, 2,700. Admission

17-28. Stanley G. Allen (300 seats), Chatham, New York.

PATHE NEWS. This service is very popular and is a very attractive addition to our program. Draw from farming community of 1,000. Admission 10-30. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

SHERLOCK HOLMES SERIES (Educational-English star). I have run ten of these subjects and consider them fair pictures, great for fillers. Photography in these hard to beat. Should please mostly any class of patrons. Use three, one, slide, photos. Draw all classes in big city. Always get 10 cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

TRAIL OF THE WOLF (Universal). A very good program picture; has been seen here before. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

State Rights

BROKEN SILENCE (Arrow). James Oliver Curwood story. (5,927 feet). One of the usual Curwood stories and will please the usual percentage of audience. Advertised with newspaper and window cards. Attendance poor, account of bad weather. Draw from county seat and surroundings. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

THE FLASH (Aywon). Special cast. (5 reels). Very good melodramatic picture that pleased for us. Bought at a fair price and satisfied our patrons. Good program picture. Advertising slants, none in particular. Had good attendance. Draw merchants, clerks, families in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LUCKY DAN (Phil Goldstone). Star, Richard Talmadge. (4,700 feet). Richard's stunts are all O. K.—great; but can't say much for story. If you want something different, and good stunts, try these, they are all good. Price is right. Can't go wrong. Draw middle class, city of 15,000. Admission, 10-20. William Thacher, Royal Theatre, Salina, Kansas.

MAN FROM HELL'S RIVER (Western Pict. Exploit). Star cast. (5 reels). Another Curwood story of merit. To me all Curwood stories are pullers. This one very good. Pleasing cast, wonderful outdoor scenes. Played on Saturday. Used six, three, one, lobby, slide. Very good attendance. Draw all classes in big city. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN FROM HELL'S RIVER (Western Pict. Exploit). Star cast. (5 reels). This is a good picture but does not rate as high as the other Curwood stories. Will not

H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania, says:

"This idea of Straight From the Shoulder Reports is very helpful indeed."

Praise is sweet—but Mr. Mathers sends reports as well!

That's REAL CO-OPERATION. THERE'S A BLANK FORM BELOW.

stand increase in admission. I got 20-30. Had fair attendance. Draw rural and town of 500. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

NIGHT LIFE IN HOLLYWOOD (De Luxe). Star cast. (6 reels). Punk. For me "a piece of cheese." Nothing to it. I'd say don't play it. Used newspaper, billboards. Had good, mixed attendance. Admission, 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

NOTORIETY (Weber & North). Star, Maurine Power. (8,000 feet). Absolutely nothing to it for me but the advertising matter and that was good. Plenty of flashy paper and good ads in the press sheet, but the picture was not there and I'd lay off again. Fair attendance. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PEACEFUL PETERS (Arrow). Star, William Fairbanks. This is a good one, better than the average Westerns. Fairbanks goes good with us. A star that will please all and they don't hold you up on the price. You will find him O. K. Draw middle class, city of 15,000. William Thacher, Royal Theatre, Salina, Kansas.

PUTTING IT OVER (Goldstone). Star, Richard Talmadge. Not quite so much action as some of his older ones, but the best made. Pleased small crowd that came. Draw family and students in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

THE RECOIL (Aywon). Star, George Chesbro. (5 reels). A Western drama and not much of a picture. A passably good movie, if you cannot get anything better, which should not be hard. Draw general type in city of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Belaire, Ohio.

RULING PASSION (Distinctive). Star, George Arliss. (7,000 feet). A clever comedy; well produced. Will please any audience. Had fair attendance. Draw neighborhood class, town of 4,229. Regular ad-

mission, 10-20; special, 20-30. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SAGE BRUSH TRAIL (Western Pict. Exploit'n). Star, Roy Stewart. (4,470 feet). Fair Western; nothing above average. Fair attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

STREETS OF NEW YORK (Arrow). All star cast. (7 reels). A picture that will please any audience. Good story, well told. Very satisfactory. Class it as eighty-five per cent. Attendance good. Draw mixed class in big city. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

SURE FIRE FLINT (C. C. Burr). Star, Johnny Hines. (6,000 feet). One of Hines' best. Medium advertising. Attendance not very good. Draw mixed class in city of 12,000. Admission 10-20-30. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

TRAPPED IN THE AIR (Arrow). Star, Lester Cuneo. Lester Cuneo is fine and plays to a finish in this picture. This is a different type Western picture and will please any audience. Book it now. Used one three, two ones, slide. Good attendance. Draw residential class in town of 2,000. Admission 10-25. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

THE UNKNOWN (Goldstone). Star, Richard Talmadge. (5 reels). A very good picture, full of action. Everybody was well pleased with Dick. Used four ones, one three, one six. Fair attendance in small town of 1,200. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

WATCH HIM STEP (Goldstone). Star, Richard Talmadge. (4,713 feet). Not as much action as in his others, but better production quality and cast. Some day he'll learn real stories and a real show. He's there. Draw family and student class in town of 4,000. R. J. Relf, Star Theatre, Decorah, Iowa.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Star, Cullen Landis. This picture did fairly well for us in the face of stiff opposition from outside sources. Pleased thoroughly. Gave better satisfaction than any of the other "Mother" stories we have had. Advertising slants, the title and the old song. Fair attendance. Draw clerks, farmers, merchant class, city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

YOUNGER BROTHERS. A good picture of its kind and the best lobby paper I ever saw. Three wax figure of James, Cal and Scout Younger. Book it and boost it. Will stand return date. Draw general class, city of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

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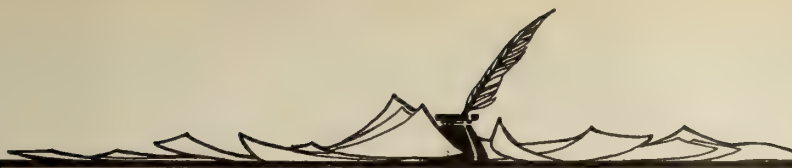
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Advertising Slants Attendance

Size of Town Type you draw from

Name Theatre City State



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Main Street"

Warner Brothers' Production of Sinclair Lewis' Story One of Season's Greatest Offerings

Reviewed by W. E. Keefe

In "Main Street," Warner Brothers have produced one of the great screen epics of the season. As an artistic achievement and a box office attraction, it steps up alongside of "Robin Hood" and "The Covered Wagon" as the season's best bets.

In filming Sinclair Lewis' widely read novel, they have taken a story, basically a vivid character drawing with the plot seemingly intangible, and made it a living, breathing picture panorama fairly saturated with love interest, human touches and good every day hokum that will get anybody anywhere, in the tank towns, as well as in the first run theatres.

To start with, Main Street has perhaps been more widely read than any other story of the past decade, and in transplanting it to the screen Director Harry Beaumont has injected a potent message, humanely told, with romance, suspense and comedy so exquisitely blended that it cannot help but make people want to see it time and time again. It is a great picture for the women in the audience.

Julian Josephson has made almost a perfect scenario. While the plot at times runs away from the original Lewis text it does not lose any of its appeal. The story is built simply, logically, and in natural sequence.

The great drama and suspense lies principally in the mental duel and thought processes of Miss Vidor and Monte Blue. As a sensitively tuned instrument with artistic ideals, Miss Vidor does the greatest acting of her career while Blue shines equally as well as the virile matter-of-fact small town doctor-husband.

The spectacular features, including a big nowstorm and ski jumping and the ice dancing, are splendidly executed. The small town atmosphere is perfect and the comedy touches although slightly broad at times are pure fire. There is one bedroom episode that for suspense will make DeMille take notice.

The acting of the principals is good. Louise Fazenda as the Swedish maid is immense. Harry Meyers is perfect. Noah Beery gives an unusually strong performance while Josephine Crowell, Robert Gordon, Otis Harlan and the others are excellent. The art work in the picture shows a lot of research and has been very well done. The photography is very good with some of the country scenes being almost moving paintings. Florence Vidor looks beautiful in her close-ups. The lightings are also very good. The production shows money has been very lavishly spent.

Mr. Exhibitor, book "Main Street" by all means. Just tell the town you have it and sit back and watch the shekels roll in at the box office. Then when the show is over watch the audience leave with that happy, contented grin on its face that is always there when a picture makes a big hit, especially with the women as does "Main Street."

Cast

Dr. Will Kennicott.....Monte Blue
Carol Milford.....Florence Vidor

Erik Valborg.....Robert Gordon
Adolph Valborg.....Noah Beery
Miles Bjornstam.....Alan Hale
Ben Sorensen.....Louise Fazenda
Dave Dyer.....Harry Meyers
Widow Bogart.....Josephine Crowell
Ezra Stowbody.....Otis Harlan
Cy Bogart.....Gordon Griffith
Chet Dashaway.....Lon Poff
Luke Dawson.....J. P. Lockney
Nat Hicks.....Jack MacDonald
Mrs. Dashaway.....Estelle Short
Harry Haydock.....Glen Cavender
Mrs. Dave Dyer.....Kathleen Perry
Mr. Volstead.....Louis King

Based on novel by Sinclair Lewis.

Scenario by Julian Josephson.

Directed by Harry Beaumont.

Photographed by H. Scott and E. B. DuPar.
Length, eight reels.

Story

Carol Milford, an intellectual, artistic city girl, marries Will Kennicott, an unimaginative small town doctor and they go to live at his home in Gopher Prairie. Carol, disappointed at the unsightly and unprogressive town, feels it is her mission to uplift it, but the townspeople are unresponsive and feel that she is putting on airs. Her husband loves her but fails to understand her point of view.

There is one sympathetic person, Erik Valborg, and he and Carol become friends. Erik finally falls in love with Carol and tries to get her to go away with him, but she refuses. He seizes her in his arms, and his father, who has a grudge against Carol and Will, denounces her before the townspeople. Will comes on the scene, defends his wife, and makes the mob ashamed of their suspicions. Erik exonerates Carol of all blame and to her comes the realization of her husband's great love and the fact that she cannot change the ways of the townspeople.

"Within the Law"

Intensely Gripping Drama Based on Highly Successful Stage Play Is Norma Talmadge's Latest

Reviewed by C. S. Sewell

After achieving an enviable record as a stage play, "Within the Law" has reached the screen via First National as a starring vehicle for Norma Talmadge. In this form it promises to duplicate its stage success. The story is an unusually absorbing one, rich in human interest. Norma Talmadge has never been provided with a more congenial role. As with all of her pictures, it has been produced with an apparent disregard for expense. The star has been surrounded by an

unusually fine cast. The theme is out of the ordinary and the development and direction are superb. All of these points combine to make "Within the Law" a production that grips you and rivets your attention from the first flash to the final fade-out. As a result it should prove a tremendous box-office attraction.

The story deals with a girl who, working in a department store at starvation wages, is railroaded to prison for a theft she did not commit, in striking contrast to the abject apology of the store owner in the case of a wealthy woman who is a "kleptomaniac." Such intense sympathy is aroused for the girl that when she has served her term and in furtherance of her idea of revenge she adopts a shady method of achieving prosperity, you feel that while her actions are far from ideal they are intensely human. Even after love for her victim's son steps in, she seeks to fight it down, and in an intense struggle with herself carries on with her scheme of revenge.

The title of the picture is derived from the fact that, although her schemes are shady, she always keeps within the law. For instance, when she and a girl friend resort to what appears to be blackmailing of wealthy men by threats of breach of promise suits, the negotiations are kept within the law by being conducted through skilled attorneys.

A very interesting angle to the production is the showing of the clever methods adopted by the police official to ferret out the murderer of his stool pigeon and the battle of wits between Norma and the representatives of the law.

Norma Talmadge is excellent throughout the production. Next in interest is Lew Cody in a role that is different from his usual run. This time, though he is cast as a crook, he proves a true friend of Norma and arouses your sympathy when he gives himself up for her sake. Jack Mulhall gives a thoroughly satisfactory performance in the role opposite the star; Joseph Kilgour is a fine type for the department store owner, and DeWitt Jennings, who played the same role on the stage, is excellent as the police inspector. Eileen Percy and, in fact, all of the other members of the supporting cast give a good account of themselves and help to make the production a well-balanced whole.

Cast

Mary Turner.....Norma Talmadge
Joe Garson.....Lew Cody
Dick Gilder.....Jack Mulhall
Aggie Lynch.....Eileen Percy
Edward Gilder.....Joseph Kilgour
Demarest.....Arthur S. Hull
Helen Morris.....Helen Ferguson
Cassidy.....Lincoln Plummer
General Hastings.....Thomas Ricketts
Irwin.....Lionel Belmore
English Eddie.....Warde Crane
Darcy.....Eddie Boland
Gilder's Secretary.....Catherine Murphy
Burke.....DeWitt Jennings

Based on play by Bayard Veiller.

Adapted by Frances Marion.

Directed by Frank Lloyd.

Photographed by Tony Gaudio.
Length, 8,034 feet.

Story

Mary Turner, working at starvation wages in a department store, is sent to prison for a theft she did not commit. She vows to get even with the store owner, Gilder, and on her return from prison, finding avenues of honorable employment closed to her, she pals with another girl, and together they achieve

IN THIS ISSUE

Fools and Riches (Universal.)
Girl Who Came Back (Lichman.)
Main Street (Warner.)
Man Who Waited (Playgoers.)
Ne'er Do Well, The (Paramount.)
Riders of the Range (Truart.)
Slippy McGee (First National.)
Trifling With Honor (Universal.)
Within the Law (First National.)

prosperity by beguiling elderly men of wealth and threatening them with breach of promise suits.

When an opportunity comes for her to meet Gilder's son she grasps it, and before long he falls in love with her and proposes. She accepts, and though she is beginning to return his love, she keeps up her plan of revenge and marries him. She then reveals her identity to old Gilder. To get rid of her the police frame a burglary. Joe Garson, who has befriended her, falls for the scheme, which, however, misses fire, but in the melee Joe discovers he has been framed and kills English Eddie, the stool pigeon. Mary, to further complete her revenge, accuses her husband of the murder, and she and her husband are arrested. Clever police methods cause Joe to confess in order to save Mary. The girl who had stolen the goods for which Mary was sent to prison admits the theft. Mary gives way to her real love for young Gilder.

"Fools and Riches"

Universal Films Story of the Extravagant Young Rich Man with Herbert Rawlinson

Reviewed by Mary Kelly

A more entertaining story for Herbert Rawlinson than some of those recently selected for him, makes this a stronger box-office attraction than the star's other vehicles. In places the picture is exceptionally good. At other times the action is not sufficiently spirited to make the picture an even success. But it will probably please Rawlinson fans and those who like stories of the rich young spender who is brought to his senses by financial misfortune.

Tully Marshall ushers in a good opening by his characterization of the father who can't sleep, knowing that his son has thrown away a dollar by the roadside. This scene has been well directed with an appeal from both the comedy and the pathos angle. After the father's death, the son, because of his carelessness, is at the mercy of swindlers who get control of his fortune. This part of the action is handled in rather conventional style, with nothing to stir up special interest. Later on the suspense increases and the scenes showing the young man's come-back are up to a good dramatic standard. There are two or three cafe parties for those who like a little glamour and a few attractive cottage scenes for contrast. Katherine Perry's sincerity makes the part of Nellie Bly effective. Rawlinson registers a good deal of animation but seems hardly forceful enough to get the most out of serious situations.

Cast

Jimmy Dorgan.....Herbert Rawlinson
Nellie Bly.....Katherine Perry
John Dorgan.....Tully Marshall
Bernice Lorraine.....Doris Pawn
Dick McCann.....Arthur S. Hull
Frasconi.....Nickolai De Ruiz

Story by Frederick Jackson.

Scenario by Charles Kenyon and George C. Hull.

Direction by Herbert Blanche.
Photography by Allen Davey.

Length, 4,004 feet.

Story

Jimmy Dorgan was "a spendin' fool." Old "Pick-handle" Dorgan sees the boy flip a twenty-dollar gold piece and then neglect to pick it up. After losing his automobile and \$5,000 as a result of the flip he determines to check the spending fever. Death, however, intervenes and Jimmy awakes one morning to learn that his father has left him \$500,000, which is about a tenth of what his fortune is supposed to have been. With the legacy there is a letter advising him to go to an old country place and dig up a box that the father has buried and which contains the twenty dollars that the son has so disdainfully passed up. Before this, Jimmy proves his character and wits in regaining a fortune out of which he has been swindled. He marries the girl who is responsible for his success.

"The Ne'er-Do-Well"

Attractive Paramount Offering Stars Thomas Meighan in Splendid Performance

Reviewed by Mary Kelly

Several years ago Selig produced a screen version of Rex Beach's novel, "The Ne'er Do Well," as a super-feature. Paramount has now remade the story in a style that does the organization great credit. The picture is a decidedly attractive offering and its appeal is by no means limited to the "fans." Aside from Thomas Meighan's exceptionally fine performance, which will please his host of admirers, the production has a strength, dignity and beauty that mark it as superior.

Because this is a splendid vehicle for the actor who can put himself over without any matinee-idol posing, it will be highly entertaining to men. Thomas Meighan's naturalness was never displayed to better advantage. He is charming without in the least losing his manliness.

The Panama settings have been chosen with fine taste, revealing some attractive architecture and showing, as do the other scenes, excellent photography. Alfred Green, the director, has known how to make his material appealing. There is a smoothness and grace in the handling of the action that will be especially noticed by the critical.

The story is an interesting account of the circumstances in which an American son of fortune finds himself after being shanghaied to Panama and temporarily disinherited by his father. His romantic escapades have been entertainingly pictured. Particularly well done is the love interest which features Lila Lee in one of her most pleasing achievements. This part of the story is handled delicately. Lila Lee plays a Spanish girl, daughter of a big political leader, and appears in some charming dresses.

Everyone in the cast deserves special mention. Sid Smith adds comedy and John Milner gives a well-sustained performance of a jealous husband. In booking "The Ne'er-Do-Well" there is no chance of lowering the standard, even in the strictly first-class houses.

Cast

Kirk Anthony.....Thomas Meighan
Chiquita.....Lila Lee
Edith Cortlandt.....Gertrude Astor
Stephen Cortlandt.....John Milner
Andreas Garavel.....Gus Weinberg
Ramon Alfarez.....Sid Smith
Clifford.....George O'Brien
Allen Allan.....Jules Cowles
Runnels.....Laurance Wheat

Based upon novel by Rex Beach.

Scenario by Louis Stevens.

Directed by Alfred E. Green.

Photography by Ernest Haller.

Length, 7,414 feet.

Story

Kirk Anthony's latest wild party ends in his being shanghaied to Panama. His father disowns him and Kirk has to earn his own living. He gets a job on the railroad, nearly loses it because of falling in love with a Spanish beauty, and gets involved in a suicide because of a flirtatious married woman's interest in him. She repents in time to save him, and he wins the Spanish girl, and once more his father's respect.

"The Girl Who Came Back"

Variety of Events and Lavish Touches in Preferred Picture Handled by Lichtman

Reviewed by Mary Kelly

As a medium for much colorful action, B. P. Schulberg has taken a stage play on the subject of the career of a poor girl, attaining finally a position of brilliance and honor. Her progress gives rise to contrasting situations such as interest the average theatre-goer. It is as convincing and entertaining as many other pictures of this type which have proved successful. The director, Tom Forman, has not lost sight of the various

effects that please the general public in handling a plot with many twists.

Toward the end of the film there is less suspense and condensation would greatly improve the effect. What is going to happen is apparent before the last reel to most spectators. Here the action becomes rather melodramatic and in originality is not quite equal to the main part of the story.

The prison scenes offer new slants that will interest those who are curious about a convict's life. They are done with realism and, if not sympathy, at least insight. Miriam Cooper has some strenuous moments in connection with this part which will have an appeal for those who are not easily horrified by the spectacle of a prisoner held in mental torture. At this point and many others her performance is intense and vivid. A possible objection might be that her mood is too unvariously tragic and her work on the whole might be more effective if she played in a lighter vein at times.

An excellent supporting cast has been chosen. Kenneth Harlan's pleasing personality brightens the action considerably and Gaston Glass gets into his character with realism. Zasu Pitts does an effective bit.

On the whole the picture represents an interesting succession of events slightly too long but with a few lavish effects at the close to insure the box office appeal.

Cast

Sheila.....Miriam Cooper
Ray Underhill.....Gaston Glass
Martin Norries.....Kenneth Harlan
Ramon Valhays.....Fred Malatesta
"Old 555".....Joseph Dowling
Belle Bryant.....Ethel Shannon
Mayme Miller.....Mary Culver
The Slavey.....Zasu Pitts

Based upon the stage play by Charles E. Blaney and Samuel Ruskin Goldin.

Scenario by Evelyn Campbell.

Direction by Tom Forman.

Photography by Harry Perry.

Length, 6,100 feet.

Story

Sheila Weston meets Ray Underhill at a dance hall, falls in love with him and leaves with him to be married. The ceremony is concluded when the police enter, arrest Ray for stealing automobiles and accuse Sheila as an accomplice. She serves a two-year sentence. Ray and Martin Norries, another convict, escape and when Sheila's term is up, Ray goes to her boarding house and is again arrested. He gives her Martin's address where a fortune is hid and she steals enough to live in luxury. Later her adventures bring her to Africa, face to face with Norries. A report that Ray is dead leads to an exciting train of events in her life which are finally adjusted when she confesses her theft.

"Slippy McGee"

First National Offers Pleasing Reformed-Crook Story Which Is Rich in Heart Interest

Reviewed by C. S. Sewell

Severely injured, a safe-robber finds himself forced to accept the hospitality of a priest in a small town. Kindness such as he has never known causes him to turn to right living and in the end he repays his debt to his new friends by reverting to his old ways long enough to secure letters that mean happiness to the girl he has learned to love. This is the theme of "Slippy McGee," distributed by First National, and while the basic idea has been used several times before, the manner in which it has been developed and some unexpected twists to the story make it an attraction which should please a majority of your patrons.

There is a strong punch right at the opening where Slippy makes his first appearance by falling off a freight train and is injured so that he has to have one leg amputated. This develops deep pity for him. Then, too, so carefully has the story been developed that there is no hint of the melodramatic safe-robbing stunt until it is almost on you.

One of the drawbacks of the film is the fact that it is slow-moving in several places and could be speeded up without injury. Some too will find the romantic side a bit disappointing, for the hero does not win the girl he loves, as she marries a character who is somewhat subordinate in the story. Others may take exception to the priest taking the burglar tools from beneath the statue of the virgin where he has hidden them and returning them to Slippy in the big scene. To counteract this, however, the picture is intensely rich in human interest and sympathy so that the action has a strong appeal; there are some exceptionally pretty exterior scenes and a pleasing atmosphere throughout, and the acting of the principals is fine.

Wheeler Oakman gives a striking performance in the title role and an exceptionally consistent one. He handles the difficult scenes after his leg is amputated and later when he gets an artificial leg exceptionally well, never once making a false move, always keeping this fact to the fore. Colleen Moore is winsome and appealing as the small town girl who loves him but with a love more like a daughter for her father. Sam DeGrasse also gives a thoroughly consistent performance as the village priest and the other members of the cast are entirely satisfactory. The direction of Wesley Ruggles is high class.

Cast

Slippy McGee.....Wheeler Oakman
Mary Virginia.....Colleen Moore
Father DeRance.....Sam DeGrasse
George Inglesby.....Edmund Stevens
Madame DeRance.....Edith Yorke
Howard Hunter.....Lloyd Whitlock
Lawrence Mayne.....Pat O'Malley

Story by Marie Conway Oemler.

Directed by Wesley Ruggles.

Length, 6:39 feet.

Story

Slippy McGee, the king of safe crackers, in trying to make a getaway hops a freight, is thrown off on a curve and badly injured. When he regains consciousness he finds he is in the home of the village priest and his left leg has been amputated. The priest guesses his identity but keeps it secret. Kindness during Slippy's convalescence starts him on the path of right living, and though at times the longing for the old life is almost overpowering he holds on. The priest is a collector of butterflies and Slippy helps him in his work. He learns to love a young girl, one of the parishioners, who, however, becomes engaged to another, as she loves Slippy more like she would her father. The villain by means of forged letters tries to force the girl to marry his employer, the banker, but Slippy saves the situation by getting the letters from the safe, bringing happiness to the girl and finding happiness for herself in his sacrifice.

"Trifling with Honor"

Universal Offers Something New in a Splendid Baseball Drama, with Rockcliffe Fellowes

Reviewed by Mary Kelly

This Universal-Jewel picture is a real attraction which will be welcomed enthusiastically by exhibitors and the general public because it is different. Universal has made a splendid choice in material, director and cast. It is wholesome drama, follows an original plot and will bring excellent returns to the box office.

As a baseball picture "Trifling with Honor" has a prestige that the ordinary feature lacks. While it is especially good at this particular time, the entertainment is powerful enough for success in any season. The story by William Slaven McNutt, originally entitled "Your Good Name" and appearing in Collier's Magazine, has furnished intense drama and human interest.

Among the many good features nothing is more commendable than the choice of Rockcliffe Fellowes as "The Gas Pipe Kid," alias Bat Shugrue. In this particular role he is a master. Not once does he lose his grip on the unique character of the man who was a public hero, a crook in private, the man of

many vanities, crudities and occasional bursts of kindness.

Following close in the race for honors is Buddy Messenger. He has one scene that is a tremendous success. All the naturalness and enthusiasm of a small boy in love with the baseball hero of the hour is instilled in this great scene, where his burning praise of Bat Shugrue makes of him something that nearly approaches the youth's ideal of what he should be. In his less spectacular moments he is almost equally interesting. It is easy to forget that Buddy Messenger is a boy actor—he is just a boy, a typical American boy, that everyone will like.

There are countless original touches and the finest sort of directing by Harry A. Pollard throughout the picture. The performance is so uniformly good that to mention special features or names might seem misleading. The one big thrill is the baseball game where Bat Shugrue, afraid to play because his enemies have threatened to send him back to jail, yields to the excited demands of the fans, throws personal fears to the winds and contributes one of his well-known home runs. It is a great climax. It does not leave the impression of a "hokum" stunt to give a final thrill to a weak picture. It plays its part in an altogether splendid picture.

Cast

Gas-Pipe Kid.....Rockcliffe Fellowes
Bat Shugrue.....Fritzi Ridgeway
Ida Hunt.....Buddy Messenger
Jimmy Hunt.....Hayden Stevenson
Kelsey Lewis.....Emmett King
Judge Drury.....William Welsh
Warden.....Frederick Stanton
The Kid's father.....William Robert Daly
Murray Jessop.....Jim Farley
Dud Adams.....Sydney De Grey
Landlord.....Mike Gefner
Jimmy, at eight years.....John Hatton
Based upon story, "Your Good Name," by William Slaven McNutt.
Scenario by Frank Beresford and Raymond L. Schrock.

Direction by Harry A. Pollard.

Photography by John Brown.

Length, 7:55 feet.

Story

"The Gas-Pipe Kid," an escaped convict, utilizes the one good thing he has learned in prison—baseball—to set himself right with the world and become the sensation of baseball circles. It isn't long before he is in the clutches of a gang of baseball gamblers. His orders are to throw the last and deciding game of the series or go back to the yawning penitentiary. From this situation he is saved by little Jimmy Hunt, a messenger boy, who beseeches him to protect his good name and keeps his trust with all the kids in America, who look upon him as an idol. There's a girl, too—a girl who waits while he is in prison and then keeps on waiting after he has escaped from prison, and as it proves, not in vain.

"The Man Who Waited"

Western Melodrama on Theme of Delayed Vengeance Released by Playgoers

Reviewed by Mary Kelly

There is scarcely anything in this Playgoers' feature to distinguish it from countless other Westerns. Neither the material nor the performance reach a degree above mediocre, and the picture cannot be counted upon to be more than an average success.

While there is no great punch in the drama, there are some scenes of action which prove fairly interesting. For instance the shots in and around the mine have more definite entertainment value. There is some fighting and riding but most of the attention has been given to the plot rather than spectacular effects. However, an exception to this is the scene showing the hero's fall down an unusually steep embankment which has been done with realistic effect.

The dark plottings of two Mexicans who have held the daughter of an old foe, pris-

oner since babyhood, furnish the story with considerable intrigue. Their attempts to file claim to the hero's mine are defeated by the girl after considerable suspense. Frank Braidwood plays his swashbuckling role pleasingly and the other honors are about equal among the four or five remaining members of the cast.

Cast

Frank Magee.....Frank Braidwood
June Rance.....Inez MacDonald
June as a baby.....Vonda Phelps
Joe Rance.....Jay Morley
Sandy.....Don Maines
Black Pete.....Jack Pierce
Manuel Sanchez.....Joe Bonner
Madre Sanchez.....Millie Davenport

Story and Direction by Edward I. Luddy.

Length, five reels.

Story

This is the story of a stout-hearted young man who never gives up hope of avenging his father's death and ruin. Once the guilty man was in his power, but he got away before he learned his identity.

With his father's old partner, the youth does some prospecting and locates a secret mine, and this makes for himself enemies who keep the plot going at a lively pace. The fact that the hero is in love with the villain's daughter furnishes the romance.

"Riders of the Range"

Truart Western Is Spectacular at Times and Fairly Interesting

Reviewed by Mary Kelly

Truart Film Corporation offers in this, an average Western with some action and spectacular value. In subject matter it is quite like the usual Western. But a feature which helps the entertainment is a skill in keeping up a swift movement with now and then a flash of something above ordinary.

Edmund Cobb is cast as the lead in a story which derives its dramatic interest from a conflict between cattlemen and sheep raisers. Some of the scenes make use of large casts. This feature might have counted to even greater advantage if the drama had been better planned. For instance there is repeated mention of a rodeo and when it does finally take place there is only a flash now and then, when this scene might have been put to greater and more entertaining use. Later on there is the night raid of the white-masked riders. This is an effective bit which might have been enlarged.

The scenery is unusually attractive at times. There are some long shots of the cattle and sheep ranges which have a picturesque appeal, and some good riding to add spirit. Cobb detracts slightly from his performance by occasionally slipping out of character and posing. Helen Hayes does a vivid bit as the Spanish girl. The picture on the whole has fair entertainment value, but its appeal is limited to the smaller theatres.

Cast

Martin Lethbridge.....Edmund Cobb
Blunt Vanier.....Frank Gallagher
Gregg Randall.....Clare Hatton
Bob Randall.....Roy Langdon
Red Morris.....Harry Ascher
Soapweed Harris.....E. Glendower
Roddy, the Sheriff.....B. Bonaventure
Wagner.....Levi Simpson
Dolly.....Dolly Dale
Inez.....Helen Hayes
Nell Barclay.....Mae Dean
Mary Smithson.....Ann Drew

Based upon novel by Courtney Riley Cooper.

Scenario and direction by Otis B. Thayer.

Length, five reels.

Story

Martin Lethbridge, president of the cattlemen's association, is called upon to investigate recent cattle raids supposed to be instigated by sheep raisers. Randall's daughter Dolly falls in love with Lethbridge and this complicates matters between the two bodies. Lethbridge's struggle with the dishonest cattle raisers who form a secret organization similar to the Ku Klux and his final execution of justice comprise the story.



CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.)

The Last Hour

(Featured Cast—C. C. Burr—6 reels)

M. P. W.—Melodrama of straight crooks mingled with beautiful love story carries box office wallop.

N.—Rather conventional material somewhat redeemed by some first rate acting and a few new twists.

E. H.—One of the season's best crook plays. . . . A special cast headed by Milton Sills, Jack Mower and Carmel Myers do excellent work.

F. D.—Crook melodrama that outruns all of the similar productions for sensational thrills but told in too much detail that is at times repulsive.

T. R.—There are several shortcomings in "The Last Hour" that detract from its enjoyment and larger success and that tend to irritate the onlooker as well.

One Wonderful Night

(Herbert Rawlinson—Universal—4,473 feet)

M. P. W.—The production as a whole is a melodrama of only ordinary quality. It will probably satisfy a goodly number of patrons.

T. R.—The picture is sufficiently good to assure pleasing entertainment.

N.—It will be accepted as a fair offering of its kind and good enough to be booked by any exhibitor who features a daily change of program.

E. H.—There is sufficient action, love interest and adventure to intrigue the attention of most picture devotees.

F. D.—Fair entertainment in this latest Rawlinson vehicle; offers plenty of excitement.

Lost in a Big City

(Featured Cast—Arrow—8 reels)

M. P. W.—You can't afford to overlook "Lost in a Big City."

N.—Looks like a box office winner.

E. H.—Old-time melodrama . . . Carefully made as to lift it away out of the class of ordinary program pictures.

T. R.—Heart interest story starring John Lowell has fine blending of pathos, humor and wealth of melodrama.

Garrison's Finish

(Jack Pickford—Allied Producers and Distributors—8 reels)

M. P. W.—Jack Pickford's best picture should make them race to box office at lightning speed.

E. H.—Contains aside from two spectacular horse races, enough incident to hold the attention throughout the eight reels.

N.—Jack Pickford stages a comeback in this picture. . . . It is quite the best role he has ever had.

T. R.—Vibrates with thrills, romance and adventure and is alive with "peppy" action from beginning to end.

The Man and the Moment

(Featured Cast—Playgoers Pictures—4,470 feet)

M. P. W.—To some it will appeal as a welcome diversion, while to others it will seem like froth.

E. H.—Not an especially strong subject with a cast which is probably known to only a few American theatregoers.

T. R.—Can only be classed as mildly entertaining.

N.—In beautiful exteriors of English landscapes, "The Man and the Moment" is a treat, but that is all can be said of the production as far as larger first run possibilities are concerned.

Enemies of Women

(Lionel Barrymore—Cosmopolitan)

M. P. W.—Magnificent from every angle and a fine audience film.

T. R.—A powerful and gripping dramatic document, and a decided box-office attraction.

F. D.—A lavish spectacle that contains unlimited pictorial appeal, and has been produced on a very big scale.

N.—A stupendous production, carrying massive sets and colorful detail, and dazzles the eye with its regal splendor. Indeed, the artistic side far overshadows the story, which generates a spiritual touch; often loses its force and logic through the manipulation of its characters.

E. H.—One of the great pictures of the screen. In many ways it is much more spectacular and beautiful than the picturization of this famous author's other great war story, "The Four Horsemen of the Apocalypse."

Glimpses of the Moon

(Bebe Daniels—Paramount—6,502 feet)

M. P. W.—A picture exhibitors will delight in presenting to their audiences, for it contains in such large quantities just the things patrons most desire.

T. R.—Is particularly effective from an artistic standpoint.

F. D.—A "showy" picture, with three attractive feminine stars doing their best to put it over.

N.—It seems to lack good red corpuscles. Their absence may be accounted for through fear of censorship. It is a wordy, argumentative sort of document, which features a triangle or two.

E. H.—A pleasing and entertaining society drama, adapted from Edith Wharton's story. It has been lavishly produced and adroitly directed by Alan Dwan, and will delight any audience.

Othello

(Emil Jannings—Howells and Export and Import—6,300 feet)

M. P. W.—Fine foreign-made version of famous play. . . . Will attract discriminating patrons.

F. D.—A highly intelligent, artistic and compelling interpretation of Shakespeare's work.

N.—Patrons will never see finer acting than what is exhibited here. . . . And they'll be royally entertained.

E. H.—An excellent production of Shakespeare's famous drama.

T. R.—Should be popular. This, one of the greatest Shakespearean tragedies, is reverently portrayed, and, on the whole, faithfully, too.

Masters of Men

(Earle Williams—Vitagraph—6,800 feet)

M. P. W.—For vivid action and primitive appeal it would be hard to improve on "Masters of Men." Vitagraph has in this an irresistible attraction to those who like stirring pictures of the sea.

F. D.—Fine, live entertainment, with punch in its action; sure-fire patriotic atmosphere, and all that goes for a good picture.

T. R.—This romance of Spanish-American War days affords excellent entertainment, and some thrilling scenes have been made during the picture.

N.—Vivid and vital and rich in its patriotic glow is "Masters of Men," which is sponsored by Vitagraph—a picture which this company may well feel proud of, since it carries all the qualities which mark success.

E. H.—Unusually strong audience picture, marked by careful direction, good acting and an interesting story.

Kindled Courage

(Hoot Gibson—Universal—4,418 feet)

M. P. W.—Hoot Gibson in congenial role offers pleasing entertainment.

N.—The idea is familiar but it has been treated with plenty of human interest, pep and humor. . . . The Gibson crowd will enjoy it.

T. R.—Light entertainment throughout but the sort of a picture that sends patrons away with a satisfied smile.

E. H.—Pleasing story of small town life that moves along briskly and will prove a good attraction.

Single-Handed

(Hoot Gibson—Universal—4,225 feet)

M. P. W.—Good opportunities for action and comedy, and a little of everything that pleases the average audience.

E. T. R.—It should chiefly please the Gibson followers as he is practically the whole show.

E. H.—This is a slight story of no great interest, slow of action and is only saved by a cyclone finish.

N.—There is an abundance of action, in fact the picture borders upon those which come under the head of "westerns" although it is essentially comedy-drama. Nevertheless, it is equipped with certain gripping qualities and is likely to be reasonably well received by audiences.

As a Man Lives

(Featured Cast—American Releasing—6,000 feet)

M. P. W.—Will appeal to those who like restrained melodrama.

T. R.—Should prove a likely box-office asset.

N.—Puzzling and hard to follow. . . . Some of the characters could be eliminated, which would make the action more compact.

E. H.—Another regeneration story with several unusual twists.

F. D.—A good box-office picture for certain classes; improbable, but offers thrills of an appealing order.

A Front Page Story

(Featured Cast—Vitagraph—6,000 feet)

M. P. W.—There is so much good comedy in the picture that it will be popular for this if for no other reason.

N.—So interesting that it stands out as a conspicuously fine, little document.

T. R.—In any house where it is shown there is no doubt that entire satisfaction will be given.

E. H.—One of the most pleasing farce-comedies of newspaper publishing in a small town that has come to the screen in some time.

F. D.—Sparkling comedy number that is very enjoyable entertainment; lots of laughs, and they are sure-fire.

The Hero

(Featured Cast—Preferred Pictures—6,800 feet)

M. P. W.—Grab this Gansner red-blooded American production, for it is Al Lichtman's best box-office bet yet.

F. D.—Will be appreciated by better class clientele.

N.—Just a simple tale of home folks. . . . So bound up with humanities and intimate slices of family life and honor that it fairly conquers you with its charm and appeal.

E. H.—A very pleasing and convincing little drama with several unusual twists.

T. R.—Has box-office material. While the development is slow at times, the finish is powerful and appealing—characterization is notable.



IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Hits and Bits of the Passing Week

INDEPENDENT producers and distributors owe Harry G. Kosch a vote of thanks. He, urged on by W. E. Shallenberger, of Arrow Film Corporation, who was determined to fight the five per cent tax to the limit, spent weeks between New York and Washington seeking an interpretation on the tax law of 1918 that would keep independents in the business.

Mr. Kosch appealed to Will Hays. The latter, appreciative of the justice of the plea, co-operated with Mr. Kosch and Dr. Shallenberger. The latter has virtually financed a fight that the independent market as a whole should have carried on determinedly.

The effort to fight the tax in organized fashion failed when many of those who banded themselves into a so-called association balked at assessments levied by officers to meet necessary expenses.

But even when the association itself dropped the fight Mr. Kosch continued his battle. He has had to spend his own money at times to hurriedly go to Washington. But he has not complained. Like Dr. Shallenberger, he was determined to finish what he had undertaken. And he did. And he won. That victory has saved the independent market.

Mr. Kosch's successful fight has made it possible for many independents to continue business. He has saved the trade approximately \$700,000.

BUT only two gentlemen have even phoned their congratulations to Mr. Kosch. Ingratitude is not a means that will encourage men within our industry to co-operate.

It has been a hard fight—a discouraging one, indeed. Those who have gained through Mr. Kosch's efforts cannot afford to ignore his services. We know of at least seven companies that would have been out of business had not the fight been carried on.

And yet only two of these gentlemen had been grateful enough to express their appreciation. We believe in giving credit to those who deserve it. And we congratulate Mr. Kosch, Dr. Shallenberger and Will Hays.

We say Mr. Kosch has rendered the independent market a service without which it would have been put out of business.

But one thing independents and film men in general must learn is this: Never utilize the efforts of a real friend as a "good thing." Never abuse such a friendship.

Mr. Kosch and those associated with him, in the vernacular, "pulled the business out of a rut." He came to the rescue of independents when the latter needed a real friend. Slapping a friend on the back to-day and ignoring him after he has served your purpose can hardly be characterized as a method that will ultimately win.

Independents should cherish real friendship. And demonstrate that friendship at the opportune time.

THE "off-season" in the film and show business is at hand. The 1923-24 season has been a financial success. True, there are distributors who have complained because of irregular payments from exchanges, who burdened themselves with obligations in 1921-22 that they had to meet with earnings made this past season. But the fact remains

Ingratitude

A "Good Thing"

Off-Season Plans

Tom Davies

A Newcomer

Capital Complains

Reissued Films

—BY ROGER FERRI—

that the season, all in all, was a success. And it was a remarkable season for independent productions.

And 1923-24 will be an even greater year, provided the quality of pictures available in the independent market are up to the standard of our competitors. The comparison this past season was favorable, and because of that comparison box office pictures found no dearth of play dates.

The exhibitor is patronizing exchanges distributing quality pictures. He will continue patronizing them next season. We expect this patronage to increase. So we are not losing much sleep because of what the exhibitor might do. Give him good pictures—and he'll buy. That is our firm belief.

But with exchanges the situation differs. Independent exchanges must reorganize themselves. They must stabilize their business. They must give independent producers that monetary support without which the latter cannot make good pictures.

Right now there is very little money available from independent exchanges. We believe this situation will right itself in the course of the next three months.

But the real problem in the independent to-day is the exchange.

TOM DAVIES, managing director of Pearl Films, Ltd., was in New York last week, and while here he contracted for the British distribution rights to the product of Arrow Film Corporation. Mr. Davies is one of the most successful distributors in Europe.

And a thorough showman—a showman who views the picture business from angles no few film men overlook. We were astounded by statements made by Mr. Davies concerning the seemingly exorbitant taxation levied by the British Government on individuals as well as film concerns, and can understand now why so many British firms found it so difficult to make money up to the first of this year.

Yet Mr. Davies entered no complaint. He viewed the situation patriotically. He was an Englishman. His country needed money—and he was satisfied to contribute his share.

What a lesson many of us could learn from Mr. Davies!

MORRIS KOHN, formerly president of the Realart Pictures Corporation, is now treasurer of Warner Brothers. The trade in general will be happy to hear of Mr. Kohn's invasion of the independent market. He is one of the keenest men in the business. And his association with Warner Brothers, indeed, will prove an asset for that progressive organization.

Mr. Kohn, in addition to assuming the treasuryship of Warner Brothers, has taken a 50 per cent interest in Warners' New York and Buffalo exchanges. Associated with him in this enterprise is Charles Goetz, one of the best liked and most energetic exchange managers in the East.

Our heartiest congratulations to Messrs. Kohn and Goetz.

To Mr. Kohn we bid a cheerful welcome.

WHILE C. C. Burr's name is best known in connection with the production of feature productions, the fact remains that his comedies and novelty reels are scoring a tremendous success throughout the country. And they are deserving of every success.

Our only regret is that these splendid subjects are not available through independent exchanges, for while independents must continue turning out quality productions, the fact remains that they cannot afford overlooking short-length pictures. They are necessary.

WASHINGTON, D. C., exchangemen, according to a dispatch received from our bureau in that city this week, are complaining because express companies return prints "before the exchangemen are able to lift the C. O. D's."

True, to the reliable exchangeman this action is menacing. But it is one of those evils that the trade can eliminate only through organized effort. A careful study of hardships encountered by the express companies prompts us to sympathize with the latter and the distributors. But, unfortunately, reliable exchanges are the real sufferers.

And yet, while menacing the interests of reliable exchanges, there is only one way out—organization.

A practical, sensible and effective organization of independents could bring about many remedies. The interests of reliable exchanges could be protected. A credit bureau could be established, and through it many perplexing problems now confronting the trade could be eliminated.

There are possibilities—as many as there are problems—but they can only be utilized advantageously through effective organization, through co-operative action.

INDEPENDENT distributors of reissued films will do well to study carefully the ruling handed down by the Federal Trade Commission in the case of the American Film Company of Chicago. The ruling provides that the old and new titles of the films must be displayed with equal prominence.

This ruling, no doubt, will inconvenience and upset the plans of many concerns, but as long as it represents the verdict of the commission there is only one alternative for distributors of such films:

Obeey instructions.

Independents Saved \$700,000 in Taxation by Fight Carried on by Kosch, Shallenberger and Will Hays

With the exclusive publication in Moving Picture World of the report from its Washington Bureau, which had received a letter from Deputy Commissioner Holden informing it that there would be no collection of the five per cent tax from independent producers and distributors, there was considerable rejoicing within the field. The report was picked up from the World by other publications. Nevertheless, the trade in general deluged this office with letters of congratulation on its enterprise in printing all the news of independents first.

From statements obtained from leading independent producers and distributors it was learned this week that the interpretation now placed on the tax law by the Treasury Department means a saving of more than \$700,000 to producers, distributors and exchangers. Payment of this sum would have bankrupted the independent market, for it would have thrown virtually every company out of business. Arrow Film Corporation alone was confronted with a tax approximating \$187,000. Other firms were proportionately hard hit.

Clearing of the tax situation seemed to relieve independents considerably. That there was considerable concern felt over the tax matter was freely admitted by independents in general. When it first became known that the Government intended collecting this tax independents prepared to fight and the organization of the Independent Producers and Distributors Association was organized. Harry G. Kosch, one of the best theatrical lawyers in this country, was retained to fight the tax matter, but for some unexplained reason the association members lost interest and one by one they dropped out.

However, W. E. Shallenberger, president of Arrow Film Corporation, convinced that the tax was unfair, took determined steps to fight the case. He retained Mr. Kosch and the latter made many trips to Washington, where he took up the matter with the Treasury Department authorities. Meanwhile, Federal deputy marshals visited the various offices of independents and insisted on payment. Stays were obtained in most cases, while Mr. Kosch determinedly carried on his fight. Dr. Shallenberger, although confronted with the burden of literally financing the independents' fight alone, bravely urged Mr. Kosch to go the limit.

An appeal was taken to Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., and the latter and Mr. Kosch immediately redoubled efforts. Mr. Kosch impressed on Mr. Hays' mind the importance of an adverse ruling in the tax matter, claiming that if the independents were liable under the law, so were the national distributors, some of whom were members of Mr. Hays' organization.

Following is an exclusive statement made by Mr. Kosch to Moving Picture World this week:

"In the Fall of 1921 there was called to my attention the attitude of the Internal Revenue Department, claiming that all producers and distributors were liable under Section 906 of the Revenue Act of 1918 for the 5% tax on all contracts made by them for the distribution of motion picture film. At that time an examination of the books of the Christy Film Co. of California had been made and the Christy Film Co. had been assessed on this theory for upwards of \$12,000. The Christy Film Co. took an appeal to the Internal Revenue Department at Washington and in an opinion rendered by Solicitor Mapes the government took the stand that the tax was leviable against all producers and distributors, in addition to exhibitors.

"This matter was called to my attention by Mr. Christy, who was one of the producers and distributors through the Educational Film Corporation of America, of which I was attorney. I realized what this meant to the independent producers and distributors, many of whom are my personal clients. At that time the producers and distributors had an organization known as the Independent Producers and Distributors Association. I brought this matter up as attorney for the Association and was authorized to take such proceedings as I saw fit to have the ruling of the Internal Revenue Department revoked and the producers and distributors relieved.

"I took this matter up many times in Washington with Deputy Commissioner Holden, and the Commissioner of Internal Revenue with the result that a hearing was granted before the Income Tax Unit. During this period the Inspectors of the Internal Revenue Department has made repeated examinations of various producers and distributors and had levied taxes against Arrow Film Corporation, Warner Brothers and others, involving many hundreds of thousands of dollars and warrants of distress had been issued in several cases. Had this ruling remained in effect it would have meant the elimination of most of the independent producers and distributors from the motion picture field, as the tax, which ran back to 1918, would have been beyond the power of most of the producers and distributors to pay and would have resulted in bankruptcy.

"Soon after the organization of the National Association, as a member of the Law Committee, I prevailed upon the Association to take this matter up in conjunction with me, as I realized it was very vital to the motion picture industry. After considerable effort I was able to convince the various members of the Law Committee how vital the matter was, effecting national producers and distributors as well as the independent producers and distributors, and that the service of the Association and its Law Committee should be utilized. The matter was then taken up and a hearing was granted before the Income Tax Unit. The matter was argued on several

New Exchange Opens in Atlanta; Southeast News

ATLANTA, GA.—Gold Seal Productions, Inc., the Southeast's youngest independent distributing organization, made its debut this week and promises to develop into a strong factor of the industry in the entire South. Its home will be in the same quarters occupied by Enterprise Distributing Corporation in each of the exchange centers and its territory will be practically the same as that served by Enterprise. However, Enterprise and Gold Seal Productions are two separate and distinct organizations.

It is the plan of Gold Seal Productions to release twelve big pictures during the coming year which will afford one big picture a month. The first release will be "The Great Menace," a dramatic expose of the drug evil, which was selected from a number of "specials" on the same subject. It has an unusually good cast, including Ann Little, Robert Gordon, Harry Northrup, Mildred June and Wilfred Lucas, and will be released May 1st. The picture has already been bought for all the Southern Enterprise theatres.

The first print of "Jacqueline," one of the James Oliver Curwood series Progress Pictures Corporation bought from Arrow last fall, has arrived in the Atlanta exchange and it's all that was claimed for it and then some. Arthur C. Bromberg and Tracey Barham were expecting a lot from this picture with its heralded settings and its all-star cast, and their enthusiasm mounted even higher when the picture was screened the first time.

Oscar Oldknow has some decidedly novel accessories on his Warner Brothers classics, especially "Brass" and "Main Street." For the latter, he has miniature lamp posts made by the O. F. New Company, of New York, which make splendid paper weights and he has sent these to a few of his friends.

For some reason, "The Hero" did not meet with the response the management of the Metropolitan confidently expected. The cast contains many popular screen players and the picture was well advertised, but it did not seem to catch the public fancy and the Metropolitan failed to get its share of the many visitors in town for Grand Opera Week.

R. M. Savini has bought "Yankee Doodle, Jr.," a five-reel feature starring Frank Glendon, which has received enthusiastic praise at the hands of reviewers everywhere. He is expecting the first print to arrive in a few days.

R. J. "Bob" Ingram, Jr., is traveling North Carolina for Educational and

Progress pictures. He became benighted in March and since that time has been traveling in Florida and Alabama. Mr. and Mrs. Ingram are making their home in Charlotte, Mr. Ingram's former residence.

Due to the good roads in North Carolina, practically every salesman who makes the state, travels in car, they make much better time and it is vastly more comfortable.

Arthur E. "Art" Rudisill has joined the First National sales force as Mrs. Rudisill and the baby arrived last week. Mr. Rudisill was formerly in Atlanta.

Frank Sands and W. A. Sange were in the First National office first of the week. Both wore broad grins that bespoke success on the road.

Pittsburgh Makes Its Own Films

PITTSBURGH—The single-reel film made by the Screengraphs Company of Pittsburgh, showing the diners at the banquet of the Motion Picture Theatre Owners Convention in Pittsburgh last week, and also views of the crowds attending the Big Movie Dance at Duquesne Gardens last Wednesday, is now ready for booking at the Apex exchange, located at 1024 Forbes street. Harry Megowan, manager of the Apex, says that the film has been made in such a manner that it will interest the public, and it is his belief that it will be a good drawing card for many local picture houses.

The Columbia exchange, at this writing, is being moved from its old location on Ninth street, to the ground floor of the building at 1010 Forbes street, and will be entirely at home by the first of May. Exhibitors are invited to call and inspect the new Columbia headquarters when in town.

According to Manager William A. Weiland of the Standard Film exchange, his newest release, "Deserted at the Altar," is proving a strong booker, having aroused much interest among local exhibitors. Mr. Weiland says that it is just the kind of society melodrama that the public wants at this time and is going over strong.

Foreign Sales

Following closely upon the announcement of the wide sale of "Women Men Marry" in foreign territories, M. H. Hoffman, vice-president and general manager of Truett Film Corporation, reports the sale of "The Empty Cradle," featuring Mary Alden and Harry Morey, in the United Kingdom, to R. D. Redman, Limited.

C. B. C. SALES

Joseph Simmonds, who has taken over the foreign rights to all the C. B. C. Film Sales Corporation pictures, this week closed two deals. To Henrique Blum he sold "Temptation" and "Her Accidental Husband" for Brazil, while Inter-Variety and Theatrical Agency bought the same two pictures for southern Africa.

occasions and voluminous documentary testimony and briefs filed, resulting in the final ruling of the Department revoking the former opinion, as appears in the opinion written by Mr. Delbert, Solicitor of Internal Revenue Department, advising that the tax was not collectible against producers and distributors unless there was a direct exhibition by them; in other words, that the tax was only leviable upon exhibitors and not upon distribution contracts. Upon this opinion Deputy Commissioner Holden has issued the statement published in last week's Moving Picture World."

Warner's "Main Street", at \$5 Top, Takes Hardboiled Critics by Storm

(Special Correspondence of Moving Picture World)

LOS ANGELES—The film colony and newspaper critics here unanimously voted Warner Brothers' "Main Street" a screen adaptation of Sinclair Lewis' popular novel, which was given its world premiere showing at Mack Sennett's Mission Theatre, Wednesday night, April 25, one of the "greatest pictures the motion picture industry has turned out." Critics likened "Main Street" to "The Covered Wagon," "Robin Hood" and other great productions. Incidentally, the showing attracted a brilliant gathering of enthusiasts, stars, magnates and others. The showing here had been contracted for last Fall, long before the picture had even been started, for it is the last of the Warner 1922-1923 Classics. The house was filled to capacity at \$5 top.

The audience was warmly receptive to the many characters made famous by the author and brought to life on the screen by Director Harry Beaumont. Portraying the leading roles are Florence Vidor and Monte Blue, and notable performances were given by Robert Gordon, Harry Myers, Noah Beery, Alan Hale, Louise Fazenda and scores of others.

An elaborate prologue was staged by the Mission with distinct success, and the entire theatre filled with the celebrities of the motion picture world and colorfully decorated made the affair a gala occasion. The entire street fronting the Mission Theatre is reported to have been illuminated by electric lights, and the huge throng which tried to get into the theatre necessitated the use of a score of policemen.

Jack Root, manager of the Mission, wired the Warner offices as follows: "Had largest opening since night the house opened. 'Main Street' went over with a volley of bangs. It is an example of fine motion picture production from the direction to the settings, not forgetting the adaptation and the superb work of the entire cast."

Among those present, in addition to the members of the cast, were Mack Sennett, Fred Niblo, Anita Stewart, Ralph Graves, Mike Levy, James Young, Harold Lloyd, Hal Roach, Johnny Hines, Frank Dacey, Agnes Christine Johnson, Mr. and Mrs. Harry Rapp, Edmund Goulding, Grant Carpenter, Norma Talmadge, Joseph Schenck, Julien Josephson, Harry Beaumont, Larry Semon, Carter DeHaven, Leon Schlesinger, Enid Bennett, Wesley Barry, Arthur Rosson, Jörn Gilbert, Buck Jones, Hoot Gibson, King Vidor, William A. Seiter, Sam and Jack Warner, Morgan Walsh, George Oppenheimer, and representatives of the trade press and Los Angeles newspapers.

PHILADELPHIA — (Special) — "Temptation," the C. B. C. special, started off like sure fire at the Karleton Theatre here and while business was good, the records were at no time in danger, for the picture did around \$5,000 on the week. "Down to the Sea in Ships," Hodgkinson's independently made picture, followed "Temptation."

DETROIT — (Special) — "Brass," Warner's special, did a remarkable business at the Capitol and had the weather remained good there is no doubt but that this special would have shattered the house record. Business the first half of the week was of the record sort, but a bad break in the weather dampened chances for a record-breaking engagement. The run, however, was remarkable considering this break, for the gross on the week was estimated around \$21,000. The picture was well put on, and well-liked by public and press.

DETROIT — (Special) — Al Lichtman's Preferred picture, "Are You a Failure?" was well-liked by the Broadway-Strand audiences, but some how or other it failed to catch on, for the gross was not normal and figured in the neighborhood of \$4,800.

DENVER, COL. — (Special) — "Are You a Failure?" a Preferred picture, did a good business at the Isis Theatre, where it did \$4,500, one of the best money weeks this picture has had this season. The picture was thoroughly enjoyed and the public responded in large numbers.

LOS ANGELES — (Special) — "Thorns and Orange Blossoms," an Al Lichtman Preferred picture, did a whale of a business at Loew's State Theatre, a 2,200-seat house. The picture was played up in all advertisements and heavily billed. It was immensely liked and with a special act of 15 people, the week pulled in a little over \$14,000.

BUFFALO — (Special) — When the week's engagement of Warner

Brothers' "Little Church Around the Corner" at the Lafayette closed that house had recorded a business of \$15,700 on the run, a wonderful figure. The picture seemingly drew strong locally and was liked by the audiences. The picture was shown along with the regular vaudeville bill presented at this house.

SAN FRANCISCO — (Special) — "Are You a Failure?" at the California Theatre recently, did a surprisingly big week, grossing about \$13,800 at this 2,700-seat house.

WASHINGTON, D. C. — (Special) — Moore's Rialto grossed \$10,000 on Warner Brothers' "Brass." While this is considered an acceptable figure it is not with in several hundreds of dollars of the top business this house has done. The picture drew consistently, however, and pleased.

PROVIDENCE, R. I. — (Special) — "Are You a Failure?" disappointed the Rialto Theatre management. Preferred Pictures have been reaping a big harvest at his house and Manager Mahoney is authority for the statement that they rank among his biggest money-makers. However, this one did not draw as well as the manager had expected it would, doing a little over \$3,000 on the week. A second feature was on the bill.

General Distributing Company Expands

PORTLAND, ORE. — (Special) — General Distributing Corporation has opened an exchange at 392 Burnside street for the distribution of independent pictures. Matthew Barton is in charge and has contracted to handle the entire output of Independent Film Corporation of New York. The company is also in the market for big features available for this territory. The company will operate in Oregon, Washington, Idaho, Montana, Colorado, Wyoming, Utah and New Mexico.

Mr. Barton announced also this week to Moving Picture World that it will shortly open branch exchanges in Seattle, Salt Lake City and in Denver. A representative of the firm is expected to shortly go to New York for the purpose of buying films for distribution in this territory.

Principal Pictures Corporation's releases are scoring big in this territory. The De Luxe Exchange of Seattle will handle all the Principal pictures in this territory.

Exhibitors in the Northwest are not seeking personal appearances for this coming summer. Last summer this territory proved rich for stars out of work and spending their time making personal appearances. However, the novelty of this method of keeping at work has worn off and exhibitors are laying off personal appearances.



MORRIS KOHN
Former President of Realart Pictures, who has been made Treasurer of Warner Brothers

Washington, D. C. Independents File Complaint Against Lifting

WASHINGTON, D. C. — (Special) — Some of the independent exchanges are complaining that C. O. D. shipments, not "lifted" upon original presentation by the express companies, are being sent back to the shippers before the expiration of the thirty-day period during which it is expected that the shipments will be held at the express offices. One of the exchangemen has written a letter asking that the consignee of a C. O. D. shipment be notified before the shipment is returned. The complained of practice is confined largely to incoming shipments of paper and other advertising matter.

Kohn Treasurer of Warner Brothers

Morris Kohn, formerly president of Realart Pictures Corporation, as was reported in Moving Picture World last week, took over the New York Warner Brothers exchanges in the metropolis and Buffalo. Under the terms of the contract Charles S. Goetz, general manager of the W-B Film Exchange, Inc., becomes a partner of Mr. Kohn and will supervise the exchanges. Harry M. Warner, before departing for the Coast last week, also announced that Mr. Kohn had been made treasurer of Warner Brothers. Mr. Kohn has taken over the executive reins, while Mr. Warner will spend his time seeing that the 18 specials get under way.

"Marriage Morals" Title of Nigh Feature

After eight weeks of cutting, editing and titling, Will Nigh's latest production to be released by L. Lawrence Weber and Bobby North has been completed and is entitled "Marriage Morals." The cast includes Harry T. Morey, Ann Forrest, Tom Moore, Edmund Breese, John Galsworthy, Florence Billings, Tom Lewis, Shannon Day, James Cullen and Charles Craig. This picture will in all probability not be released until late in August.

C. B. C. Sells More Pictures

C. B. C. Film Sales Corporation this week announced that it had sold 100 per cent territorial rights to "More to Be Pitied" and "Only a Shop Girl." Walter A. Thimmig of Fine Art Pictures Corporation of St. Louis purchased "Only a Shop Girl" and "Temptation" for his territory. Big Feature Rights Corporation of Louisville has bought the rights in his section to "Temptation."

L. J. Selznick to Release Six Films on Franchises

Louis J. Selznick will enter the independent distribution field this year and operate through independently owned exchanges in this country on the franchise plan.

This information Moving Picture World obtained exclusively this week from an unquestionably reliable source. Mr. Selznick, when phoned by this department, confirmed the report, but stated that his plans will not be fully completed until the middle of May. Until that time the details are not available.

This department is reliably informed, however, that Mr. Selznick will release six productions through the franchise holders. Just when the franchise will become operative, however, is not known. It is understood that many members of the old Federated group of exchanges have been approached and negotiations between them and Mr. Selznick are now under way. Harry Ascher of the American Feature Film Corporation of Boston is mentioned as one of those who will in all probability release the product.

It is known, too, that Mr. Selznick this week opened negotiations with Sydney Ascher for the distribution to the latter's new picture, "The Vengeance of Tut-Ankh-Amon." This deal, however, is still pending, for bidding for that picture are several national distributing corporations.

Sam Grand and Harry Ascher Sign Wilson for Ten Pictures

BOSTON — (Special) — Sam V. Grand, of Federated Film Exchange here, has signed Ben Wilson, the independent producer, to make ten features for him next season. Production on the first of these pictures already has been started. Bryant Washburn and Mabel Forrest will be starred in the first one.

It is generally known in film circles here that Grand and Harry Ascher will enter the independent production market on a large basis this coming season. In addition to the ten specials from Wilson, Ascher-Grand combination also will release some short subjects.

Interested with Grand and Ascher in this new venture are most of the survivors of the Federated Exchanges of America and these will release the pictures in most of the territories, according to reliable information that has come in possession of Moving Picture World.

Mr. Grand's latest announcement confirms the exclusive announcement published under the Los Angeles date line six weeks ago that Mr. Grand will enter the independent production market. Wilson had been formerly associated with Arrow Film Corporation.

Exclusive news published in Moving Picture World last week relative to the new ruling of the Treasury Department in the five per cent. tax matter was received with much enthusiasm in this city on Saturday when copies of New England's favorite trade publication arrived at the exchange offices.

Most of the independent exchangesmen together with managers of national exchanges here on Monday went to Pawtucket, R. I., where they attended the official opening of the Leroy Theatre. Most of the managers attended the banquet at the Dreyfus Hotel, Providence, R. I., following the opening Monday night. The party lasted until the wee morning hours of Tuesday.

Jesse J. Goldberg, of Independent Film Corporation of New York, was a visitor to Boston's film row last week and made the rounds of the exchanges.

Sam V. Grand has purchased the New England F. B. O. franchise, according to reports in this territory. While Mr. Grand will retain his independent exchange affiliations here and in New Haven he will devote most of his time to his new production venture.

National distributors of independent pictures will find things very quiet in New England during the summer months, for more than 40 per cent. of the theatres in the territory will close during July, August, and not open until late in September.

Sam Moscow, of Moscow Film Corporation, went to New York this week to talk business with Charles C. Burr and various other independents with whom he is negotiating.

Bill Shapiro, of Franklin Film Exchange, has already started his exploitation on next year's Warner Brothers product. He is expecting a print of "Main Street" some time next week and that picture will open at the Park Theatre for an indefinite run.

New York Exchange Men Rejoice Over 5% Tax Removal

Official confirmation in Moving Picture World of the report that the Treasury Department had removed the unfair five per cent. tax, caused much relief among independents in New York City. Most of the national independent distributing concerns were protected in their contracts by a clause that made the buyers liable for all taxation on pictures that they purchase. Had the Government persisted in its effort to collect the tax many court fights would have resulted for many of the exchanges were prepared to contest the clause claiming that it did not cover the five per cent. tax, although the clause did specify payment of "all additional taxes on the films."

Renown Pictures Exchange in New York intends to go after business in big fashion next season. By the first of September this exchange plans on having something like two dozen pictures for distribution in the metropolitan area. It already has contracted for the Big Super Five program of Principal Pictures. These include "The Spider and the Rose," "Temporary Marriage," "East Side, West Side," "The Man from Ten Strike" and "Bright Lights of Broadway."

Commonwealth Month in New York is proving a surprising big success, according to reports that have come from the offices of Commonwealth Pictures Corporation. Exhibitors are co-operating encouragingly and it is now expected that "Commonwealth Month" will be an annual affair.

The Arrow-Merit Exchange merger caused much comment in film circles. It was one of the biggest independent exchange moves made in the metropolitan territory and is certain to prove helpful to all parties involved. It is fairly certain that the merged exchanges will handle all the Arrow output next season.

Warner Brothers this week confirmed the report published in this department last week that Morris Kohn, formerly head of Realart Pictures Corporation, and Charles S. Goetz, general manager of the Warner Exchanges, Inc., had taken over complete charge of the W-B Exchanges in New York City and Buffalo.

Independent exhibitors in New York are broaching certain State rights exchanges with propositions involving block bookings. Thus far nothing definite has been reached in the negotiations that were started several weeks ago.

J. S. Hays, of the Buffalo First National Exchange, was in New York this week.

According to reports circulated in New York there is a strong probability that the W-B Exchange in New York will handle the Warner 1923-24 product in Northern New Jersey as well as in New York City, while the Buffalo office will take care of the rest of the territory.

C. C. Burr Signs His Latest "Find"

Credit C. C. Burr with another "find." He has signed Richard S. Thorpe as leading man for the permanent stock company he is organizing to work at his Glendale, L. I., studios. For some time past Richard S. Thorpe has been playing minor roles in Burr pictures, his ability as a screen actor becoming more and more apparent until Mr. Burr realized that he had an unusually competent artist and so made arrangements to add Mr. Thorpe to his stock company. Thorpe, however, is not without considerable screen and stage experience, but has acquired it in such a quiet way, without the blare of the publicity trumpet, that few know of this young actor's sterling ability.

Lowell Sherman, who is meeting with splendid success on Broadway in "Morphia," and who is now working in "Bright Lights of Broadway," which Bonnie Zeidman is making at the Glendale, L. I., studios, may be starred in the next picture that Burton King will make.

Two pictures dwelling on various phases of the life of Tut-Ankh-Amen are now being made in New Jersey, according to observations made by representatives of this department.

"Marriage Morals" is the title finally decided upon for the next Will Nigh picture, which was this week finally cut and edited. L. Lawrence Weber and Bobby North will distribute this picture in the independent market.

Mrs. Mary Brandt, mother of Joe and Al Brandt, died Friday, April 28 at her home in New York. Funeral services were held the following Sunday.

Phil Selznick, who formerly operated an exchange in Cleveland, is in New York. He plans to return to independent distribution again on his own hook.

E. Costil, of the French Gaumont Company, is visiting America. For the next few weeks he will make his headquarters at the Astor Hotel.

"Has the World Gone Mad?" may get a showing at one of the Broadway houses, if negotiations begun this week by Equity Pictures Corporation are successful.

Jesse J. Goldberg, of Independent Film Corporation, was in Boston this week negotiating for the sale of the New England rights to that firm's product.

Spyros Skouras, of St. Louis, has recovered from an attack of appendicitis, according to news received from that city.

A report from the coast this week had it that Mildred Harris, former wife of Charles Chaplin, may marry again. The report, however, has not been confirmed.

Harrisburg, Pa., business men are "off" pictures entirely, according to a story published in one of the dailies there. The Chamber of Commerce recently announced that Harrisburgians had lost approximately \$100,000 in the Selznick collapse. The money, according to the story, was to have been used in building a studio in that city.

Sam Grand, Harry Ascher and several others, of Boston, have taken over the New England franchise of F. B. O., according to reports that have come to New York from Boston this week.

L. Case Russell is writing the story for the next picture that Hazed Trail Productions, Inc., of Gloversville, N. Y., will make for Arrow distribution. John Lowell and Baby Ivy Ward will be starred. George Irving, director of "Lost in a Big City," will also direct the next picture. Production is expected to start in June.

Independents in St. Louis are seemingly having no trouble interesting business men and capitalists of Missouri in putting that city on the production map. Three independent producers are contemplating making pictures in that city.

Several Coast producers are negotiating with Ann Forrest. However, she is said to be under contract to appear shortly in a Broadway show, which will necessitate her remaining near the Metropolis.

Gregory La Cava, director, has completed the filming of scenes for the latest of the All Star Comedies produced by C. C. Burr. It is a western story with Charlie Murray, Raymond McKee and Kathleen Martin playing the leading roles. Richard Thorpe, production manager for the Burr interests, has started work on still another of the All-Star series and is now filming the interiors at the Burr, Glendale, Long Island studios.

Griever Productions of Chicago closed contracts last week for the Illinois rights to "The Last Hour" and "I Am the Law," both C. C. Burr productions. The Griever Company had previously acquired their territorial rights to "Secrets of Paris," the Burr-Whitman Bennett feature which has gone over particularly well in Chicago and throughout the State.

Warner Brothers Prepare A New 1923-24 Sale Drive

With the departure last week of Harry M. Warner for the Warner coast studios to complete the plans for the production of eighteen "specials" for the coming season it became known that one of the biggest drives in the history of independent pictures will be started early this fall.

According to Mr. Warner this drive will not be in the nature of an attempt by independent exchanges to determine how much "bigger" rentals can be secured from exhibitors, but rather it will be a concentrated effort to impress theatre owners with the high production standard and box-office values of independently made features.

"The moment a new season rolls around," said Mr. Warner, "most producers begin to prophesy the milestones that will be made by the motion picture industry. By this I mean that the new season will mark a new epoch in picture making, and a resultant added interest on the part of the picture public. This is all very well in its way, but it means nothing in an exhibitor's life unless the producers can fill the bill in a satisfactory manner."

"Heretofore the independently made pictures have been looked down upon by many who thought they were of the cheap variety and not worthy of consideration. But within the past year or two a new aspect of the situation has come about. Exhibitors have come to realize the value and pulling power of independent pictures, as evidenced by the unusual interest being manifested in our seven classics produced this season, and as a result we propose to make them better acquainted with the results to be obtained from our new series of eighteen pictures."

"Usually a sales drive means to those of us in the industry that exhibitors will be 'held up' for higher rentals on each picture. But we propose no 'stick-up' game. We mean to not only make known the money-making avenues of our pictures, but also the fact that an exhibitor does not have to place a mortgage on his theatre to purchase any one of our classics."

"It is our firm and unwavering conviction that big pictures can only be made from big plays and big novels by big directors, and exceptionally talented screen players. We have the plays and the novels, and we also

have a number of directors and popular players, and while at this time I cannot divulge the names of our entire eighteen productions, I want to repeat the misused and much abused phrase that our pictures will be among the greatest produced for this new season and exhibitors can rest assured of a fair and square business deal."

Stanley-Keith Tieup Concerns Philly Film-Men

PHILADELPHIA—(Special)—The reported amalgamation of the B. F. Keith and Stanley Theatres of America film booking interests is subjected to much consideration among independent distributors in this territory. Independents have found no fault with the booking department of the Stanley syndicate, for the breaks have been fair. Independent distributors of quality pictures have had no trouble getting dates for their pictures. Just what the status of the amalgamation will be is problematical, although there are those here who are inclined to believe that insofar as independent productions are concerned the combination, if it really has been effected, will not in any way change the booking system now prevalent here.

Lou Burman, of Independent Film Corporation of this city, will be the official representative of Warner Brothers at the annual convention of the Motion Picture Theatre Owners of America in Chicago May 19-26. He will leave here about the 18th of the month in order to be right on the ground when the action starts.

The unusually low rate of \$44.19 round-trip that local exhibitors have succeeded in obtaining from the officials of the Lehigh Valley Railroad for the Chicago trip will in all probability result in a wholesale invasion of the Windy City by local independent exchangemen.

There is a report current in local film circles that Ben Amsterdam, of Masterpiece Film Attractions, and Al Lichtman Exchange, will in all probability handle the twelve feature pictures that Sam Grand and Harry Ascher, of Boston, are expected to release through independent exchanges next season. It is said that one of the producers lined up is Ben Wilson.

Gene Marcus, of Twentieth Century Film Corporation, is highly pleased over his Super Five buy from Principal Pictures Corporation. However, he probably will not start releasing these pictures, five in number, until the latter part of the summer. He expects to handle the entire Principal output next season.

Local exchangemen were grieved to hear of the death of Mrs. Brandt, mother of Joe Brandt, head of C. B. C. Film Sales Corporation, a national independent distributing firm of New York.

Bill Haggerty is doing excellent exploitation work for the De Luxe Film Exchange. Right now he is busily engaged doing work on "Temptation," on which Tony Luchse and Oscar Neufeld are concentrating their sales effort. This picture closed

Tiffany-Truait Force Trebled

The home offices of the Tiffany Productions, Inc., and the Truait Film Corporation have taken over a large portion of the sixteenth floor of Loew's State Theatre Building to house the various departments of the New York headquarters of the above-mentioned firms.

The working staff of the Tiffany-Truait has been greatly enlarged during the past month. John Weber, who for a long period was connected with Equity and other prominent concerns in the industry, has been appointed assistant to General Manager M. H. Hoffman, while Frank R. McGinniss, recently with Robertson-Cole, has been placed in charge of the accessory department.

J. I. Angus was recently made comptroller, while Southard Brown, who has been connected for several years with the enterprises of which M. H. Hoffman has been directing head, is responsible for the exploitation and publicity of Tiffany-Truait.

a week's run at the Karlon Theatre recently.

Arrow Closes Deal with British Firm

D. J. Mountan, Arrow's foreign manager, announces the consummation of a foreign deal which involves the disposal of four of Arrow's big productions to Tom Davies, of Pearl Films, Ltd., and Western Import Company of London, England. The productions secured by Mr. Davies are "Jacqueline," or "Blazing Barriers," the big James Oliver Curwood special; "Lost in a Big City," the Arrow-Blazed Trail production; "The Broken Violin," the Atlantic Features picture, and "Man and Wife," starring Norma Shearer, Gladys Leslie, Maurice Costello and Robert Elliott.

As an instance of the way Mr. Davies exploits pictures it may be noted that he will take a front page advertisement in the Daily Mail, one of England's greatest newspapers, which has a circulation of over three million. Besides this he will employ thirty 24-sheet stands in the busiest sections of London.

New York correspondents of certain French and Belgian trade papers express indignation at the fact that "Mad Love" was shown at the Capitol in New York. They maintain that the film is designed expressly to discredit France in the opinion of America.

German films, according to statistics published in a German trade paper, have captured the Turkish market. Until about 1920 the majority of pictures shown in Turkey were of Italian origin. German films being practically unknown there. Today this was changed, according to the German statisticians, who claim that in the cinemas in Pera from September, 1922, to March 1st of this year, no fewer than 56 out of a total 144 pictures shown there were made in Germany. France came next with 29, followed by Italy and America, each 17; Austria, 8; Sweden, 3; Turkey, 3, and Great Britain, 1.

The U. C. I. in Rome, Italy, at a meeting held recently voted to reduce its capital from 45 to 30 million lire, but simultaneously it resolved to increase the same capital from 30 to 75 million lire. This increase is already covered by Italian banks interested in the reconstruction of the U. C. I. and is warranted by the increased activity of the Cito-Cinema of Rome.

A cable report from Rome this week also brought information to the effect that the F. I. L. M. (Fabbrica

Italiana Lamine Milano) has been founded in Italy for the manufacture of raw film, both negative and positive. Such manufacture has been entirely lacking in Italy and producers, in consequence, have been compelled to use the various foreign makes, Kodak - Eastman, Agfa, Gavaert, Lumiere, Pathe, Yougla, Brifco, Goerz and others.

Another interesting piece of news from Italy concerns the desertion of the screen by five stars of the first magnitude. They have returned to the stage. These are Maria Carmi, Anna Fogez, Fernando Negri, Pouglet and Angelina Bonaviti.

It is stated that M. Georges Clemenceau, the veteran French statesman, has been taking a great deal of interest in the motion picture industry lately, and it is not unusual to see the "Tiger" visiting the famous studios round about Paris. It will be remembered that one of his books, "La Voile du Bonheur," was filmed at Epinay.

Animal life in the Antarctic is to receive special attention from J. C. Bee Mason, the famous cinematographer who was a member of the Shackleton expedition, on his next visit. He proposes starting in August from Leith with special equipment for an intimate study of the ways and manners of the whale. Good luck attend him!

Monsieur Rymowicz is in London with a film of the Russian Revolution entitled "La Tragédie Russe." It has been viewed by notabilities in Paris, and is said to have made a profound impression by its sincerity and truth.

Having completed their contract with the Stoll Film Company, the George A. Clark Productions, Inc., of England, are now working on an African story. Martin Thornton is directing.



Tom Davies (at extreme right), Managing Director of Pearl Films, Ltd., of London, and party. Photo taken for Moving Picture World in London just before party left for America, where Mr. Davies contracted for all Arrow pictures

Sol Lesser Joins Will Hays' National Body

Sol Lesser, head of Principal Pictures Corporation, vice-president of West Coast Theatres, Inc., one of the largest theatre circuits in the country, and one of the biggest stockholders in First National, arrived in Los Angeles late this week from New York, according to a telegram from the West Coast offices of Moving Picture World. While in New York Mr. Lesser was elected a member of Will Hays' organization, Motion Picture Producers and Distributors of America, Inc. Mr. Lesser while in the metropolis pointed out the unlimited possibilities confronting independents next season and elaborated on previous announcements made by his brother, Irving Lesser, Eastern manager of the concern, and Mike Rosenberg, in charge of the Coast distribution office.

Mr. Lesser seemed particularly pleased with conditions in general. While in New York he looked into his holdings in the West Coast Theatres and the Educational pictures which he controls in New York State and New England. Mr. Lesser also attended the First National convention in Atlantic City, having been made a director of that organization.

Incidentally, the drive on the "Big Super Five" program that Principal Pictures is conducting is moving along progressively and a number of franchises have been sold. The pictures included in the "Big Super Five" program are: "The Spider and the Rose," "East Side, West Side," "Temporary Marriage," "The Man From Ten Strike" and "Bright Lights of Broadway."

Principal Pictures have placed the following stars under contract for future pictures, according to the Lesser statement:

Jackie Coogan, Kenneth Harlan, Guy Bates Post, Lowell Sherman, Mildred Davis, Alice Lake, Gaston Glass, Eileen Percy, Doris Kenyon, Harrison Ford, Cleo Madison, Grace Darmond, Mitchell Lewis, Charles Murray, Effie Shannon, Claire DeLorez, Edmund Breese, Tyrone Power, Flora Finch, Myrtle Stedman, Tully Marshall, Maude George, Stuart Holmes, Robert McKim, Richard Hendrick, Jr., Joseph Dowling, Louise Fazenda, Frank Campeau, Noah Beery, Hector Sarno, Edwin Stevens, Alex Francis, Wally Van, Trixie Friganza, Ralph Graves, Andrew Arbuckle, Otis Harlan, Clara Horton, Charles Mails, Betty May, Bert Lytell, Blanche Sweet, Marion Aye, William Crane, Helen Lynch, Carl Stockdale, Victor Pottell, Lincoln Stedman, Bryant Washburne and William Conklin.

Sid Lust Puts Over Big Stunt in Wilmington

WASHINGTON, D. C.—(Special)—Sidney B. Lust and Leo Garner, of Super Films Attractions, obtained a great deal of newspaper publicity in connection with the showing of "Deserted at the Altar" at the Arcadia Theatre, Wilmington, Del. Co-operative advertising was engaged in by a number of merchants in that city. A wedding was "pulled off" at the theatre and the couple participating received a suburban lot, automobile, a complete dining

room and bedroom set, a \$100 bank account, and clothing for both bride and groom. For some time prior to the showing of the photoplay the newspapers carried block advertising, as well as individual advertisements by the firms lined up to participate in the campaign of publicity.

The newspapers joined in the campaign with publicity of their own and on the night of the wedding it was necessary to provide a number of police to keep the people in line. There was a great rush for admission to the theatre and hundreds of people had to be turned away.

Other stunts worked with this picture included the use of a tandem bicycle ridden by a man and a woman, depicting one of the scenes from the photoplay. Before the picture was put on an ordinary tie tag or shipping tag having a "wedding" ring at the other end of the string and bearing the statement, "This is no good to me because I was 'Deserted at the Altar,'" was made up and thousands of these were distributed by young women standing in front of the theatre. A fake suicide-by-drowning yarn was put into the newspapers, it being alleged that a man had so killed himself because he was "Deserted." The police were going to drag the water for his body when they were tipped off to the hoax.

The usual streamers, heralds, photographs and posters were used.

Coast News

Richard Thomas, the young producer-director, will film a modern version of "The Lady of the Lake," Sir Walter Scott's poetic masterpiece of old Scotland. This announcement comes from the Thomas' offices at the Hollywood studios, where Mr. Thomas is producing the second of a series of six-part features for independent distribution.

At the completion of his third picture of the current series Mr. Thomas expects the adaptation of "The Lady of the Lake" to be completed. Actual production will commence about the middle of August, says Mr. Thomas. Northern California and Oregon lakes will form the background for "The Lady of the Lake," which will be a ten-reel production.

Wyndham Martyn, noted English novelist and authority on Sir Walter Scott's works, has been engaged as literary advisor. According to Mr. Thomas, Estelle Taylor and Rod La Rocque will be cast in the two principal juvenile roles, around which the main action of the poem is developed.

A superior court judge, an assistant district attorney, a dentist, a retired police officer and a number of specialists in various arts and sciences, acted as technical advisors to Richard Thomas during the filming of "Other Men's Money," a six-part mystery story of the underworld, now in production at the Hollywood studios. Scenes for this picture were filmed in one of Los Angeles County's twenty-four court rooms, the city jail, the police headquarters and in the offices of one of the Coast's leading dentists.

While he was holding an editing preview of his six-reel picture drama, "The Silent Accuser," in the studio projection room at the Hollywood studios, the business office of Richard Thomas, the producer-director, was entered by a sneak thief, who rifled the cash box and stole \$300. "The Silent Accuser" deals with the apprehension of criminals via the finger print system. The thief left his finger prints, say Hollywood police, of which photographs were taken with the camera Mr. Thomas used in filming certain scenes of "The Silent Accuser."

Hollywood is humming with motion picture production activity. Even the lowly extra finds his time pretty well taken up, while actors and actresses of note are working in as many as three pictures at once. The "big name" mania has hit the producers hard, and co-operation to secure really worth-while players has become necessary. The result is that many units are working night and day to maintain their working schedule.

This fall will witness the absolute "come-back" of the picture industry. Many of the better picture now completed and others now in process of production will be placed on the market at the conclusion of the warm weather in a tremendous effort to overcome the huge losses suffered by producers during the amusement "hard times."

Warner Brothers this week completed the cast for "Little Johnny Jones" in which Johnny Hines will be starred and which Arthur Rosson will direct. The cast includes:

Harry Myers, Wyndham Standing, Margaret Seddon, Herbert Prior, Molly Malone, George Webb, Mervyn LeRoy and Brownie, the dog. Raymond Schrock has written the continuity. Charles E. Gilson will handle the photography.

Harry M. Warner, head of Warner Brothers, has arrived at the West Coast studio. He spent most of this week inspecting the addition to the Warner Studios. This addition will be ready for occupancy some time in June.

Something like 18 independent units are at work in or around Los Angeles making pictures that will be distributed via the independent exchanges next season.

Ben Wilson, who formerly produced pictures released through Arrow Film Corporation, this week verified the report circulated here that he had signed to make a series of pictures that Sam V. Grand of Boston will handle via independent exchanges.

Much sorrow was expressed by friends of Joe and Al Brandt of New York on receipt of news from the latter city bringing news of the death of those two popular boys' mother.

Trade News

Production has started on the Coast on the first of the series of eight five-reel Westerns that Antony J. Nydus, president of Sunset Productions, Inc., announces it will make. H. B. Warner is starred.

According to a statement made by J. C. Fishman, manager of the Detroit Standard Film Exchange, owned by Harry Charnas of Cleveland, that firm will release 40 pictures during 1923-24.

While in Detroit last week Lester Scott, sales representative for C. C. Burr's Mastodon Films, Inc., disposed of the Burr franchise for four pictures to the Favorite Film Company, which has been releasing Mastodon pictures right along.

Sam Moscow of Moscow Films, Inc., of Boston; William Shapiro of Franklin Film Boston; Leon Burman of Independent Pictures Corporation and Herman Rifkin of Eastern Feature Films Boston, were New York visitors this week.

Introducing Gus Schlesinger, The Warner Gangplank Addict!

Gus Schlesinger, foreign manager for Warner Brothers, has become a gangplank addict. Whenever you see him at 1600 Broadway these days he is either leaving for Europe or just getting back from there. There's only one reason why Gus is seeing so much of foreign film capitals—contracts. Gus does not tour Europe a la Coo's. He tours a la Bacon. And he brings it home with him.

Mr. Schlesinger recently arrived from London, Paris and Barcelona, bringing with him, cash and carry, sales for Warner Brothers' Screen Classics, which include "Rags to Riches," "Heroes of the Street," "The Beautiful and Damned," "The Little Church Around the Corner," "Brass" and "Main Street," for the United Kingdom, Australia and New Zealand, France and Switzerland, Spain and Portugal, Scandinavia, Japan, China, Dutch East Indies, and the Straits Settlements, Belgium, Holland, Turkey, Egypt, Syria and Greece. "A Dangerous Adventure," which was sold in the United States as a feature production, was released by Mr. Schlesinger as a serial and sold by him for the United Kingdom, New Zealand, Australia, Italy, France, Spain, Portugal, China, Japan, the Philippines, Dutch East Indies Straits Settlements and India.

Mr. Schlesinger has also sold the Screen Classics for the Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia, Ecuador, Cuba and Mexico; and "A Dangerous Adventure" for the same territories and, in addition, to Brazil, Venezuela, Central America, Panama, Colombia, Porto Rico and San Domingo.

Gus is in New York now preparing for a trip to New York via continental film centres. He is going over to negotiate for the distribution of the Warner Brothers product for 1923-1924—working all the time under the Bacon schedule.

Triangle Clears Debt; Trade Business News

NEW YORK—Announcement was made this week by Percy L. Waters, president of Triangle, that a circular had been sent to all stockholders informing them of the financial status of that organization. Mr. Waters states that Triangle has received about \$1,000,000 through sales of re-issues and that an indebtedness of \$2,680,000 on the company's books in 1918 has been wiped out. The stock liability of the company has been reduced by approximately 257,540 shares. The revenue obtained through sales of re-issues covers the period from January, 1919, to March, 1923.

NEW YORK—The suit of Mrs. Camille Brock against the Warren Film Company and the Equa Film Company, Inc., has been transferred to New York from Erie county. The suit asks the payment of \$16,500 of bonds of Winik-Brock Film Company, now the Warren Film Company. The defense is that the total issue is \$30,000 and that by the terms of the bonds payment cannot be demanded on any of them until all are paid. The bonds are said to have been delivered to Henry B. Brock, who died in 1917. An order already has been signed in Buffalo denying judgment in the case. Newman & Newgass, for the defendants, asked the transfer of the case to New York for the convenience of witnesses.

NEW YORK—A default judgment against the Housman Comedies, Inc., has been filed in the Supreme Court here by the National Surety Company for a balance due on a note made on October 23, 1922.

NEW YORK—An involuntary petition in bankruptcy has been filed in the U. S. District Court against the Arden Photoplays, Inc., 1493 Broadway, New York, by Zena Keefe, picture actress; Warren Cook and the Commercial Debenture Co. Miss Keefe has an unsatisfied judgment for \$4,153.70 for services rendered against the corporation and the other two petitioning creditors have small commercial bills due.

SAN FRANCISCO—The Intrepid Company, a new picture organization, has established offices here and announce that plans are under way for equipping a large sailing vessel for a trip around the world. During the tour picture plays will be made by a company that is to be carried. The passengers and crew will number 20 persons and each will own \$1,500 worth of stock.

NEW YORK—The creditors of the Cinema Plays, Inc., and the P. W. Pictures, Inc., having agreed upon a 20 per cent. settlement, have consented to the dismissal of the bankruptcy petitions filed against both corporations, located at 8 Bridge street, New York.

NEW YORK—A petition in bankruptcy has been filed against C. C. Pictures, Inc., in the Southern District Federal Court by Al Ira Smith with a claim of \$35,000; Louis H. Rogers, with a claim of \$150, and Nat Brown, claiming \$150. The original petition was filed in Jersey City in January when Nathaniel S. Corwin was appointed receiver.

LOS ANGELES—Shadowland Prod., Inc., have been formed with W. C. Thompson, president; Thomas Dixon, Jr., secretary; Rex Thorpe, treasurer and sales manager; Stan De Lay, business manager, and Llewellyn Marsh, legal advisor. The company plans to both produce and distribute.

LOS ANGELES—Josie Sedgwick has filed suit against the Robert Brunton Studios, Inc., for \$9,900, alleging breach of contract. She claims she was engaged for a year, but that after six months, was discharged.

About the Trade

Weiss Brothers' Clarion Pictures Corporation and Artelass Pictures Corporation this week moved from the ninth floor to the fifteenth floor of the Loew State Theatre Building, New York.

Harry G. Kosch, the popular and leading theatrical and motion picture

attorney, has moved to larger and more spacious quarters in Suite 908-909, Loew State Theatre Building, New York, from the Longacre Building.

Sol Lesser returned to the Coast last week after spending several weeks attending to his various enterprises in New York. While in the East he attended the First National convention, as well as to go over the Eastern distribution plans of Principal Pictures Corporation with his brother, Irving, who is in charge of the Eastern office.

The Edward L. Klein Company this week sold rights for the United States, Canada and Australia to "The Monkey's Paw" to the Selznick Distributing Corporation.

Alfred Lever, general manager of Stoll Film Company, Ltd., of London, Eng. who is in New York, will show Hall Caine's picture, "The Prodigal Son," at the Capitol Theatre, New York City, on the morning of Tuesday, May 8, at 10 o'clock.

Very little activity is prevalent among independent exchanges. With the advent of the warmer weather business at theatres throughout the country in general is decreasing.

Harry M. Warner of Warner Brothers arrived in Los Angeles on Tuesday of this week, according to a telegram from the Coast office of Moving Picture World.

"Monna Vanna," based on Maeterlinck's story, being distributed abroad by Apex Films, Ltd., is attracting considerable comment in trade circles abroad. It was shown to the trade there for the first time last week and, according to cable reports to America, the picture made a most favorable impression. It is a spectacular costume affair.

Maciste's latest imported picture, "The Man Unconquered," is scoring strong financially in Italian theatres throughout this country, the Italian strong man being the principal attraction.

Independent exchangemen in Philadelphia advise this department that the exhibitors of that city have arranged with the officials of the Lehigh Railroad for the remarkable rate of \$44.19 round trip to the Chicago convention. Vine street, evidently, will be deserted during the convention, for most of the exchange managers are to make the trip. The return trip includes stopovers in Detroit and Niagara Falls, N. Y.

Warners Will Shorten Films; Northwest News

MINNEAPOLIS, Appreciative of the wishes and demands of exhibitors, Warner Brothers will do everything possible to limit to the minimum footage of pictures made by the company next year. That is the definite promise made this week to exhibitors of the Northwest by George H. Dumont, special representative of Warner Brothers, who spent several days in Minneapolis.

Warner Brothers realizes the evil effects of excessive length pictures, and will do everything within the company's power to confine its pictures to the shortest possible length," Dumont promised. "With but one or two exceptions, all of Warner Brothers' pictures next year, will be either five or six reels in length, according to present plans."

Distribution of the product of Tri-State Pictures has been taken over for Minnesota, North and South Dakota by the First Film Company, Minneapolis. Manager Herb Blass announced this week. The Wisconsin Film Corporation, Milwaukee, has closed contracts which gives it distribution of the pictures in Wisconsin and upper Michigan.

Suit of Benjamin Friedman, Minneapolis exchangeman, and Albert Lea, Minn., exhibitor, against Goldwyn and Newt Davis, for \$15,000 damages in connection with the alleged violation of contract by the distributing corporation, was dismissed in district court, Minneapolis, last week. The court held that Friedman did not have a contract, but merely an application for one. The case will be appealed, it is said.

With interest in the picture expected to be known as the result of an effective campaign now being prepared, "The World's a Stage," the adaptation of the Elinor Glyn story, starring Dorothy Phillips, is scheduled to open April 29, at the Pantages Theatre, Minneapolis. Ben Friedman, president of the Friedman Film Corporation, announced this week. The picture recently enjoyed a run reported as highly successful at the Merrill Theatre, Milwaukee.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES, 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features: Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlington educational.

CAPITAL FILM EXCHANGE, 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

ARROW EXCHANGES, 729 Seventh Avenue. Lost in a Big City. Jacqueline. Man and Wife. None So Blind. Streets of New York. The Rip Tide. The Little Red Schoolhouse. The Broken Violin.

APOLLO EXCHANGES, 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissues Chaplins, two reels. Joe Rock. Hall Room Boys, Monty Banks and Billy Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS, 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Mis-

cellaneous big features. Watch for coming announcements.

ROYAL PICTURES, 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO, N. Y.

RENOWN PICTURES, INC. 505 Pearl Street.

See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS, 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Chicago Is Thrilled Over "Covered Wagon"

Duplicating its tremendous success in New York and Los Angeles, "The Covered Wagon," James Cruze's Paramount picture of the winning of the West, had its opening Sunday night at the Woods Theatre, in Chicago, before an audience which packed the house after having stood in line for hours to get in.

"The Covered Wagon" received the same enthusiastic reception in Chicago that was accorded it in New York at the Criterion Theatre and in Sid Grauman's Egyptian Theatre in Hollywood.

Among the people who saw the picture at the Woods Theatre were Emerson Hough, author of the novel from which the picture was made; Governor McCrae, of Indiana; Eugene Zukor and E. E. Shauer, from the home office of the Famous Players-Lasky Corporation. Mr. Hough made a short address before the picture.

Practically the same presentation was given at the Chicago

showing that was given at the Criterion Theatre in New York, the orchestra being under the direction of Frederick Arundel and recruited largely from the Chicago Symphony, whose season has just closed. Before the picture there was a prologue in which the songs of the period of 1849 were sung by a chorus against a background of campfires and covered wagons.

John C. Flinn, who was in charge of the Chicago opening for the Famous Players-Lasky Corporation, used practically the same advertising campaign that he had used in New York, including telegrams from various Governors and representative men, and also the telegraphic advertising which proved so successful in the New York showing.

The Chicago newspaper critics were unanimously enthusiastic.

Rob Reel, of the Chicago American, said: "A living dream of a glorious past has come to us—a piece complete in the craftsmanship of the cinema."

"Wonders of the Sea" Is in Great Demand

Film Booking Offices of America announce that since the national release, April 29, there has been an increasingly growing demand by exhibitors throughout the country for J. E. Williamson's undersea picture, "Wonders of the Sea."

An early run has been arranged, under the auspices of Canisius College, Buffalo, whereby "Wonders of the Sea" will be shown for one week at the Majestic Theatre, and an exploitation campaign is to be conducted on one of the largest scales this territory has yet seen.

First run contracts for "Wonders of the Sea" have been closed with the Gordon interests for New England; Keith's Theatre,

Fall River; Providence; Youngstown, Ohio; the Skoura Circuit, St. Louis; and the Isis Theatre, Denver, week of May 19. The undersea production will be screened early in May, for the first time in Los Angeles, at the California Theatre, for a period of one week.

"Wonders of the Sea" was directed and produced by J. E. Williamson in West Indian waters, by means of the Williamson Submarine Tube System, which made possible the underwater scenes.

The New York critics and public hailed the production as an epoch making event, and were unanimous in lauding the shark capture, escape from the giant octopus, and other thrills.

Neilan to Direct "The Rendezvous"

Marshall Neilan's third production for Goldwyn Pictures Corporation will be "The Rendezvous," from the story by Madeleine Ruthven, rights to which were acquired by Goldwyn several weeks ago.

Conrad Nagel, recently placed under a long-term contract by Goldwyn, will play his first role for that producing corporation in

"The Rendezvous."

Emmett Corrigan, noted stage and screen actor, is the second member of the cast to be selected. Corrigan has played leading roles on Broadway for a quarter of a century.

Neilan has just completed filing his own original scenario, "The Eternal Three." That picture is now being edited and titled.



ALICE TERRY

plays a leading role in Rex Ingram's latest production, "Where the Pavement Ends," released by Metro.

Loans Two Actors for "After the Ball"

Gaston Glass and Kenneth Harlan, who are under contract to play featured roles for Preferred Pictures have been loaned by B. P. Schulberg to Dallas Fitzgerald for his production, "After the Ball." Glass has recently completed "Daughters of the Rich" while Harlan is now dividing his services between Director Fitzgerald and Tom Forman, who is filming "The Broken Wing" for Schulberg.

Forman Engages "Bud" Marshall

Tom Forman has added "Bud" Marshall to the cast of his next production for B. P. Schulberg, "The Broken Wing." Marshall's role will be that of right-hand man to Santo, the Mexican bandit of the story, who will be played by Walter Long. "The Broken Wing" will be released on Al Lichtman's program for next year.

"Broken Wing" Half Completed

Production on "The Broken Wing," a Preferred Picture directed by Tom Forman, is about completed at the Schulberg Studios. Gasnier's latest work for Preferred Pictures, "Daughters of the Rich," is now being titled and edited while preparations are under way for Victor Schertzinger's first production for B. P. Schulberg which will be "A Mansion of Aching Hearts."



KATHLEEN KEY (standing) and Jean Raskell, Goldwyn actresses, opened the California Beach Season in March.

M. L. Markowitz Books "Alice Adams"

M. L. Markowitz closed a contract this week for runs in the Strand, San Francisco, of four Associated Exhibitors features, Florence Vidor in "Alice Adams," Constance Binney in "A Bill of Divorcement," "The Tents of Allah," with Monte Blue and Mary Alden, and "Breaking Home Ties."

The first of these to be put on is "Alice Adams," the picturization of Booth Tarkington's prize winning novel. Its run will immediately follow that of the Harold Lloyd attraction, "Safety Last," which is about to be shown in San Francisco.

The others will follow at early dates, so that for more than a month the Strand will have almost continuous showings of Associated Exhibitors offerings.

"Breaking Home Ties" Pleases

Enthusiastic endorsement of the Associated Exhibitors feature, "Breaking Home Ties," was given by representatives of leading Jewish societies of Detroit at a special showing in the Crystal Theatre, that city, last week. The picture, which is based on "Eili, Eili," the traditional Yiddish melody of Russia and Poland, won an especially complimentary review from the Detroit Jewish Chronicle.

The private showing was preliminary to the engagement of the picture which Manager Arthur D. Baehr has arranged for the Crystal Theatre, May 10 and 11.

Sennett Producing "Extra Girl"

Work of production by Mack Sennett of the comedy drama, "The Extra Girl," with Mabel Normand in the title role, is well under way at the Sennett studios. Already some forty scenes have been photographed, and Miss Normand, inimitable comedienne of the screen, is exceedingly busy. Plans now are that immediately on completion of "The Extra Girl" production work of "Mary Anne" will begin, with Miss Normand in the star role.

The story of "The Extra Girl" is an original one by Mack Sennett, and embodies a big and wholesome theme, quite suited to the individual personality of the star of such previous classics as he recently released "Suzanna."

F. Richard Jones, supervising director for Mr. Sennett, chose William A. Seiter to direct this forthcoming Mack Sennett-Mabel Normand comedy drama. Present plans call for the release of "The Extra Girl" through Allied Producers and Distributors Corporation.

"Robin Hood" Breaks More Records

"I think it would be of interest to you to know that on our presentation of 'Douglas Fairbanks in Robin Hood' at the Victory Theatre, Evansville, Ind., we broke all records for the house in attendance, running ninety-three patrons over and above the largest week that the Victory has ever had," said C. E. Burdick, general theatre manager of the Consolidated Realty and Theatre Corporation, owners of the Victory, in a letter to Hiram Abrams, president of United Artists Corporation. The letter then went on to say:

"I might also add that the nearest approach to this week was on July 2, at which time the Victory had no opposition, and was practically the only theatre open in Evansville; and during the 'Robin Hood' engagement all of the houses were open in that city."

Mix in "Stepping Fast"

Tom Mix will next be seen in "Stepping Fast," an adventure story that carries him from the Arizona desert across the Pacific to China and back again in combat with a band of international criminals. Claire Adams is the leading woman. Joseph Franz directed the picture from a story by Bernard McConville.

Farnum's New Play

Dustin Farnum is now making a new picture at the William Fox West Coast studios which bears the working title of "The Man Who Won." A new leading lady, Jacqueline Gadsden, has the feminine role. William Wellman is directing.

Lichtman Releases Piling Up Big Receipts

Recent Al Lichtman releases are piling up high receipts for western exhibitors, according to figures quoted in last week's issue of Variety. "Are You a Failure?", a Tom Forman production for B. P. Schulberg, did fourteen thousand dollars' worth of business in a week's run at the California in San Francisco, a house with a seating capacity of 2,700 and a price scale of 55 to 90 cents.

At Fox's Isis in Denver the same production did a crowded business bringing in \$4,200. This is considered extremely high for the Isis which seats 1,776 at 35 cents top.

"Thorns and Orange Blossoms," Gasnier's second production for Preferred Pictures, brought in \$14,000 at Loew's State in Los Angeles. The State charges from 25 to 60 cents and seats 2,200.

Southern Enterprises Books "Alice Adams"

Contracts with Associated Exhibitors are being entered into in large numbers for early showings of Florence Vidor in "Alice Adams" in every part of the country.

Southern Enterprises has signed papers for runs of this picture in the leading houses of its extensive circuit. Those of its theatres in which dates already have been fixed definitely are the Lyric, Atlanta; the Odeon, Savannah, Ga.; the Strand, Birmingham, Ala.; the Capitol, Macon, Ga.; and the Grand, Tampa; the Imperial, Jacksonville, and the Paramount, Miami, Fla.

"Alice Adams" is, to begin with, from Booth Tarkington's best seller—the winner of the Pulitzer prize in 1921. Secondly, Florence Vidor, whose popularity had risen

with each succeeding feature in which she has starred, has the title role and she has followed Mr. Tarkington's conception of the character to the letter. The fact that the film is literally a picturization, rather than an adaptation, of the novel, has struck a responsive chord in the hearts of the reading public.

These facts have not been lost upon reviewers in cities where the picture has already appeared, and the chorus of acclaim has been unanimous. Miss Vidor is supported, too, by an excellent cast, with such players as Claude Gillingwater, Margaret McWade, Harold Goodwin, Vernon Steele, Thomas Ricketts, Gertrude Astor and Margaret Landis in important roles. The direction by Rowland V. Lee is admirable, the critics report.

"The Girl I Loved" Pleases Club Women

Unstinted praise and unqualified indorsement has been given by the California Federation of Women's Clubs to Charles Ray's United Artists' release, "The Girl I Loved." In announcing their action Mrs. A. A. Hummel, motion picture chairman of the federation, wrote to Mr. Ray as follows:

"A large group of the motion picture chairmen from the California Federation of Women's Clubs after seeing 'The Girl I

Loved' agreed unanimously that this picture should be placed upon the list of 'Recommended Pictures' and sent to the women's clubs with a 'Special Mention.'

"The picture is an exquisite interpretation of humanity. The picture is so beautiful, so full of subtle humor and tender pathos, that to say that it is wholesome seems quite too commonplace, and yet we say it—for, with all the thrill of it, it is wholesome. We congratulate you upon the achievement."

Early Bookings on "Black Shadows" Heavy

The forthcoming release of "Black Shadows," Pathe reports, finds exhibitors alive to the object lesson handed to them in the case of "Nanook of the North."

While the South Sea Islands epic of isolated savage life south of the equator, which crowns the work of the Salisbury expedition,

appeals on its own merits, it is stated, the large volume of advance bookings shows that theatre owners and managers are not "caught napping" again, as was marked by their early apathy regarding the brilliant picture results of Robert Flaherty's intimate study of Eskimo life.

"Hero" Backed by Many Editors

Approximately four hundred photoplay editors in newspapers throughout the country are co-operating with the Al Lichtman Corporation in arranging special showings of the Preferred Picture, "The Hero," Gilbert Emery's play featuring Barbara La Marr, Gaston Glass, Doris Pawn and David Butler.

Its choice by the National Board of Review as an exceptional photoplay, its place in Photoplay Magazine as the best picture of the month and the praise it has received from New York critics and from Robert Sherwood in Life, have done much to create a favorable disposition toward "The Hero" with reviewers everywhere. They are personally getting behind the picture, showing it to women's clubs and other selected groups in order to give the film the benefit of their recommendations before it is booked at local houses.

Change Title on Connor Film

Announcement is made by the W. W. Hodkinson Corporation that "Glegarry Schooldays," the second Ralph Connor story to be released by Hodkinson will be given the title of "The Critical Age." This production, which is scheduled for release early in June, was produced by Ernest Shipman and was directed by Henry McRae. The cast includes Pauline Garon, Harlan Knight, Wallace Ray, Wm. Colvin, James Harrison and Alice May.

As this story deals with characters during the time of life when romance first begins and man starts moulding his future success or failure, it is felt that the title "The Critical Age" is very appropriate and carries the general theme of the story to perfection.

La Marr Is Lead in "Eternal City"

Arthur H. Sawyer announced this week that arrangements have been made between Samuel Goldwyn and himself whereby Barbara La Marr has been engaged to play the leading role in the "Eternal City," which will be directed by George Fitzmaurice.

With Mr. Fitzmaurice, Miss La Marr has left California and will arrive in New York this week, where she will spend several days before the departure of the Goldwyn organization to Rome, Italy, for the purpose of filming many scenes for the "Eternal City." Sawyer, who has Barbara La Marr under personal management, states that her engagement for the Goldwyn production marks the tenth picture in which Miss La Marr has been starred within the past five months.

Following her work in Italy, she will return to Los Angeles for the purpose of enacting one of the leading roles in the "Shooting of Dan McGrew," the forthcoming S-L special which will be produced for Metro Pictures Corporation.

Takes "Sea" Film Along

When Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli Theatres, sailed on the Paris, April 25, for a two months' vacation in Europe, the only picture he took with him was J. E. Williamson's "Wonders of the Sea," the new Film Booking Office release. Dr. Riesenfeld, personally, is a great admirer of the undersea production — it having played three consecutive weeks at the Rialto and Rivoli theatres.

Has Church Showing

The Associated Exhibitors feature, "Silas Marner," was the attraction at two showings on Friday of last week in the "Old First Church," Seventh avenue and Carroll street, Brooklyn. In the afternoon the children of the block were admitted and in the evening the showing was for adults. The officials of the church, desiring to establish in a measure a community center, have arranged to give a series of screen entertainments every Friday afternoon for the kiddies and once or twice a month for grownups.

Willat Back at Work

Irvin Willat, who has been confined to his hotel with a severe cold, has returned to work at the Paramount Long Island studio and is busy putting on the finishing touches to his latest Paramount picture, "Fog Bound," starring Dorothy Dalton. When this picture is finished Mr. Willat will begin a production with Thomas Meighan titled "Homeward Bound," an adaptation by Jack Cunningham of Peter B. Kyne's novel, "The Light to Leeward."



MARIE PREVOST

Appearing in John M. Stahl's "The Wanters," for First National Release.

Metro Picture Is Given Big Applause

The motion picture critics of New York's daily newspapers welcomed the Capitol Theatre showing of "The Famous Mrs. Fair" Sunday, April 22 with a vote of appreciation that was wholly unanimous. The reception accorded this Fred Niblo production under Metro-Louis B. Mayer auspices is sign sufficient that the screen version of James Forbes' great American play will enjoy universal popularity, Metro says.

"A singularly interesting picture," the New York Herald's reviewer called "The Famous Mrs. Fair."

The verdict of Alan Dale of the New York American was "The Famous Mrs. Fair" went along famously. . . . It makes a most entertaining film story, and the interest is held to the very last."

E. V. Durling of the Globe stated: "Fred Niblo displays a perception and appreciation of material at hand all too rare in cinema circles." "It is done with a delicacy of touch and a perfect-

tion of understanding which in our opinion, makes it one of the outstanding pictures of the season," states Dorothy Day in the Morning Telegraph.

The Times declares: "The Famous Mrs. Fair" is one of those pictures it is a delight to see." Quinn Martin of the World, said: "It surely is worth seeing." Harriette Underhill of the Tribune, said: "Every minute of it was interesting."

"The play lends itself wonderfully to the screen," wrote Don Allen of the Evening World. The Evening Mail found that Marguerite De La Motte "characterized the role of the present-day girl in her desire to 'have a good time' with fine consistency."

The Evening Telegram sees the photoplay "repeating on the wider horizons of the screen the phenomenal success which it won on the speaking stage." "A capital photoplay, splendidly acted and directed and entertaining throughout," P. W. Callico of the Daily News stated.

Johnson Picture Is Indorsed by Museum

Mr. and Mrs. Martin Johnson's film "Trailing African Wild Animals" was received at the Stillman Theatre, Cleveland, Ohio, the week beginning April 16 with much enthusiasm, it is reported.

In addition to splendid reviews by critics of the local dailies, and an official indorsement by the Cleveland Museum of Natural History, there were published long interviews with Mr. and Mrs. Johnson, who were present at the first screening. Effective tie-ups with Cleveland merchants

were established at the same time by W. D. Deardouff, exploitation representative for Metro Pictures Corporation, distributors of the Johnson film.

Billy Leyser of the Cleveland News, reported: "The films presented by Mr. Johnson are a wonderful source of entertainment and education."

"Trailing African Wild Animals" also obtained the endorsement of P. F. Rae, director of the Cleveland Museum of Natural History.

Goldwyn Borrows Sawyer-Lubin Unit

Arthur H. Sawyer in charge of S-L production activities in Los Angeles announced this week the consummation of two important deals, whereby the entire production staff of Sawyer and Lubin has been taken over by Goldwyn Pictures Corporation for two productions.

Mr. Sawyer has loaned Clarence Badger, director; Charles Hunt, technical director; Rudolph Berquist, chief cameraman, and Sarah Fields, continuity writer, for the purpose of making "Red Lights," an adaptation of the stage play called "The Red Car." Following the completion of this picture, Mr. Sawyer has arranged for his entire staff to proceed to New York, for producing "Potash and Perlmutter" for Goldwyn.

Mr. Badger, accompanied by Charles Hunt and the rest of his workers arrived in New York this week, and "Potash and Perlmutter" will be made at the Universal Studios, Fort Lee, New Jersey. Upon the completion of "Potash and Perlmutter" by the S-L unit, they will immediately proceed to Los Angeles to begin work on the next production contemplated by Sawyer and Lubin, namely, the "Shooting of Dan McGrew."

During the absence of his staff from Los Angeles, Mr. Sawyer will concentrate his efforts on the script "The Shooting of Dan McGrew" in collaboration with Mr. Mack, and will also devote considerable time to the erection of the four stages which will comprise the new S-L Studios now being built at San Diego, California.

Record Breaker for The Boston

According to Manager Harris, of the Boston Theatre, where Francis X. Bushman and Beverly Bayne appeared in person last week in conjunction with their picture, "Modern Marriage," all records for attendance were broken at this theatre since the inception of its present policy.

Francis X. Bushman communicated this news to executives of American Releasing and added that Manager Harris would be glad to give figures to any exhibitor writing him for verification.

Next week the attraction plays the Hippodrome, Toronto, followed by the Capitol, Detroit; the Hippodrome, Buffalo, and Loew's State Theatre, Cleveland, all for one week each.

Joins Paramount Players

Alma Bennett, 18 years old and ambitious, is the latest addition to Paramount players. Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announced recently that she had signed a five-year contract to play in Paramount pictures.

Writing Scenario

Margaret Turnbull is busy at the Paramount Long Island studio writing the scenario for "Daclasse," which will be Elsie Ferguson's next picture and which will be made following the closing of Miss Ferguson's road tour in the stage play, "The Wheel of Life."

Second on List

"The Ragged Edge" is the second of the Distinctive Pictures product on the schedule for release by Goldwyn. It will be ready by the middle of May.

Mimi Palmeri, Distinctive "Cinderella find," and Alfred Lunt have the leading roles.



ALLYN KING

a former Follies Girl and Musical Comedy star, who has been given an important role in "The Fighting Blade," a First National Release.

Unusual Thrills in "Lady Hamilton" Film

According to those who have seen an advance showing of "The Affairs of Lady Hamilton," the Richard Oswald production based on the romance of Lord Nelson, and which will soon be released under the Hodkinson trademark, there are unusual thrills and colorful atmosphere in this production.

Inasmuch as this attraction offers a beautiful love story during the time when court life was the highest step in social attainment, there is an exceptional opportunity for the injection of a vivid array of colorful scenes in settings, every detail of which has been carefully presented. "The Affairs of Lady Hamilton" also lays bare the plot, counterplot, and intrigue which was greatly in evidence during the reign of Kings and Queens.

The big thrill in the picture occurs during the Battle of Trafalgar which has been depicted au-

thentically bringing out incidental thrills that reach a high degree of realism.

"The Affairs of Lady Hamilton" is considered to be one of the most heart touching incidents in modern history. It has all of the true to life ingredients to make it an exceptional film drama with a widespread appeal among all classes and kinds of picture audiences. It shows how an obscure country maiden goes to London, where her beauty brings her fame. She gradually climbs the social ladder until she becomes Lady Hamilton. The circumstances surrounding her life form an unusual and interesting story. She finally meets Lord Nelson and through her love and devotion is the inspiration for him to do great things. How she saves England and her sad and untimely end offers a theme that is strong in dramatic appeal and human interest.

First National's May List Is Diversified

A well diversified list of features is to be offered by First National during the coming month, when four of the strongest of the Spring releases of that company will be available.

Edwin Carewe, director of "The Girl of the Golden West," is presenting a classic which has had a successful career on the stage and in operatic form ever since its presentation by David Belasco, who is also the author, in 1905. Sylvia Breamer, J. Warren Kerrigan, Russell Simpson, Rosemary Theby and hundreds of minor players are all carefully selected.

"Wandering Daughters" is James Young's initial production for First National. It is adapted to the screen from the story by Dana Burnett and is interpreted by a cast of favorites including Marguerite de la Motte, William V. Mong, Mabel Van Buren, Marjorie Daw, Noah Beery, Pat O'Malley, Allan Forest and Alice Howell.

Frank Borzage also makes his bow as a First National director in "Children of Dust," which in magazine form was titled "Terwilliger" by Tristram Tupper. Publication was in the Metropolitan Magazine. "Children of Dust" is interpreted by a cast headed by Pauline Garon, Johnnie Walker, Lloyd Hughes, George Nichols, Frankie Lee, Josephine Adair, Newton Hall and Bert Woodruff. Continuity was prepared by Agnes Christine Johnston.

"The Lonely Road" is a thoroughly modern story revolving around the family pocketbook. Katherine MacDonald plays the young wife. The production was directed by Victor L. Schertzinger, and the story was written especially for the star by Charles Logue. Lois Zeller did the screen adaptation. Miss MacDonald's supporting cast includes Orville Caldwell, Kathleen Kirkham, Eugene Besserer, William Conklin and Charles French.

Whaling Picture Does Big Business All Over

Owing to the tremendous success in which the Elmer Clifton production "Down to the Sea in Ships" is being received throughout the United States, the additional contracts made with some of the largest and most representative theatres in the country, are proof enough to the minds of the officials of the W. W. Hodkinson Corporation of the unusual box office value that this production holds for the exhibitor.

According to the reports Jacob Fabian has signed up for an indefinite run of "Down to the Sea in Ships" at the Rialto Theatre, Newark, N. J.; Regent, Paterson, N. J.; Regent, Elizabeth, N. J., and the Opera House in Ridgewood, N. J. It is also stated that the Haring and Blumenthal circuit of theatres have contracted for this production to appear in

the State Theatre, Jersey City, N. J.; the Central, Rivoli and Ritz and also their other theatres located in Hoboken and Union Hill.

Harry Bernstein has signed for "Down to the Sea in Ships" to play the Wells Circuit in Norfolk and Richmond, Va.

Mike Shea of Shea's Hippodrome has opened to unusual business with this production.

What is considered something unusual in film showings occurred in Pittsburgh at the State Theatre. "Down to the Sea in Ships" played a three weeks' engagement at the State Theatre which is one week more than the customary run of big features at this house. On the strength of this showing Rowland and Clark booked this production over their entire circuit in Pittsburgh and the surrounding territory.

Boston Press Praises "Bill of Divorcement"

The Associated Exhibitors picture, "A Bill of Divorcement," in which Constance Binney is starred, was the feature attraction in both the Modern and Beacon theatres, in Boston, last week. Reports tell of big crowds and much enthusiasm at every showing, and the reviews in the Boston newspapers were enthusiastic.

Following the opening of the run, the Boston Herald said: "At the Modern and Beacon theatres this week there is a specially meritorious bill of photoplays, headed by Constance Binney in a picturing of the dramatic success, 'A Bill of Divorcement.' This

deals in a courageous manner with the question of divorce. The story develops dramatically and leads to a powerful climax. While the play treats the subject of divorce frankly, there is not an offensive moment in the action. Miss Binney is provided with a part that gives her splendid opportunities. Fay Compton gives her a fair race for honors."

The Boston Telegram said in the course of its review: "The picture brings to us Constance Binney, charming and piquant. Fay Compton plays the mother with her usual skill, and Malcolm Keen as the deranged father acted with much realism."

Sennett Builds Town For "The Extra Girl"

The entire state of California was searched by Mack Sennett in the hope that a spot resembling the little old town or River Bend on the Turtle river, the birthplace and home of "The Extra Girl" might be found. This will be Mabel Normand's latest.

F. Richard Jones, supervising director for Mr. Sennett, decided to bring the mountain to Mohammed. The little town of River Bend was constructed on the huge Sennett stages, with all its homely little streets and tree-flanked avenues. In the center of the town stood the home of "The Extra Girl."

It is the sort of house that unconsciously brings to mind the word "Home," in all that it implies. It is the acme of technical construction, and actually appears as old-fashioned and weather-beaten as the story prescribes.

The paint has not been renewed for years. Creeping vines cover that fact to advantage. The front porch beckons to the passer-by, holding promises of an interior of rest and happiness.

In the matter of construction only portions of River Bend were built in actual size, and these include the immediate surroundings of the home of "The Extra Girl." The more distant parts were reconstructed so as to appear in their actual size within the range of the camera. As it stands the "set" occupies more than 20,000 square feet of space. Many houses and streets were built in miniature as background material. This applies especially to the sweeping vistas of countryside. The set was built under the supervision of Sanford D. Barnes, technical director for Mr. Sennett. Allied Producers and Distributors will release it.

To Build Great Set for Paramount Film

The largest exterior set ever built and the largest number of people ever carried on a motion picture location, it is said, will be outstanding features of Cecil B. DeMille's forthcoming film version of "The Ten Commandments" which is scheduled to start May 1.

The city of Rameses II, the great Pharaoh who reigned at the time of the Decalogue, will be built in a desert location, hundreds of miles from Los Angeles. The front of the city will cover, it is said, nearly three times the area of the famous castle set in "Robin

Hood." More than 2,000 actors will be employed in addition to hundreds of carpenters, technical aides, horses and camels.

A modern tent city to accommodate several thousand will spring up overnight on the desert as a temporary home for those who will play as Hebrews and Egyptians in the Biblical cutbacks of the modern story constructed by Jeanie Macpherson around the Decalogue.

"The Ten Commandments," Paramount says, will be the biggest film effort of 1923. It will take over five months in the making.

"Enemies of Women" Renews Broadway Run

The largest and most consistent business ever done by a photoplay at the Central Theatre was registered by "Enemies of Women," the Cosmopolitan picturization of Vincente Blasco Ibanez's romantic novel with Lionel Barrymore and Alma Rubens in the leading roles, which closed its engagement there last Saturday night. During its four weeks' sojourn in the Central, "Enemies of Women" played to \$41,307.

The Cosmopolitan super feature, which has been hailed by critics as one of the most beautiful and interesting photoplays ever brought to the screen, is also playing to capacity houses in Chicago and Los Angeles, in which cities it began indefinite runs last week. In its first week

at the Roosevelt Theatre, Chicago, the capacity of which is 1,490, "Enemies," playing a continuous performance policy at a top scale of eighty-eight cents, drew \$26,189. At Grauman's Rialto Theatre, Los Angeles, playing a reserved seat policy of two performances daily, the film drew \$13,000 in its first week.

Meantime, the Broadway run of "Enemies" has only been interrupted temporarily. On May 13, the film will open at the Rivoli Theatre for an engagement of two weeks or longer. On May 12, "Enemies" starts an indefinite engagement at the Garden Theatre, Milwaukee. Engagements of indefinite length will follow soon in all the other principal cities.

"The Hottentot" Runs Held Over Repeatedly

"The Hottentot," the Thomas H. Ince special which is released through First National bids fair to capture the prize for extended runs over recent productions. It has already won more than three hundred extra days in the houses that it has played.

In Detroit the production enjoyed two full weeks in the Capitol and Madison Theatres, the two largest houses in the city, and played on the Butterfield circuit for week runs in the lesser as well as the bigger theatres. At the Rivoli in Baltimore, a one week house, "The Hottentot" played for fourteen consecutive days.

Among the theatres which have given it extra days are: Palace, Salina, Kansas, four days instead of three; Electric, St. Joseph, Mo., nine days instead of seven; Palace, Calgary, six days instead of three; Allen, Edmonton, six days instead of three; Liberty, Long Beach, Cal., where it played for an extra week; Orpheum, Pocatello, Utah, seven days instead of three; Rivoli, La Crosse, Wis.,

four days instead of three; Royal, Ashland, Wis., three days instead of two; Orpheum Theatre, Fond du Lac, four days instead of three.

In many of the theatres personal requests at the box office and by telephone have shown the exhibitors that the public demand for "The Hottentot" could not be satisfied by the unusual run.

A great number of recent releases in addition to the Ince comedy drama, are playing long engagements, notably "The Eternal Flame," "Smilin' Through," "Voice from the Minaret," "East is West" and "Oliver Twist." At the Princess Theatre, Hartford, for instance each of the above named pictures played for two weeks, although the theatre has a definite policy of changing its bill weekly. "The Dangerous Age," "Mighty Lak a Rose," "Kindred of the Dust," "Lorna Doone," and of course "The Pilgrim" are other productions which have earned long bookings.

Powerful Play Goes to First National

"Anna Christie," a play from the pen of Eugene O'Neill, one of the outstanding American playwrights of the day, will be a First National release, it was announced this week. Thomas H. Ince has purchased the screen rights and the picture will be put into production at an early date.

The acquisition of this play by Mr. Ince will assure First National of another powerful story that is practically nationally known, for its forthcoming season. This company has already announced that such stories and

plays as "Black Oxen," "Secrets," "The Bad Man," "The Huntress," "Her Temporary Husband" and "Lord of the Thundergate," have been purchased for the screen.

Eugene O'Neill, the author of "Anna Christie" has had practically all of his plays equally well received on the Broadway stage. With "Anna Christie," others of his plays are "Beyond the Horizon," "Emperor Jones" and "The Hairy Ape."

The leading role in "Anna Christie" was enacted on the stage by Pauline Lord.

Clifton Production Plays to Capacity

Another perfect mark is checked against the Elmer Clifton production "Down to the Sea in Ships," produced by the Whaling Film Corporation and distributed by the W. W. Hodkinson Corporation, according to the report just received regarding the enthusiasm created at the opening of this film in the beautiful Karlton Theatre in Philadelphia, Pa.

On Monday the Karlton Theatre played to 3,866 admissions and on Tuesday 3,720 people crowded in to see this romance of old Whaling Days. Crowds stood in line on both days for hours waiting for an opportunity to witness this production.

According to authentic reports it has smashed all previous records for the house, both in attendance and receipts. At night large crowds were always being turned away.

The number of admissions is considered to be unusual inasmuch as the Karlton seats 1,056. This means that on both days the theatre was filled solid for three times. This is the first time that the picture has played at popular prices. Fifty cents is the top price during its run at the Karlton Theatre.

"Down to the Sea in Ships" is booked at the Karlton for an indefinite run.

3 Goldwyn Pictures Nearing Completion

Photography has now been completed on three more pictures at the Goldwyn studios. This is in addition to "The Eternal Three," the Marshall Neilan production, which went into the editing and titling rooms last week.

Lambert Hillyer completed photography on Jesse D. Hampton's new screen version of Rex Beach's Alaskan novel, "The Spoilers," which contains one of the most notable casts of the year,

it is said.

King Vidor is through with the photography on the picturization of Austin Strong's stage success, "Three Wise Fools," and will begin the editing and titling at once.

Clarence Badger is the third director who has completed photography on a Goldwyn production. "Red Lights," the film which he has been making from an Edward E. Rose mystery play, is now being edited.

"The Alibi" to Be Directed by Smith

Elaborate preparations are being made at the Vitagraph studios in Hollywood for the production of the special feature, "The Alibi," by C. Graham Baker. David Smith, who directed "Masters of Men" and "The Ninety and Nine," will produce this special. He is supervising the building of all sets which includes an entire section of a city.

A skyscraper built of durable

materials instead of compo-board is being constructed. This will be destroyed in a smashing thrill at the end of the story. This one set will occupy 23 acres of the studio grounds in Hollywood.

Cullen Landis will have one of the leading roles, while Percy Marmont, who played in "When Winter Comes," Alice Calhoun and Joseph Kilgour will have roles for which they are especially suited, it is said.

"The Man Next Door" Is Now Being Edited

Vitagraph's picturization of "The Man Next Door," the novel by Emerson Hough, author of "The Covered Wagon," is now being edited at the Vitagraph studios in Brooklyn. Victor Schertzinger directed this special feature and those who have seen the first print declare it to be one of the master screen characterizations of the year, Vitagraph states.

David Torrence, Frank Sheridan, James Morrison and Alice Calhoun play the principal roles.

Vitagraph is said to have given "The Man Next Door," a lavish

production. The sets are said to be remarkable in rich architecture and designed as a background of wealth.

Complete Titling of "Ragged Edge"

Cutting and titling of "The Ragged Edge" have been completed at the studios of the Distinctive Pictures Corporation in New York. Harmon Wright, the director, brought the company back from southern waters two weeks ago.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

An Our Gang "Giants vs. Yanks" Heads Pathe Program for May 13

Another of the series of two-reel Pathe-Hal Roach "Our Gang Comedies" which have received such high praise in reports from exhibitors heads Pathe's program for May 13. This one is "Giants vs. Yanks" and it presents the well-known members of the gang on the baseball diamond and later with about a dozen puppies and a baby in the home of a quiet couple where through a doctor's error they are quarantined. What they do to the place is a plenty.

Ruth Roland's new serial, "Haunted Valley," reaches its second episode in which through the machinations of the millionaire villain she is plunged into an underground whirlpool. Leo Maloney appears in another of his stirring two-reel westerns of the Range Rider series, "Wings of the Storm," in which by courage and cleverness he avenged the murder of his pal during a severe storm.

Hal Roach offers the second of the series of single reel comedies starring Stan Laurel. It is titled "White Wings," in which he succeeds in causing much merriment by mistaking a baby carriage with the baby inside as his pushcart and later having an experience with a painless dentist.

The Aesop's Fable is "The Mouse Catcher," in which our friend the cat helps farmer Al Falfa to get rid of the mice by means of a vacuum cleaner which, however, does not stop until it has sucked up everything in sight. It concludes with a veritable shower of mice when the machine blows up, and will provide a lot of fun and amusement.

In Pathe. Review No. 19 there is an interesting section dealing with the tremendous power of the molecule. It is one of the popular science series and several amazing laboratory experiments are

shown. There is also a beautifully photographed section, "Laughing Waters," showing a waterfall from which bubbles like soap-bubbles float at intervals. The pathicolor section shows a wealth

of beautiful flowers being cultivated in a huge conservatory.

Topics of the Day No. 19 and Pathe News No. 40 and 41 complete the program of nine high-class subjects.

First Christie Black-Face Comedy Listed for May 20

What is said to be one of the most pretentious two-reel comedies ever made by the Educational-Christie forces is promised in Al Christie's two-reel blackface comedy, "Roll Along," which Christie himself is personally directing. This production is in the nature of an experiment, but with production work complete, previews are said to demonstrate that the comedy is even better than was at first anticipated.

With a cast composed entirely of white players of ability, all appear in black-face impersonating negroes. Jimmie Adams is cast as the dusky hero, Natalie Joyce,

a newcomer, as a high-stepping jazz dancing yellow girl. Others in the cast are William Irving, Babe London, Ward Caulfield, Fred Hueston, Don Bailey and Gus Leonard. A big feature is a race between two steamers of the Mississippi River type.

Christie has adapted the minstrel style to comedy, taking as his cue the long success of this type of entertainment and encouraged by the success of such plays as "Shuffle Along," having dark-skinned casts.

"Roll Along" is scheduled for release on Educational's program for May 20.

Showing at Strand Reveals What a "Dippy-Do-Dad" Is

The answer to the Pathe teasers that have been fired at exhibitors, "What Does a Dippy Doo Dad Do?", was revealed at a pre-release showing at the New York Strand Theatre. The secret was revealed as a comedy in which the entire story was acted by animals. The first of the series, "Don't Flirt," has a cast consisting of geese, a dog, a monkey and a cat, with an adventurous gander as the reprehensible character. It is described as an unusually clever offering, decidedly novel, the work

of the animal cast being described as almost human in its ingenuity.

Joe Plunkett, manager of the Strand, was so impressed with this comedy that as soon as he saw it he booked it for immediate presentation and is reported to have booked the entire series on basis of the reception accorded this one. He describes this picture as the one real novelty of the year. It went over big with the audience throughout the week and received flattering criticisms from the daily press.

Broke the Floor

Pathe is in receipt of a wire from Sam Williamson, an exhibitor in Biggers, Ark., that is decidedly out of the ordinary. Mr. Biggers reports that he showed the Pathe subjects, "Rough Going," starring Leo Maloney, and "High and Dizzy," with Harold Lloyd, to the largest house in two years. As a result his floor was broken in and he had to have it repaired. This necessitated a request to hold up his service for a week. As a result he has re-booked the program for showing as soon as repairs are completed.

Century Schedule

Julius and Abe Stern have completed the Century comedy schedule for June and it is announced as follows: On the sixth, "Fare Enough," a story of a competition between a street car line and a bus concession, featuring Jack Cooper, Jack Earle and Marjorie Marcelle; June 13, "The Imperfect Lover," starring Brownie, the dog; June 20, "Don't Get Fresh," starring Buddy Messinger, and on June 27, "Carmen Junior," starring Baby Peggy, with a cast of beauties including Inez McDonnell and little Thomas Wonder, the boy dancer.

Exchange Enlarged

Remodeling of the Educational exchange in New York has just been completed. The offices have been enlarged and it is said to be one of the finest equipped and largest exchanges in the country devoted exclusively to short subjects. One of the striking features is an inter-office telephone system to facilitate securing dates for exhibitors, which results in the saving of a great deal of the busy showman's time.

Universal's "Oregon Trail" Serial Establishes Record

As a result of a country-wide survey, Universal reports that "The Oregon Trail" has achieved an enviable record, having played in more first-class houses than any previous serial, and is appearing on the screens of many theatres which never before used serials, including the Crandall Circuit in Washington, D. C.

This is the third of Universal's "thrills-from-history" serials and was directed by Edward Laemmle who also made the two previous ones, "Winners of the West" and "In the Days of Buffalo Bill." It deals with the settlement of the Oregon territory.

This serial has evoked much praise from exhibitors. O. L. Mesiter of the Whitehouse Theatre, Milwaukee, reports: "It positively ranks as the biggest serial attraction so far made." R. H. Enoch of Stratford Theatre, Chicago, says: "We consider it one of the best serials on the market today, especially in view of the educational advantages which it offers to school children." H. Hadfield of Grand Theatre, Green Bay, Wis., states: "Opened to biggest Sunday matinee in the history of my house. Congratulate Universal on a decided step forward in serial making."

Chuck Reisner Is Directing Bull Montana Film for Metro

Charles Chuck Reisner has been elevated from the role of supporting actor in the Bull Montana comedies to that of director, and has already started work on "Hard Boiled," a new Hunt Stromberg two-reeler for Metro which will star Bull.

This is not Mr. Reisner's first experience as a director, as he has handled the megaphone for a large number of comedies featuring such players as Jimmy Adams, Lloyd Hamilton, Lewis Sargent and Dinky Dean, and also assisted Charles Chaplin in the direction of several features, including "The Kid."

He is one of the pioneers of screen comedies, having started as a gag man with Keystone at the time Ford Sterling, Roscoe Arbuckle and others were there. He has also had considerable stage experience, with minstrel shows, vaudeville and musical comedies.

No Featured Player

Having finished "Sky High," Al Herman has started work on another Century Comedy, "Taking His Degree," which will have no featured player. The story deals with taking degrees in a lodge and the cast includes Billy Engle.

"Pathe Review No. 19"

(Pathe Magazine—One Reel)

Starting off with a pretty scenic showing a waterfall from which beautiful bubbles like soap bubbles float at intervals, this reel includes a section which will amaze the ordinary spectator and highly interest those scientifically inclined. It shows the force of molecules of certain substances both repelling and attracting others, ending with beautiful examples of crystallization. Then there is an attractive section showing a conservatory with flowers in full bloom. This is in Pathecolor. Altogether it is an interesting reel.—C. S. S.

"The Pill Pounder"

(Hodkinson—Comedy—Two Reels)

The life of a druggist who is boss in his own home when his wife isn't present is depicted in rather lively style by C. C. Burr. Charles Murray plays this part in his customary grim mood. There is considerable action, some of which gets over very well, but other parts of which seem lacking in a sense of real comedy values. Most of the fun lies in his customers' reactions to the drugs, etc., sold in his store. He nearly loses a prospective son-in-law and pays a visit to the angels himself. An average comedy on the whole.—M. K.

Newsy Notes

Victor Saville, head of a prominent distributing company in Great Britain reports that Harold Lloyd is tremendously popular in that country and shares honors equally with Charles Chaplin.

Universal reports that Balaban and Katz of Chicago have signed up for International News Reel service for their entire theatre chain.

Julius and Abe Stern announce that because of her excellent work in Century comedies Marjorie Marcel has been placed under a long term contract.

Cliff Bowes appearing in Educational-Cameo comedies was injured by being caught under falling timbers during the filming of "Between Showers," in which he has the leading role.

Pal, a clever dog heads the cast of Noel Smith's first comedy for Century which bears the temporary title of "His Master's Curse."

Fox announces that a recent issue of Fox News contains some of the first authentic pictures of soviet military activities in Russia shown outside of that country since the revolution, they include scenes of Trotsky reviewing the army.

Recent Urban Classics announced for release through Vitagraph include "Beasts of Prey" and "Roving Thomas in Alberta." These are single reel subjects.

To Baby Peggy, the Century comedy star, goes the honor of having the first volume of a series dealing with screen children devoted to her career. The series is being written by Florence Farnum who in real life is Mrs. B. K. Edwards, prominent Chicago society woman and an advocate of better pictures.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Exit Stranger (Educational)
From the Windows of My House (Educational)
Giants vs. Yanks (Pathe)
Eagle's Talons, The (Universal)
Mouse Catcher, The (Pathe)
Pathe Review No. 19 (Pathe)

Pill Pounder, The (Hodkinson)
Romance of Life, The (Hodkinson)
So This Is Hamlet (Hodkinson)
Turkey, The (Hodkinson)
Wings of the Storm (Pathe)

"The Eagle's Talons"

Fast Action and Many Thrilling Stunts in Snappy Universal Serial
Reviewed by C. S. Sewell

Judging from the pace established in the first three episodes Universal has in "The Eagle's Talons," a serial that should entirely satisfy the fans and prove an excellent box-office attraction. To begin with, it has in great abundance the speed, thrills and stunts demanded by devotees of this type of photoplay.

In the opening episode there is a strong mystery element, an unexplained disappearance of one of the leading characters, trick doors, sliding panels, secret passages, mysterious peering eyes and sinister and forbidding arms outstretched that develop an atmosphere of unreality and melodramatic suspense. After the action gets under way and the stunts commence they are smoothly worked into the story in a manner not at all forced and quite consistent.

The story deals with an unscrupulous gang of great wealth who seek illegally to corner the wheat market which will mean suffering for the poor. Opposed to them is a financier who has a document that will incriminate them. It is he who mysteriously disappears and the gang seek to get hold of his daughter to bring him to terms. The hero assists her in keeping out of their clutches and solving the mystery.

There are two stars: Ann Little is too well known to serial fans to need an introduction. Fred Thomson enjoys the distinction of having formerly been a clergyman and also at one time held the title of world's all-around athletic champion. He is a newcomer with a pleasing personality and natural manner of acting and performs the hazardous stunts with the ease of the trained athlete. Al Wilson, who has a prominent role, is an accomplished stunt aviator. This trio supplies plenty of action.

Following the mystery element in the first episode, aviation comes to the fore with a bang. The heroine hangs on to the wing of a fast mounting plane, the hero leaps from a moving auto to another plane and in midair transfers to the first plane. These scenes are thrilling and unusually well photographed. Then there is a breath-taking fight on the wings of the plane, following by the plane catching fire.

The second episode takes place on a deserted island and shows the pair escaping in a parachute. It concludes with a snappy fight at the top of an abandoned light house which is blown to pieces by a gasoline explosion. The third episode shows the hero and the

girl sliding to safety on a telephone wire. The pair find themselves in the power of the villain and make their escape at night from his yacht only to seek refuge on the hulk of a derelict just as a submarine fires a torpedo for the purpose of destroying it. These climaxes develop a high amount of suspense. The supporting cast is entirely satisfactory. The story is by Theodore Wharton and was directed by Duke Worne.

"Giants vs. Yanks"

(Pathe Comedy—Two Reels)

While a "championship" game between Our Gang and another furnishes the title of this Pathe comedy very little of action has anything to do with baseball, nevertheless it furnishes opportunity for some good laughs, particularly the scenes where the little three-year-old darkey Farina is the umpire. The game is broken up and then the kids invade a nearby house and are quarantined. What they do to the place is a plenty, they literally wreck it. This idea is not new but it has been cleverly done and considerable ingenuity is displayed by the gang in their methods of destruction. Like the other comedies in this series, it should please any audience and prove a riot with kid audiences.—C. S. S.

"Wings of the Storm"

(Pathe Drama—Two Reels)

Another Leo Maloney western distributed by Pathe that has an abundance of snap and action. Although the climax seems a trifle overdone it certainly has punch, a fault which many may find with it is the fact that the fight scene performed in the dark, illuminated only by flashes of lightning is a little too prolonged on account of the spectator being unable to follow the action clearly and you are quite sure how it will all end. There is a clever twist to the story where the outlaws bring about their own imprisonment by sending for the sheriff to come to their shack and arrest a supposed criminal who turns out to be a ranger.—C. S. S.

"Turkey"

(Hodkinson—Sport—One Reel)

An interesting number of the Rod and Gun series, produced by Eltinge F. Warner, publisher of Field and Stream, shows a hunt for wild game. Those who are interested in seeing the methods in detail of shooting turkey will find entertainment in this. The Maryland settings will appeal to outdoor lovers.—M. K.

"From the Windows of My House"

(Educational—Scenic—One Reel)

Rarely have even the best of the Bruce scenics in the past attained the beauty which is found in this number. For a thing of its kind it is a masterpiece. Marvelous views of the clouds, mountains and waters furnish really inspiring recreation. As usual the scenes are impersonal, but there is just a hint at human emotions and imagination in the spirit of the picture, as made plain in the subtitles. Vaguely it represents various attempts to select the most perfect view in determining the location for a home. It closes with majestic pictures of the ocean. Any exhibitor can be proud to run this.—M. K.

"Exit Stranger"

(Educational—Comedy—One Reel)

Action and acrobatics are Cliff Bowes' specialty in this comedy. There is something moving every minute and a mixture of comedy and suspense that makes good entertainment. It shows the tireless efforts of a prospective son-in-law to take his place by the side of his sweetheart, Virginia Vance, despite heavy opposition. He manages to sail on the same ship, after vigorous and spectacular stunts. Nothing discourages him and the final scene shows them fallen overboard resolved to splash happily ever afterward. M. K.

"So This Is Hamlet"

(Hodkinson—Comedy—Two Reels)

A burlesque on an inexperienced motion picture company's attempt to produce "Hamlet" is offered by C. C. Burr in this. There is plenty of material for clever comedy and some of it is entirely satisfying. In those parts where the actual scenes and characters of "Hamlet" are paralleled, the comedy is the funniest. At other times there is a tendency to fly rather wide from the original, and resorting to slapstick.—M. K.

"Romance of Life"

(Hodkinson—Educational—One Reel)

This number by Bray deals with the evolution of mankind. It starts in the days when the earth was uninhabited and shows the various degrees of development from vague protoplasmic forms through different phases of animal life to man. Naturally a subject of this sort is purely educational and will appeal primarily to the thoughtful.—M. K.

"The Mouse Catcher"

(Pathe Cartoon—2/3 Reel)

Cartoonist Paul Terry consistently keeps up his record for supplying ingenious ideas which cause amusement in this series. It is a vacuum cleaner which supplies the largest element of humor in this number. In the hands of the familiar cat it not only rids rats and mice but of everything else including even the farmer himself.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Side Distortion

A. R. Bender, Olympic Theatre, Cleveland, Oklahoma, has it in mind to go up against that well known side distortion. He says:

My theatre is a twenty-five foot "store-room," with the projection room (Friend Bender calls it a "booth," for which shame upon him) at the rear. Am planning on rearranging the house and putting the projection room at the front. In order to increase seating capacity I intend putting in a small balcony. If I place the projection room in the center of this balcony it will take up practically all the room.

What I want to know is what effect I will get under the following conditions: Distance of projection, 75 feet. Projection room placed at one side of balcony. Projector most off center will be at least three feet from wall, or nine feet off center with center of screen. Other projectiles will be six feet off center with screen. Theatre 24 feet wide. What size picture would you suggest under this condition? Would above give satisfactory results?

It All Depends

"Satisfactory results" is a very stretchable term. What might satisfy one might be entirely punk to another. It all depends upon what YOU would call a satisfactory picture. For myself anything less than the best is not satisfactory.

Under the proposed plan I would not advise anything wider than a twelve foot picture. Small—yes, but presumably the back row of seats is not to exceed 75 feet from the screen, so that really a twelve-footer is plenty large enough to enable those of normal eyesight to see every detail of the picture from the rear seats without the slightest discomfort, provided it be well illuminated.

And mind you, you will, for a given current consumption, get a much brighter twelve-foot picture than you would if the picture were larger.

See Tables Nos. 9 and 10, pages 245 and 246 of the Bluebook. As a matter of fact if your theatre were mine I would not go over a fourteen-footer even were the projectors set square with the screen.

As to Distortion

And now as to the distortion. Examine the drawing, which is to a scale of $\frac{1}{4}$ inch to the foot. Point O represents center of your screen and point I a point opposite it and seventy-five feet away. Lens H is six feet and lens G nine feet off center with the screen. Line X—X represents your screen, twelve feet wide. Line T is square with the axis of projection of lens H and line Y square with the axis of projection of lens G.

Since your lens is to one side of your screen center, the distortion will be in the top and bottom lines and in the widening

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

of everything in the picture. The latter will be too little to be noticeable with lens H, and not enough to be seriously objectionable with lens G.

A picture twelve feet wide is nine feet high, provided the lens be central with the screen up and down. If it is not, then there will be distortion up and down and sidewise too. From what you have said I take it the up and down distortion is slight enough to be neglected in our calculations.

If the picture height is nine feet, or 108 inches at seventy-five feet, then of course the beam spreads $108 \div 75 = 1.44$ inches per each foot of distance. From the bottom of line Y to the bottom of line X is 18 inches, or one and one-half feet, hence the beam must travel that distance further to reach one side of the screen than the other, therefore it will spread, up and down, $1.44 \times 1.5 = 2.16$ inches.

In other words the picture from lens G will be 2.16 inches higher on one side than on the other. The picture will also be wider than it normally would be, for the same reasons. This latter distortion would be 2.85 inches. To all this must be added any distortion due to lenses being above screen center.

Be Not Discouraged

Now, friend Bender, don't get too badly discouraged. All this is not quite as bad as it sounds. I have set it all forth to show you, and others, how it is figured.

By procuring a special aperture plate from your projector manufacturer, and filing the top and bottom until the top and bottom lines are parallel on the screen, the distortion will not be sufficient to seriously affect the ultimate result, provided the lens be not too far above the screen center. Your chief difficulty will be to get a sharp focus all over the screen, and to do this you may have to stop down your lenses quite a bit, thus wasting light—which means wasting electric power, of course.

You will find all this explained in the Bluebook of Projection—new handbook,

pages 253 to 258 inclusive. It deals with up and down distortion, but the principles involved are precisely the same.

Of course if you use a picture wider than twelve feet, the effect will be proportionately greater. I would advise you to read pages 257-8 of the Bluebook very carefully.

As to the matter of locating screen at front of house, I would suggest that you read page 247 of Bluebook before you do it.

Examinations

A certain one, whose name I will not divulge, writes from King's Park, New York, saying:

Will you help me out a bit? Have been a motion picture projectionist for three years past. Would very much like to know where and how I can get a license. Am married and wife is in poor health. Will be obliged to leave here.

Have had charge of Powers projector only, and it may be very hard for me to pass. Would appreciate it if you would give me a few points.

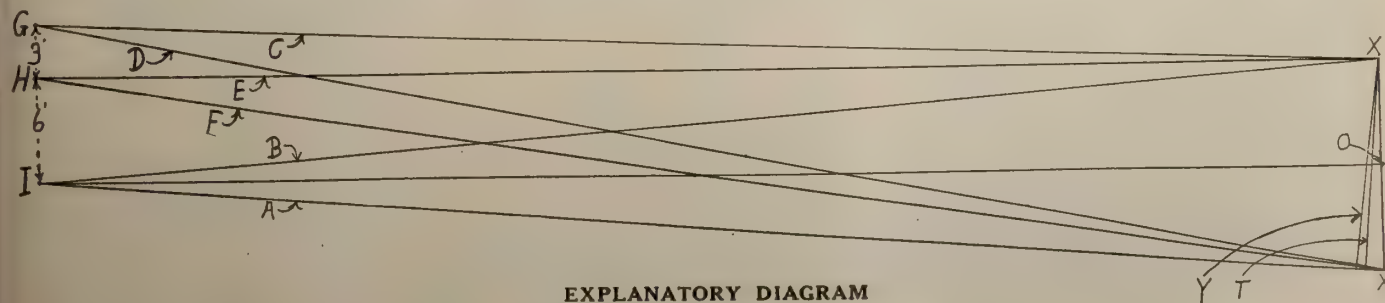
While I cannot know positively, still I am very sure this good brother has pursued the course followed by so very many. They do not serve any apprenticeship at all, and when they somehow manage to secure employment as projectionists, with the absolute minimum of knowledge, instead of working hard and bending every possible effort to acquire at least a reasonable amount of knowledge and perfect themselves in their chosen profession, they either do nothing at all, or next to nothing in the way of real study UNTIL the time comes that they find themselves confronted with the absolute necessity for that which they have neglected and ignored.

Then and ONLY then they get very industrious. They ask me for a "few pointers." They hope to cram into their heads in a few weeks the knowledge they should have been accumulating through a period of years.

Now, it is quite possible this little lecture is not coming to this man. If it is not, then no harm is done, and perhaps some other one who is pottering along without knowledge, because he just simply will not make the effort necessary to accumulate it, will read this, realize what a foolish course he is pursuing, wake up and get busy.

Have You a Blue Book?

I cannot tell you, my brother, of what any given examination will consist, because few examiners are themselves competent to give a real examination. You will find every question they ought to ask contained on pages 911 to 938 of the Bluebook of Projection.



EXPLANATORY DIAGRAM
Showing Where and How Distortion Occurs

tion—the latest handbook—with the place where the knowledge necessary to answer it correctly will be found appended thereto. Incidentally, may I ask, have you a bluebook and HAVE YOU STUDIED IT?

The thorough examination will include electrics, which you must understand very well indeed, because you may be called upon to handle not only an arc lamp of relatively high capacity and the circuits which go therewith, but a comparatively large motor (and small ones, too) and generator, mercury arc rectifier or low voltage transformer, ammeters and voltmeters, et cetera.

It will include, if it is a real examination, projector mechanisms and their adjustment, lenses and their operation, projection room fire shutter fusing and many other things.

Please understand, though, that some examinations mainly consist of the collection of a more or less substantial fee. There is no uniformity in the matter; therefore I am unable to tell you more than what an examination MAY consist of—see pages 911 to 938, inclusive, of the Bluebook. The place for you to apply for license would be Room 2310, Municipal Building, New York City. Address Board of Motion Picture Projectionist Examiners, George Sheridan, chief examiner.

Trouble

Carlisle A. Anglemire, projectionist "Y" Theatre, Nazareth, Pa., has a trouble which he describes as follows:

Have trouble getting the last fifty or seventy-five feet of reel through my projectors. The latter are Powers Six-B, 1918 model, but have only been used two nights a week, four hours per night. They have run a total of about 1,800 hours, while in another theatre there is a ten-hour show a day for 300 days in the year, or 1,200 hours longer than my projectors were used in five years.

The film I am using is from six to eight months old. I notice the sprocket holes are badly cracked. This is probably the reason it breaks on my intermittent sprockets. Have as light a tension on upper reel as it is safe to carry, and only sufficient gate tension to keep picture steady on the screen. I have tried to keep the projectors in best possible condition for the projecting of poor film. I even slow up projection at the reel end, to try to nurse the film through, in which endeavor I sometimes succeed—sometimes I don't. Am thoroughly convinced the trouble lies in the cracked sprocket holes, but would appreciate your viewpoint.

Another Slant

Another slant which may help is this: I notice, when projecting a multiple reel feature, reels 1, 3 and 5 will go through all right, while there will be trouble with reels 2, 4 and 6. In this I am assuming it to be a six-reel play, which apparently is evidence that the damage is mostly done in theatres which double up the reels for projection. The greatest tension is at the beginning and end of each reel, and that is where the greatest damage is done.

Now, friend Richardson, whose fault is it that we small-town projectionists receive films in such wretched condition? Is it the fault of the projectionist or of the film exchange?

Every time I receive one of these superb samples of junk I write the exchange telling its manager exactly what I think of it. I am fighting for better films all the time, because I am trying to put the best picture possible on the screen, and it is just about impossible to put on a really good picture unless the films are in perfect, or at least good, condition.

I, for one, would like very much to know why, in the name of ordinary common sense, the producer, the exhibitor and the projectionist (perhaps I really had better call what I am talking about the "operator") don't pay more attention to the picture on the screen. THE PICTURE ON THE SCREEN IS WHAT MADE THE MOVING PICTURE INDUSTRY. Just that and NOTHING ELSE.

I am with you in the fight for better projection to the last ditch. One of the greatest needs right now is better prints—films in

better mechanical condition; or, at least, that is the CRYING NEED OF THE SMALL-TOWN PROJECTIONIST. Why do not other sections and departments of the Moving Picture World help you in your fight for this basic requirement?

Entitled to a Decent Picture

That last is a question you must ask the Editor in Chief, Brother Anglemire. Presumably it is because this department is supposed to take care of all projection matters. I myself think, however, that every department of this and other trade papers would do well to enter the lists in this matter, which is, as you have said, absolutely VITAL to good results upon the screen. The small-town theatre patron is entitled to a decent picture for his money, just as much as is the city theatre patron. In the end it would be to the best interests of the entire industry.

With regard to your trouble with ends of films which show cracked sprocket holes, you are in error in saying there is more tension at beginning and end of reels. The tension is the same, but the pull is greater against the teeth of the lower sprocket at the beginning of the run, since the diameter of the take-up reel is then small.

But cracked sprocket holes near end of reel, if the cracks extend from lower corners of holes (lower as film is in projector), indicate too much tension of upper reel, or at the aperture, but probably the former. If the cracks run well through the film, and are from the corners of the holes on lower side of hole, as film is in projector, then the cracks are made from intermittent sprocket. Cracks made by lower sprocket will run in from other sides of holes, and at beginning of film only.

Too Much Tension

The indication is, so far as I can see, that you have too much tension at the aperture. You say you have only sufficient to hold the picture steady upon the screen. Now, brother, don't get excited and feel hurt when I say that tension sufficient to hold the picture steady on the screen MAY be very wrong, because the picture is held steady by excessive tension sometimes, when the unsteadiness is caused by lost motion in intermittent movement.

I am not saying that is your condition. Perhaps there is some other answer. Can any of our readers suggest some other reason why a film weakened by cracked sprocket holes will give trouble at the intermittent, and give trouble ONLY where it is thus weakened?

As to whose fault the abuse of film is, that is a complicated question, but this I say and stand by: It is up to the film exchange to adequately inspect films and KEEP A RECORD OF DAMAGE FOUND, including strained or split sprocket holes. Having this record, it is up to the exchange to charge the damage to the theatre where it was done, and thus put a stop to unnecessary and outrageous abuse of films by men who are either too infernally lazy to apply the knowledge they have or who have none to apply, or by theatre managers who compel film abuse by overspeeding projection.

If any one can offer any suggestion of value in this matter, let him stand forth and be heard.

Wants to Know

J. W. Rainwater, projectionist Princess Theatre, Albany, Alabama, describes his line-up as follows, and asks advice as to how it may be improved:

Fifty amperes from a 50-50 transverter; three-quarter carbons; horizontal crater diameter, $\frac{3}{8}$ inch; distance crater to face of collector lens, 3 inches; 8-inch collector lens three inches; eight inch collector lens—1-16 inch space— $\frac{3}{8}$ inch converging lens; 19 $\frac{1}{2}$ inches center condenser combination to aperture; working distance 5 $\frac{1}{2}$ inches; pro-

jection lens focal length is 7 inches and its diameter 1 $\frac{1}{2}$ inches; projection angle 9 $\frac{1}{2}$ degrees; projection distance 112 feet; picture 14 feet 4 inches wide; aerial image 17 inches from aperture; size of aerial image 1 $\frac{1}{4}$ x 1 5-16 inches.

In order to be sure of my grounds in this case I sent the letter to John Griffith, who sized the matter up as follows:

Griffith's Comment

Rainwater has an excellent crater distance—three inches. It would be interesting to know how he measured his condenser lenses. I suspect he focused an object which was too close to the lens he was measuring. I think his lenses are 6 $\frac{1}{4}$ x 7 $\frac{1}{2}$. (That is what puzzled me. I knew his condenser lenses could not be what he said and still have that crater distance.—Ed.).

Rainwater cannot expect to improve his results with his present projection lens. Just imagine it! A seven inch E. F. and only 1 $\frac{1}{4}$ inches diameter!

I cannot understand the attitude of some exhibitors. If one even mentions one hundred dollars for a modern, high class lens he nearly explodes with indignation, yet here is a case where with such a lens the projectionist could get a picture which would make 'em sit up and take notice. The queer part of this is that he will spend that much for a feature or two, which will be there one day or maybe two, while the benefit of the lens would be enjoyed for years. The only improvement I could suggest would be to change those projection lenses.

Amen

To all and sundry of which the editor of this department would merely add a most hearty Amen. The lens diameter is entirely too small. In a couple of weeks or so tables of lens diameters which I have had compiled will appear in this department. I would advise you to get a lens with as large a rear combination diameter as you can, and then stop down to the actual size of the beam at the aerial image.

WARNING. Incidentally, let me warn you all to examine the interior of your projection lens barrels at least once every six months, and unless the black coating is in perfect condition re-coat the interior of the barrel with coach painters' black thinned with turpentine. Failure to keep the interior of your lens barrels coated with black will work injury to your picture. It may even, in bad cases, cause a ring or halo of light to partly or entirely surround the screen.

Power of Light

E. M. Arnold, Bijou Theatre, Harvey, North Dakota, is in a dispute with the local light and power company. He writes as follows:

"We are having some difficulties with regards to the power used in our projection arcs. We are under the impression that the arcs should be classified as power, and the current consumed in these arcs should be charged for at power rates. To date we have been paying light rates for this current, which is considerably higher than power rates, although the arcs consume considerably more power than the power rate schedule. We fail to see why we are not entitled to the power rate. Kindly give us your opinion in this matter.

Install Your Own Plant

Where no competition exists a local power company is somewhat of a law unto itself. It says "you do thus and so," and, by golly, you pretty near do "thus and so" if you want power.

If your description of conditions is correct you are justly entitled to the power rate; also it is customary to charge for motion picture projection current at power rates. However, I don't suppose there is any way you can compel them to give you that rate. But what you can do is to install a lighting plant of your own, and if I were in your place I'm just bullheaded enough that I would install my own power plant and tell that light company to go plum to a place that begins with "h."

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms

ALLIED PRODUCERS AND DISTRIB.

EDUCATIONAL FILMS CORP.

Review Consensus Footage

Review Consensus Footage

The Three Must-Get-Theres.	Max Linder	Sept. 9	3,800
Garrison's Finish	Jack Pickford	Jan. 27	8,000
Salome	Nazimova	Jan. 13	6,000
Suzanna	Mabel Normand	Mar. 3	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	4,150

Man With the Twisted Lip	Sherlock Holmes	Dec. 16	2,000
Natural Born Liar	Bruce Scenic	Dec. 16	1,000
Via Radio	Special-Scientific	Dec. 23	1,900
The Educator	Lloyd Hamilton	Dec. 23	2,000
Hazel From Hollywood	Christie Comedy	Jan. 6	2,000
The Terrible Tree	Tony Sarg	Jan. 6	1,000
Ouch!	Cameo Comedy	Jan. 6	1,000
No Luck	Lloyd Hamilton	Jan. 13	2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13	1,000
Tea N Tea	Jimmy Adams	Jan. 13	1,000
Be Yourself	Neal Burns	Jan. 20	2,000
Hot Shots	Howe Hodge-Podge	Jan. 20	1,000
Casey Jones, Jr.	Mermaid Comedy	Jan. 27	2,000
Second Childhood	Christie	Jan. 27	2,000
Bumps	Cameo	Jan. 27	1,900
Casey Jones, Jr.	Mermaid Comedy	Feb. 3	2,000
Wilderness Tales	Bruce Series	Feb. 3	1,000
Dog Sense	Cameo Comedy	Feb. 10	1,000
Pest of Storm Country	Louise Fazenda	Feb. 10	2,000
Extral Extral	Lloyd Hamilton	Feb. 10	2,000
Broke	Jimmy Adams	Feb. 24	1,000
Chicken Dressing	Hurd Cartoon	Feb. 24	1,000
Hold Tight	Lige Conley	Feb. 24	2,000
A Hula Honeymoon	Christie comedy	Feb. 24	2,000
Message of Emile Coue	Special	Mar. 3	
Babies Welcome	Dorothy Devore	Mar. 10	2,000
Oh, Sister!	Jimmie Adams	Mar. 10	1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10	1,000
A Jungle Romeo	"Snooky"	Mar. 10	2,000
Hot Water	Neal Burns	Mar. 17	2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24	2,000
Kick Out	Lige Conley	Mar. 31	2,000
Family Troubles	Eddie Barry	Mar. 31	1,000
Green as Grass	Jimmie Adams	Apr. 7	2,000
Movie Daredevil	Cartoon	Apr. 7	1,000
The Dude	Jimmie Adams	Apr. 14	1,000
Take Your Choice	Bobby Vernon	Apr. 14	2,000
Cold Chills	Louise Fazenda	Apr. 21	2,000
Traffic	Jimmie Adams	Apr. 28	1,000
Winter Has Come	Christie Comedy	Apr. 28	2,000
F. O. B.	Lloyd Hamilton	May 5	2,000
Speed Demons	Howe Hodge-Podge	May 5	1,000

AMERICAN RELEASING

The Challenge	Dolores Cassinelli	Apr. 14	5,000
The Bluebird Jr.	Mary Anderson	Oct. 14	5,000
The Other Side	Hugh Dierker		5,000
The Deerslayer	Sacramento Prod.		6,000
At the Cross Roads	Seena Owen		6,000
The Danger Point	Carmel Myers	Nov. 18	5,807
The Marriage Chance	All Star	Nov. 25	6,000
Beyond the Jordan	Biblical	Dec. 2	1,000
The Super Sex	Hillyer Prod.	Dec. 9	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9	6,087
As a Man Lives	Featured Cast	Dec. 23	6,000
That Woman	Catherine Calvert	Dec. 23	6,000
Voice of the Land	Biblical-series	Dec. 23	
Solomon in Society	Strauss Prod.	Jan. 6	6,000
Milady	Featured Cast	Feb. 3	7,622
One Million in Jewels	Helen Holmes	Feb. 10	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	6,462
The Grub Stake	Nell Shipman	Mar. 17	8,061
Son of the Desert	W. Merrill McCor-mick	Mar. 24	4,144
Quicksands	Chadwick Dix	Apr. 7	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7	5,395
Modern Marriage	Bushman-Bayne	Apr. 14	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	4,753

ARROW

One-Eighth Apache	Roy Stewart	Feb. 24	5,634
Peaceful Peters	William Fairbanks	Nov. 4	4,690
Streets of New York	Burton King	Nov. 11	7,000
The Double O	Jack Hoxie	Dec. 9	4,720
Lost in a Big City	John Lowell	Jan. 20	8,000
Jacqueline	Star cast	Mar. 31	6,000
Man and Wife	Maurice Costello	Apr. 28	5,000
The Broken Violin	Star Cast	Apr. 28	6,000
Spawn of the Desert	Wm. Fairbanks	May 5	4,500

ASSOCIATED EXHIBITORS

Grandma's Boy	Harold Lloyd	Aug. 12	4,377
Till We Meet Again	Mae Marsh	Nov. 4	5,822
Conquering the Woman	Florence Vidor	Dec. 30	5,887
A Bill of Divorcement	Constance Binney	Jan. 20	5,819
Head Hunters of the South	Martin Johnson	Jan. 27	
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	7,864
Alice Adams	Florence Vidor	Apr. 28	6,000
Is Divorce a Failure?	Leah Baird	May 5	5,448

FAMOUS PLAYERS-LASKY

To Have and to Hold	Geo. Fitzmaurice	Nov. 4	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	11,618
On the High Seas	Dorothy Dalton	Oct. 14	5,050
Clarence	Wallace Reid	Oct. 28	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	6,993
The Young Rajah	Rodolph Valentino	Nov. 18	7,705
Anna Ascends	Alice Brady	Nov. 25	5,959

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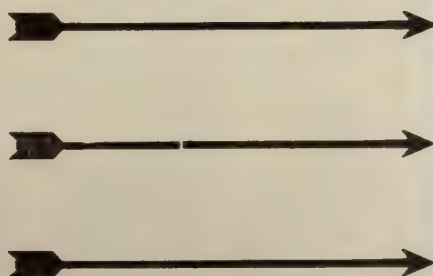
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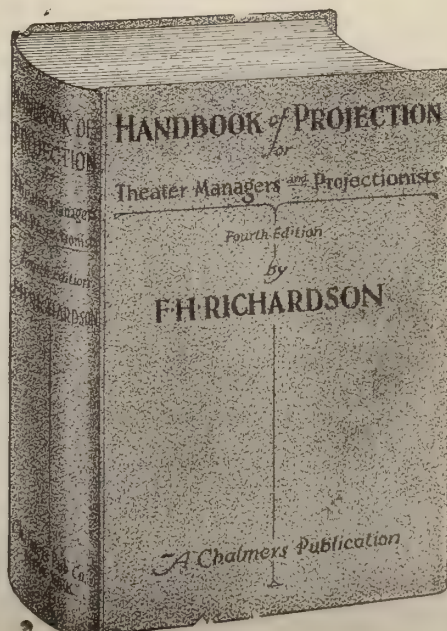
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(Continued from preceding page)

Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10	7,394
Singed Wings	Danvers Nagel	Dec. 9	Mar. 3	7,389
Outcast	Elsie Ferguson	Dec. 16		4,538
A Daughter of Luxury	Agnes Ayres	Dec. 16		
Back Home and Broke	Thomas Meighan	Jan. 6	Apr. 14	7,788
Thirty Days	Wanda Kelo	Dec. 30		7,074
Kick In	Fitzmaurice Prod.	Dec. 30	Apr. 7	6,000
Making a Man	John H. Brown	Jan. 13		6,000
Mr. American Wife	Gloria Swanson	Jan. 13		5,300
Drums of Fate	Mary Miles Minter	Jan. 27	May 5	5,300
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17	5,300
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17	4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Belia Donna	Paula Negri	Mar. 31		7,915
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,536
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trial of the Lonesome Pine	Mary Miles Minter	Mar. 31		5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan Daniel	Apr. 7		5,562
The Leopardess	Alfred Brady	Apr. 7		5,621
Crumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21		7,714
Prodigal Daughters	Gloria Swanson	Apr. 28		6,274
You Can't Fool Your Wife	Star cast	May 5		5,703

FILM BOOKING OFFICE OF AMERICA

Thelma	Jane Novak	Dec. 2	Apr. 14	6,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3	4,940
The Third Alarm	Ralph Lewis	Jan. 20	Mar. 24	6,700
Keep 'Em Home	The De Havens	Jan. 26		2,000
Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Canyon of the Fools	Harry Carey	Feb. 3		5,180
Pop Tuttle, Detective	"Tuttle" Series	Feb. 3		2,000
The Long Shot	Dan Mason	Feb. 10		2,000
A Waggin' Tale	Carl De Haven	Feb. 24		2,000
Stormy Weather	Sam & Wladave Beer	Mar. 3		5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10	Apr. 7	6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10	May 5	4,852
The Fourth Musketeer	Johnnie Walker	Mar. 31	Apr. 21	5,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Pop Tuttle's Lost Control	Dan Mason	Apr. 7		2,000
Westbound Limited	Ralph Lewis	May 5		5,100

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oct. 21	Dec. 9	6,083
East Is West	Constance Talmadge	Sept. 9	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25	Mar. 10	5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2	Mar. 24	7,204
Minnie	Marshall Neilan Prod.	Dec. 9	Mar. 10	6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9	Apr. 7	8,090
Boy-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13	Apr. 7	5,102
The Pilgrim	Charles Chaplin	Jan. 27	Mar. 31	4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3		8,000
Fury	Richard Barthelmess	Feb. 3	Mar. 24	8,700
Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17	Mar. 31	6,685
Jell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
The Balloonicat	Buster Keaton	Feb. 17		2,152
Day Dreams	Buster Keaton	Feb. 24		6,246
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	5,738
Daddy	Jackie Coogan	Mar. 17	May 5	2,000
The Love Nest	Buster Keaton	Mar. 17		7,425
The Isle of Lost Ships	Tourneur Prod.	Mar. 24		6,000
Refuge	Katherine MacDonald	Apr. 14		7,500
The Bright Shawl	Richard Barthelmess	Apr. 28		

FOX FILM CORP.

The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,673
Boss of Camp Four	Chas. Jones	Dec. 3	Apr. 14	4,235
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3	4,762
The Great Night	William Russell	Dec. 16		3,892
A California Romance	John Gilbert	Dec. 23	Mar. 3	2,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		4,316
Man's Size	William Russell	Dec. 30		4,070
Catch My Smoke	Tom Mix	Jan. 6	Apr. 14	4,850
Three Who Paid	Dustin Farnum	Jan. 6	Mar. 31	1,000
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		5,787
Face on Barroom Floor	H. B. Walthall	Jan. 13	Mar. 17	2,000
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		4,527
A Friendly Husband	Shirley Mason	Jan. 20	Mar. 10	1,000
Pawn Ticket 210	Educational	Jan. 20		1,000
Rits of Europe	Mary Carr	Jan. 27	Mar. 24	6,166
The Custard Cup	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,779
The Footlight Ranger	Wm. Farnum-Hawley	Feb. 10		4,000
Brass Commandments	Al St. John	Feb. 10		2,000
Young and Dumb	Cartoon	Feb. 10		5,611
Nearing the End	John Gilbert	Feb. 17	Mar. 31	2,000
Truxton King	Sunshine Comedy	Feb. 17		3,975
The Five-Fifteen	Tom Mix	Feb. 24	Mar. 31	
Romance Land	Cartoon	Feb. 24		
Does It Pay?	Hone Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feb. 24		2,000

Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 5	
The Buster	Dustin Farnum	Mar. 3		
The Artist	Clyde Cook	Mar. 3		
Good-by Girls	William Russell	Mar. 24	Apr. 21	
Hello, Partner	Sunshine Comedy	Mar. 24		
Three Jumps Ahead	Tom Mix	Apr. 14		
The Salesman	Al St. John	Apr. 14		
Bucking the Barrier	Dustin Farnum	Apr. 21		
The Fourflusher	Joe Roberts	Apr. 21		
Six Days in Japan	Educational	Apr. 21		
Wild Waters	Scenic	Apr. 21		
The Madness of Youth	John Gilbert	Apr. 28		
Algeria	Educational	Apr. 28		
The Author	Al St. John	Apr. 28		

GOLDWYN

The Sim Flood	Lloyd, director	Jan. 21	Oct. 22	6,5
Brothers Under the Skin	Featured Cast	Nov. 25	Mar. 17	4,98
Hungry Hearts	Bryant Washburn	Dec. 9		6,1
Broken Chains	Featured Cast	Dec. 23	May 5	6,1
The Blind Bargain	John Chaney	Dec. 16	Mar. 3	4,1
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,53
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,76
The Christian	Tourneur Prod.	Mar. 10	Mar. 17	8,8
Mad Love	Paula Negri	Mar. 10		5,51
Lost and Found	House Peters	Mar. 31	Apr. 14	5,64
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,64
Sherlock Holmes	John Barrymore	May 20	June 3	8,21
Look Your Best	Rupert Hughes prod.	Apr. 14		5,31
Vanity Fair	Mabel Ballin			7,66
Souls for Sale	Rupert Hughes Prod.	Apr. 7		
Backbone	Edward Sloman Prod.	Apr. 7		6,54

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3	5,00
Fun from the Press	Issued Weekly			1,00
The Kingdom Within	Sherztzinger Prod.	Jan. 6	Mar. 31	6,08
White Parli Sleeps	Tourneur Prod.	Jan. 27	Mar. 17	4,85
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,00
Colonel Heeza Liar	Cartoon Series	Feb. 10		1,00
The Fatal Photo	All-Star Comedy	Feb. 10		2,00
The Nuisance	All-Star Comedy	Feb. 10		2,00
Gambling With Gulf Stream	Instructive	Feb. 10		1,00
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3	May 5	8,60
Days Afield With Rod & Gun	Outdoor series	Nov. 25		1,00
The Four Orphans	All-star comedy	Nov. 10		2,00
Col. Heeza Liar, Detective	Bray comedy	Mar. 10		1,00
The Man From Glengarry	Ernest Shipman prod.	Mar. 31		5,800
The Good for Nothin'				
The Rapids				
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,90
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kinetone one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
Col. Heez Liar & Burglar	Cartoon comedy	Apr. 14		1,000

METRO

Love in the Dark	Viola Dana	Nov. 26	Apr. 7	6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3	7,300
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
Hearts Aflame	Reginald Barker Prod.	Dec. 30	Apr. 7	8,116
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3	
All the Brothers Were				
Valiant	Chaney-Billie Dove	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mac Murray	Feb. 24	Apr. 7	8,000
When Knights Were Cold	Stan Laurel	Feb. 24		2,000
Success	Murray Garson Prod.	Mar. 3	May 5	7,000
Rob 'Em Good	Bull Montana	Mar. 24		3,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Pop Tuttle's Polecats Plot	Dan Mason	Mar. 17		2,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,700
Your Friend and Mine	Enid Blyden	Mar. 24	Apr. 21	5,250
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	E. K. Young	Apr. 14		5,640
A Noise in Newboro	Viola Dana	Apr. 14		5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28		5,400
Soul of the Beast	Made Bellamy	May 5		5,300
Her Fatal Millions	Viola Dana	May 5		6,000

PATHE

Dr. Jack	Harold Lloyd	Dec. 9	Mar. 24	4,700
Plunder	Pearl White Serial	Dec. 16		
The Champen	"Our Gang" Comedy	Jan. 27		2,000
Smoked Out	Snub Pollard	Feb. 3		2,000
Raisin Cake and Yeast	Cartoon Comedy	Feb. 3		1,000
The Gliders	Cartoon	Feb. 10		1,000
Once Over	Paul Parrott	Feb. 17		1,000
Jailed and Bailed	Paul Parrott	Feb. 17		1,000
Lost, Strayed or Stolen	Western	Feb. 17		2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17		1,000
The Cobbler	"Our Gang"	Feb. 17		2,000
The Mysterious Hat	Terry cartoon	Feb. 24		1,000
Tight Shoes	Paul Parrott	Feb. 24		1,000
Double Cinched	Leo Maloney	Mar. 3		2,000
The Big Show	"Our Gang" comedy	Mar. 3		2,000
Shoot Straight	Paul Parrott	Mar. 10		1,000
Do Your Stuff	Paul Parrott	Mar. 10		1,000
Spider and the Fly	Terry cartoon	Mar. 10		1,000
The Sheik	Aesop Fable	Mar. 17		1,000
For Safe Keeping	Paul Parrott	Mar. 17		1,000
Partners Three	Leo Maloney	Mar. 17		2,000
A Pleasant Journey	"Our Gang" Comedy	Mar. 17		1,000
The Alley Cat	Cartoon	Mar. 24		1,000
Rowled Over	Paul Parrott	Mar. 24		1,000
Safety Last	Harold Lloyd	Mar. 31	May 5	6,400
Where Am I?	Snub Pollard	Mar. 31		2,000
The Extra Seven	Leo Maloney	Mar. 31		2,000
Get Your Man	Comedy	Mar. 31		1,000
The Jolly Rounders	Terry cartoon	May 5		1,000
Pharaoh's Tomb	Terry cartoon	May 5		1,000
Sunny Spain	Paul Parrott	May 5		1,000
Don't Flirt	"Dippy Doo Dads"	May 5		1,000

(Continued from preceding page)

Farmer Alfalfa's Bride	Cartoon	Mar. 31	750
Haunted Valley	Roland Serial	Apr. 7	15-2 r
Day by Day in Every Way	Cartoon	Apr. 7	750
The Smile Wins	Paul Parrott	Apr. 7	1,000
Boys to Board	"Our Gang" comedy	Apr. 7	2,000
Then Fighting's Necessary	Leo Maloney	Apr. 14	2,000
Good Kidding	Paul Parrott	Apr. 14	1,000
The Hard Pull	Terry Cartoon	Apr. 14	1,000
The Gamblers	Terry Cartoon	Apr. 21	1,000
Veeping Waters	Scenic	Apr. 21	1,000
Speed the Swede	Paul Parrott	Apr. 21	1,000
California or Bust	Snub Pollard	Apr. 28	2,000
1/2 Nerve	Leo Maloney	Apr. 28	2,000
Don Whistle	Stan Laurel	Apr. 28	1,000
White Wings	Stan Laurel	Apr. 28	1,000

PLAYGOERS PICTURES

Someone Corners	Edgar Jones	Nov. 11.....	4,622
The Man and the Moment.....	Hayford Hobbs.....	Nov. 18.....	4,470
The Inner Man.....	Wyndham Standing.....	Dec. 30.....	4,914
Pauper Millionaire.....	C. M. Hallard.....	Feb. 10.....	4,804
Isle of Doubt.....	Wyndham Standing.....	Sept. 30.....	5,483
Clouded Name.....	Norma Shearer.....	Mar. 3.....Apr. 14.....	4,885

PREFERRED PICTURES

adows	B. Schulberg Prod.	Nov. 11.....	7,040
horns and Orange Blossoms.	Gasnier Prod.	Nov. 25..... Mar. 10.....	6,971
he Hero	Gasnier Prod.	Jan. 13.....	6,800
re You a Failure?.....	Madge Bellamy	Mar. 17..... May 5.....	5,700
Four Men's Wives.....	Gasnier Prod.	Feb. 10..... Mar. 31.....	
he Girl Who Came Back.	Forman Prod.	Mar. 10.....	
others-in-Law	Gasnier Prod.	Feb. 10.....	
or Men's Wives.....	Gasnier Prod.	Feb. 10.....	6,963

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Unwound	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Less of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Sailor Made Man	Charles Ray	Dec. 9		8,649
The Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100

UNIVERSAL

New Leather Pushers	Every Two Weeks			2,000
The Flirt	Jewel Prod.	Dec. 30	Apr. 21	8,000
The Flaming Hour	Frank Mayo	Dec. 30	Apr. 14	4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan. 20	Mar. 17	5,780
Scarlet Car	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
Hair Trigger Burke	Harry Carey	Jan. 27		2,000
The First Degree	Frank Mayo	Feb. 3		4,385
Roboes De Luxe	Neely Edwards	Feb. 3		1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3		2,000
Arm Follies	Comedy	Feb. 3		2,000
The Love Letter	Gladys Walton	Feb. 10	Mar. 31	4,426
Undled Courage	Hoot Gibson	Feb. 10		4,418
The Oregon Trail	Art Acord	Feb. 10		2,000
Hearts of Oak	Roy Stewart	Feb. 10		2,000
Legs of the Movies	Baby Peggy	Feb. 10		2,000
Boyhood Days	Buddy Messinger	Feb. 10		2,000
Gentleman From America	Hoot Gibson	Feb. 17		4,058
Six Shooter Justice	Harry Carey	Feb. 17		2,000
Given	C. J. Brabin Prod.	Dec. 9	Mar. 10	5,400
The Merry-Go-Round	Super-Jewel			
Phantom Fortune	Wm. Desmond	Feb. 24	Apr. 14	4,795
The Prisoner	Herbert Rawlinson	Feb. 24		1,000
Puds	Lewis Sargent	Feb. 24		2,000
Treasure Before Business	Comedy	Feb. 24		2,000
Out of Order	Neely Edwards	Feb. 24		1,000
Wecette	Baby Peggy	Feb. 24		2,000
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Apr. 7	4,426
A Spooky Romance	Century Comedy	Mar. 3		2,000
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
The Best Man	Lewis Sargent	Mar. 3		
Rossip	Gladys Walton	Mar. 10	Apr. 7	4,488
N Howling Success	"Brownie"	Mar. 10		2,000
Sweet and Pretty	"Brownie"	Mar. 10		2,000
Wolves of the Waterfront	Jack Mulhall	Mar. 10		2,000
The Abysmal Brute	Reginald Denny	Apr. 21		7,373
The Midnight Guest	Graxe D'Armond	Mar. 17	Apr. 21	4,795
Whiskers	Lewis Sargent	Mar. 17		1,000
One of Three	Roy Stewart	Mar. 17		2,000
Single Handed	Hoot Gibson	Mar. 24		4,255
The Night Riders	Harry Carey	Mar. 24		2,000
Smarty	Buddy Messinger	Mar. 24		2,000
Nobody's Bride	Herbert Rawlinson	Mar. 31	Apr. 21	4,861
God's Law	Roy Stewart	Mar. 31		2,000
Maid to Order	Lewis Sargent	Mar. 31		1,000
Vamped	Jimmie Adams	Mar. 31		2,000
Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5	4,765
Sunny Gym	"Brownie"	Apr. 7		2,000
Under Secret Orders	Roy Stewart	Apr. 7		2,000
The Town Scandal	Gladys Walton	Apr. 14		4,704
Peanuts	Lewis Sargent	Apr. 14		1,000
Outlaw and the Lady	Harry Carey	Apr. 14		2,000
Hunting Big Game in Africa				
Dead Game	Hoot Gibson	Apr. 21		4,819
Easy Terms	Neely Edwards	Apr. 21		1,000
All Over Twist	Buddy Messinger	Apr. 21		2,007
Lavu	Wallace Beery	Apr. 28		6,968
The Guilty Hand	Roy Stewart	Apr. 28		2,000
Oh, Nurse!	Jack Cooper	Apr. 28		2,000
Fortune's Wheel	Lewis Sargent	Apr. 28		1,000
What Wives Want	Ethel Grey Terry	May 5		4,745
Right of Way Casey	Neal Hart	May 5		2,000
The Secret Code	Roy Stewart	May 5		2,000

Review Consensus Footage

VITAGRAPH

Urban Popular Classics	Educational	Dec. 9	1,000
The Ninety and Nine	Featured Cast	Dec. 23	6,800
A Front Page Story	Star Cast	Dec. 23	6,000
One Stolen Night	Alice Calhoun	Feb. 16	4,900
Masters of Men	Earle Williams	Apr. 21	6,800
The Barnyard	Larry Semon	Apr. 21	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21	5,400
Playing It Wild	William Duncan	Apr. 28	
Forward, March	Jimmy Aubrey		
The Inner Chamber	Alice Joyce		
A Guilty Conscience	Antonio Moreno		
Divorce Coupons	Corinne Griffith		5,240

WARNER BROTHERS

Brass	Charles Norris	Mar. 17	Apr. 21	8,000
A Dangerous Adventure	Grace Darmoud			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,300

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2	4,800
The Drug Monster			
The Cowboy King	"Big Boy" Williams	Apr. 21	4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20	5,000
Queen of Sin	Lucy Doraime	Apr. 7	8,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000
Luck	Johnny Hines	Mar. 31		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31		5,000

C. B. C.

Hallroom Boys	Twice a Month		2,000
Temptation	Featured cast	Apr. 28	6,500
High Flyers	Hall Room Boys	Mar. 10	4,000
The Passionate Friends			
Her Accidental Husband	Forrest Stanley	Mar. 24	5,800

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12	6,000
Has the World Gone Mad?	Goodman Prod.	Mar. 17	6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	6,200
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PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2	4,600
Gun-Shy	Franklyn Farnum	Dec. 16	5,000
Lucky Dan	Richard Talmadge	Dec. 23	4,700
The Firebrand	Franklyn Farnum	Dec. 30	5,000
Speed King	Richard Talmadge	Feb. 10	5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb. 24	2,000
Little Red Robin Hood	Joe Rock	Feb. 24	2,000

LEE-BRADFORD

Squirrel Comedies			2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9	4,611
Is Money Everything?	Miriam Cooper	Apr. 7	5,800
Call of the Hills	Maud Malcolm	May 5	5,000

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24	
Mind Over Motor	Trixie Friganza	Mar. 24	5,000
East Side, West Side	Eileen Percy	Apr. 28	6,000
Temporary Marriage	Mildred Harris	May 5	7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell		5,000
In the Night	All Star		5,000
Irving Cummings Series	Two-Reelers		2,000
Just a Song at Twilight	Barthelmess		5,000
Madame Sans Gene	Special		5,000
In the Night	Special		5,000

RUBICON PICTURES

For You My Boy	B. H. Lewin	May 5	6,000
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TRUART FILM CORP.

The Empty Cradle	Alden-Morey		6,600
Women Men Marry	E. K. Lincoln	Apr. 14	5,600
Patsy	Za-Su Pitts		6,500
Are the Children to Blame?	Corigan-Shannon		5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,000

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5	7,000
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TRI-STONE FILM CORP.

Dough and Dynamite	Charlie Chaplin	Apr. 7	2,000
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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Every Week, More Money Is Being Invested in New Picture Houses

DURING the three years through which we have held down the chair behind the Better Equipment desk we have been getting more and more puzzled over a problem that apparently has become more and more complex as time passed.

Rarely have we found an exhibitor who was willing to acknowledge that business was good and never have we found a week in which our desk was entirely cleared of reports of new picture theatres building.

We have come to the conclusion that either the exhibitor, as a general proposition, has taken an unduly pessimistic view of the situation or else that he constitutes one of the brightest contingents of the white-winged body of philanthropists. Because more and more picture theatres are being built every month and the amount of money invested in these appears to be steadily climbing.

Just to back up this statement, we are printing below a list of new houses contemplated or under way and this list contains one hundred and seven projects. Of these but forty-six give any details regarding the contemplated cost, and yet, excluding the \$15,000,000 which the Chicago Auditorium Association contemplates expending on a combination theatre, hotel and office building, the expenditures specified total up to the comfortable sum of \$11,345,000.

We have made the exception noted because we figured that it was scarcely fair to saddle the theatre with the cost of the building, which will be twenty-five stories in height.

A Cost Analysis

An analysis of the individual cost of the other houses shows that two will cost \$1,500,000 each and two others \$1,000,000 each.

Then comes a house at \$800,000, one at \$750,000 and another at \$700,000.

At \$500,000, \$450,000, \$400,000 and \$250,000, respectively, there will be one house each.

Then come two at \$200,000 each, one at \$170,000, one at \$150,000 and one at \$145,000.

One hundred thousand dollars seems to be the popular cost, there being eight houses at this figure.

Below the \$100,000 mark there is one house at \$90,000, one at \$80,000, two at \$75,000 each, one at \$65,000, two at \$60,000 each and four at \$50,000 each.

There is also one at \$45,000, one at \$35,000, one at \$30,000, four at \$20,000 each, two at \$15,000 each and one at \$5,000.

The new houses to be erected are distributed through twenty-eight states of the Union.

New York State Leads

New York State leads with twelve, followed by Arkansas, Illinois and Pennsylvania with ten each. Alabama gets one, California nine, Colorado four, District of Columbia one, Florida three, Indiana three, Iowa three, Kansas two, Louisiana one, Michigan two, Missouri five, Nebraska one, North Carolina three, North Dakota one, New Jersey three, Ohio seven, Oklahoma one, Oregon three, South Carolina one, Tennessee two, Texas one, Washington one, West Virginia one and Wisconsin five.

When it is taken into consideration that as recently as our issue of March 17 we showed where \$30,913,000 worth of picture theatre construction had been reported by us up to and including that date and that the building operations which are reported in this issue are to be added thereto, it does seem as if there were considerable incentive for investment in the exhibiting end of the motion picture industry.

Theatres Projected

BIRMINGHAM, ALA.—Interstate Amusement Company has purchased site at Fifth avenue and 19th street for erection of theatre, to cost \$1,500,000.

EUREKA SPRINGS, ARK.—New Commodore Theatre is nearing completion. House will be conducted under management of Herman Alwees, with moving picture and vaudeville program.

EUREKA SPRINGS, ARK.—Queens Theatre has reopened.

GREENWAY, ARK.—Luther Gray will open moving picture theatre in Davis Building.

HARDY, ARK.—Homer Cathey and John Brickle have purchased site on Main street for erection of moving picture theatre.

MCGEEHEE, ARK.—T. A. Shea plans to erect moving picture theatre, to cost \$20,000

MENA, ARK.—Lyric Theatre will erect new building on Mena street, 50 by 140 feet, to cost \$15,000. Address Price McCall, manager.

ODEN, ARK.—S. N. Hickey, of Womble, plans to open moving picture house at an early date.

PLAINVIEW, ARK.—P. F. Arnold and Leonard Rice, who operate theatres at Danville, Wing, Bluffton and Gravelly, are considering opening moving picture house here.

SMACKOVER, ARK.—Work has started on new Majestic Theatre for C. E. Robertson and associates. House will have seating capacity of 800.

TEXARKANA, ARK.—Saenger Amusement Company plans to erect new theatre at southwest corner Third and Main streets, to cost \$100,000.

EAST OAKLAND, CAL.—New theatre will be erected by Allen King at 23rd avenue and East 15th street, to cost about \$45,000.

FULLERTON, CAL.—Stanley Chapman will erect theatre at 312-16 North Spadra road, to cost \$75,000.

HOLLYWOOD, CAL.—Community Building Corporation of Hollywood has plans by J. H. Woodworth, of Pasadena, for new theatre, with seating capacity of 900, to be erected at Hollywood Boulevard and Hillhurst street, to cost \$100,000.

LOS ANGELES, CAL.—Schultze & Weaver are preparing plans for new Biltmore Theatre, to be erected at southeast corner Fifth street and Grand avenue, to cost about \$700,000.

MODESTO, CAL.—Richards Theatre, with seating capacity of 900, has opened.

MONROVIA, CAL.—Plans are being considered by West Coast Theatres, Inc., for new theatre, with seating capacity of 1,000.

PASADENA, CAL.—Plans are being considered for new theatre, to be known as the Wayside, probably erected on Los Feliz road, between Glendale and Griffith Park.

POMONA, CAL.—Meyer & Holler, Wright & Callender Building, Los Angeles, will erect new California Theatre at Third and Thomas streets.

SAN DIEGO, CAL.—Moving picture house has been opened by W. W. Whitson on Fifth avenue.

BOULDER, COLO.—Boulder Theatres Company plans to erect new moving picture house on 13th street, to cost \$100,000. Address G. A. Pleus.

FLORENCE, COL.—Work on new Elhage Theatre is progressing rapidly. Structure will have white brick front.

GREELEY, COLO.—William Menagh has leased building on Ninth street and will expend \$1,500 to convert it into moving picture theatre.

LAS ANIMAS, COL.—New Simons Theatre, with seating capacity of 650 and costing \$50,000, has opened with featured picture policy.

WASHINGTON, D. C.—Crandall Theatre, 932 East F street, N. W., will erect Tivoli Theatre, 220 by 109 feet, Italian Renaissance type, with seating capacity of 2,500, at Fourteenth street and Park road, to cost \$650,000.

NEW SMYRNA, FLA.—Howell Investment Company will erect two-story theatre on Canal street. Lessee, H. T. Titus, of Daytona.

SANFORD, FLA.—Milane Amusement Company expects to have its new theatre completed and opened early in May.

TAMPA, FLA.—Consolidated Amusements, Inc., will erect moving picture theatre, marble and tile front, with seating capacity of 1,200, on Franklin street.

COUNCIL BLUFFS, IA.—New Broadway Theatre, with seating capacity of 1,500, will open shortly under management of Walter F. Davis.

OELWEIN, IA.—New Grand Theatre, owned by Brownell & Luthmer, having seating capacity of 900, has opened.

SIOUX CITY, IA.—Sun Theatre will reopen under management of N. J. Dax.

BLOOMINGTON, ILL.—New moving picture house erected by Harry P. Vonderschmitt, costing \$90,000, with seating capacity of 1,300, has opened.

CHICAGO, ILL.—August F. John, of Milwaukee, Wis., has plans by Rapp & Rapp, 190 North State street, for theatre and hotel building to be erected at Dearborn and Division streets, to cost \$1,500,000.

CHICAGO, ILL.—Chicago Auditorium Association, 209 South La Salle street, contemplates erecting 25-story theatre, hotel and office building at Michigan Boulevard, Wabash and Congress avenues, to cost \$15,000,000. Address R. F. Clinch, president.

CHICAGO, ILL.—National Theatre Corporation, 6221 South Halsted street, has plans by John Eberson, 212 East Superior street, for theatre to be erected on South Halsted street, near 80th street, in Auburn district, to cost \$1,000,000.

DE KALB, ILL.—New theatre is under construction. Address Chamber of Commerce.

HEGEWISCH, ILL.—Reported that new five-cent theatre will be erected at 134th street and Ontario avenue.

HIGHLAND PARK, ILL.—W. Pearl, of Pearl Theatre, will erect new house on East Central avenue.

PARK RIDGE, ILL.—Commercial Association is interested in proposed new theatre to be erected by W. F. Malone.

SAVANNAH, ILL.—Charles Bruno has plans by J. E. Nason, 622 Corn Exchange Bank, for theatre to be erected on North Main street, with seating capacity of 1,200, to cost \$65,000.

QUINCY, ILL.—Pinkelman & Cory, care Gem Theatre, have plans by David S. Klofter, 54 West Randolph street, Chicago, for eight-story brick, reinforced concrete and terra-cotta trim theatre and office building to be erected on Washington Square, with seating capacity of 3,000, to cost \$1,000,000.

INDIANAPOLIS, IND.—New Howard Theatre, a moving picture house, located at 1601 Howard street, will open soon. J. F. McCoy is owner.

TERRE HAUTE, IND.—Walter A. Phillips plans to erect theatre at Twelve Points, to cost \$40,000. Front of building will be finished in white terra-cotta. Large canopy will be constructed over entrance and sidewalk.

TWELVE POINTS, IND.—Twelve Points Building & Loan Association has plans by Shroud, Stoner Company, 511 Tribune Building, for three-story brick moving picture theatre and bank building, 65 by 160 feet, to cost \$100,000.

EUREKA, KAN.—S. F. Meade & Son will open moving picture theatre on South Main street. It will be known as the Regent.

MADISON, KAN.—Ground has been broken for new Liggett Theatre on East Main street.

NEW ORLEANS, LA.—Lazarus Amusement Company has plans by Walter C. Keenan, L. & L. & G. Building, for new theatre to be erected at Upperline and Laurel streets, with seating capacity of 1,500, to cost \$20,000.

DETROIT, MICH.—Louis S. Milansky, 1330 Book Building, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for new theatre to be erected on High street, near Woodward avenue, with seating capacity of 1,600.

FLINT, MICH.—Lester E. Man, 415 East First street, contemplates erecting three or four story brick theatre and office building at 509 South Saginaw street, to cost \$500,000.

CLARENCE, MO.—A. T. Burch, of Callao, contemplates opening moving picture house.

KANSAS CITY, MO.—E. J. Willett and H. W. Pinnick have plans by Lodge & Gornall for brick, Georgian marble and terra-cotta theatre, with 192 feet frontage, to be erected on Broadway.

KANSAS CITY, MO.—M. M. Gleeson, president South Troost Amusement Company, announces that company will convert garage at 5705-7 Troost avenue into moving picture house, with seating capacity of 1,000. Will be known as South Troost Theatre.

MEXICO, MO.—Jack Gelhaus has converted his store building into moving picture theatre.

When one theatre pays better than two

A few of the
Typhoon installations
being made
now:

Loew's Alpine,
Brooklyn

Loew's Avenue B,
New York

Loew's Columbia,
Washington, D. C.

Loew's State, B. R.,
Boston, Mass.

Tivoli, Newark, N. J.

Rivoli, Newark, N. J.

Savoy, Newark, N. J.

Capitol, Belleville,
N. J.

Crescent, New York

Palace, Johnson
City, Ill.

Illinois, Macomb, Ill.

New, Graham, Tex.

Jackson, Pawhuska,
Okla.

Capitol, Benton, Ill.

Olympic, Pittsburgh,
Pa.

It takes two theatres to get as much business in hot July and August as one of them gets in cooler weather.

But cool one of those houses with Typhoon Cooling System—and it will pull as much business as two hot, uncomfortable theatres.

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Install Typhoons *this* Summer

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345 West 39th Street

New York

ST. LOUIS, MO.—Five-story building, housing theatre, with seating capacity of 1,200, will be erected at Delmar Boulevard and Limit avenue, to cost 400,000. Address Joseph H. Grand.

BOELUS, NEB.—Andrew Meyers has purchased projecting machine and will give moving picture shows in opera house every Saturday night.

CARTHAGE, N. C.—New moving picture house, The Pinhurst, with seating capacity of 700 and costing \$80,000, has opened.

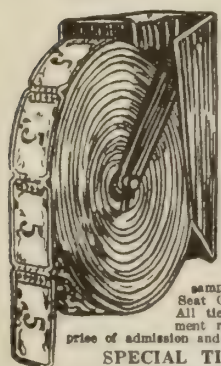
MOCKSVILLE, N. C.—J. A. Daniels will erect commercial building, to include theatre.

SALISBURY, N. C.—J. M. Davis and associates will erect moving picture and vaudeville theatre on West Inniss street, with seating capacity of 1,500.

DICKINSON, N. D.—Moving picture theatre will be opened in Leonberger Building by Mrs. A. J. and Hattie Pavlicek as soon as necessary alterations are made.

ENGLEWOOD, N. J.—H. F. Rotman, 63 West Palisade avenue, contemplates erecting two-story brick moving picture theatre, store and office building.

PALISADE, N. J.—Palisade Theatre Corporation, 105 West 41st street, New York, has plans by P. A. Vivarttas, Fourth street, Union Hill, N. J., for a 2½-story theatre to be erected at southwest corner Columbia avenue and Palisade Junction, to cost \$170,000.



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Your own special Ticket, any colors, accurately numbered: every roll guaranteed. Coupon Tickets for Prize Drawings \$5.00, \$6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Fifty Thousand	12.50
One Hundred Thousand	16.00

National Ticket Co. Shamokin, Pa.

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PASSAIC, N. J.—Harry Stein and Jacob Fabian, 150 Fair street, Paterson, have plans by M. Priskel for moving picture and vaudeville theatre to be erected on Main street, between Madison and Henry.

ANGOLA, N. Y.—Frank Wiatroski has plans by H. A. Fruaff, 232 Delaware avenue, Buffalo, for one-story brick moving picture theatre, 33 by 175 feet.

BATAVIA, N. Y.—Wolf Krieger, 16 Main street, contemplates erecting theatre and store building at 35 Jackson street.

BELLEVUE, N. Y.—Abe Dwore plans to erect new theatre, to cost \$30,000.

BROOKLYN, N. Y.—Allwell Development Company has plans by Shampam & Shampam, 188 Montague street, for new theatre, to cost \$800,000. Address John S. Landes, president.

COHOES, N. Y.—Cohoes Amusement Company contemplates erecting moving picture theatre at White and Remson streets, to cost \$100,000.

FLUSHING, N. Y.—B. B. Moss Theatres, care J. J. Maloney, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for two-story brick theatre, store and office building, to be erected at 50 West Darrington street.

*FORT EDWARD, N. Y.—New Fischer, 1 State street, has plans by Westmore & Crandall, Insurance Building, Glens Falls, for two-story brick and hollow-tile moving picture theatre, 85 by 112 feet, to be erected on East street, to cost \$50,000.

HOWARD BEACH, L. I., N. Y.—Howard Beach Amusement Corporation has plans by Walter H. Volckening, 53 West 39th street, New York, for two-story brick moving picture theatre, 40 by 100 feet.

LITTLE FALLS, N. Y.—Herkimer Amusement Company, 154 North Main street, Herkimer, has plans by J. Harold McDowell, 604 City Hall, Cleveland, O., for two-story brick and tile moving picture theatre, 84 by 118 feet, to be erected on North Ann street, to cost \$100,000.

NEWBURGH, N. Y.—Strand Theatre has opened under management of William Bernstein with picture policy.

NEW YORK, N. Y.—Henlee Real Estate Corporation, 55 Liberty street, has plans by Eugene De Rosa, 110 West 40th street, for theatre and store building, to cost \$145,000.

PORT RICHMOND, N. Y.—Moses & Johnson, care Liberty Theatre, 70 Beach street, Stapleton, S. I., will erect new theatre.

AKRON, O.—Akron Enterprise Company, City National Bank Building, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for one-story brick theatre, arcade and store building to be erected on South Main street.

CADIZ, O.—Herbert L. Wardner, 507 Everett Building, Akron, is preparing plans for five-story brick fireproof theatre and hotel building, 80 by 150 feet, to cost about \$200,000.

CANTON, O.—A. M. Abrams has plans by Carmichael & Millspaugh, Fulton Building, Columbus, for moving picture theatre and office building to be erected at Market and Sixth streets.

LORAIN, O.—August Ilg has plans by Paul Rissman, Sixth street and Broadway, for three-story brick moving picture theatre, office and apartment building to be erected on Broadway.

MIDDLETOWN, O.—J. R. Stevens Company has contract for new moving picture theatre to be erected at York and Garfield avenues, with seating capacity of 300, for Joseph Lorenzo, to cost \$15,000.

SMITHFIELD, O.—Smithfield Amusement Company has purchased site on Main street for erection of three-story brick building, to contain moving picture theatre, with seating capacity of 350.

ST. CLAIRSVILLE, O.—Miller and Fletcher are considering plans for new moving picture house.

ASTORIA, ORE.—Black Cat, Inc., will erect theatre, to cost \$100,000. Address G. Clyde Fulton.

PORTLAND, ORE.—Robert White has plans by Lee Thomas for new moving picture theatre, with seating capacity of 750, to be erected at East 65th street and Foster road, to cost \$50,000.

SEASIDE, ORE.—National Theatre building will be converted into up-to-date moving picture house. Address George Caldwell.

DEPEW, OKLA.—D. B. Hite will open moving picture theatre in Parshall Building as soon as completed.

BRADDOCK, PA.—Sharove & Friedman, Berger Building, Pittsburgh, are preparing plans for new theatre to be erected at 865 Braddock avenue, to cost \$60,000.

CARLISLE, PA.—David Cooper has purchased Carlisle Building, on West High street, and will remodel structure and provide for theatre on ground floor.

CHARLEROI, PA.—Robert Coyle has plans by Victor Rigamont, 706 State Theatre Building, Pittsburgh, for two-story brick moving picture theatre, 61 by 110 feet, to be erected at Sixth and McKean streets, to cost about \$50,000.

COLUMBIA, PA.—J. J. Hardy, 329 Locust street, has plans by H. John, 48 North Queer street, Lancaster, for converting three-story brick store building at 329 Locust street into theatre, to cost \$20,000.

CORAOPOLIS, PA.—Max Weintraut, 866 Fourth avenue, has plans by V. A. Riagumont, 706 State Theatre Building, Pittsburgh, for one-story moving picture theatre, 40 by 141 feet, to be erected on Fourth avenue, to cost \$5,000.

NORRISTOWN, PA.—A. & L. Sablosky, Grand Opera House, have plans by Hoffman, Henon Company, Finance Building, Philadelphia, for replacing burned theatre on Main street, near De Kalb, with two-story brick structure.

PEN ARGYLE, PA.—Marsh & Herd have plans by E. M. Pickin, 1102 Hunsicker Building, Allentown, for 1½-story tile theatre, 55 by 100 feet, to cost \$35,000.

*PHILADELPHIA, PA.—Augustus Becker, 1727 Snyder avenue, has plans by William P. Cameron Engineering Company, Witherspoon Building, for two-story brick moving picture theatre, 58 by 153, to be erected at northwest corner 28th and Reed streets, to cost \$60,000.

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RENOVO, PA.—P. J. McFadden has plans by William H. Lee, 32 South 17th street, Philadelphia, for one-story brick theatre, 60 by 125 feet, on site of Rialto Theatre, which was destroyed by fire, with seating capacity of 800, to cost \$75,000.

ST. MARYS, PA.—Family Theatre Company has plans by W. H. Lee, 32 South 17th street, Philadelphia, for three-story brick and frame theatre, 52 by 114 feet.

LEBANON, TENN.—Crescent Amusement Company, Nashville, will erect moving picture theatre in Public square.

NASHVILLE, TENN.—Crescent Amusement Company has plans by Marr & Holman, Stahlman Building, for two-story brick and stone moving picture theatre, 50 by 200 feet, to be erected at Sixth avenue and Church street, to cost \$200,000.

SEATTLE, WASH.—Theatre is under construction at 4918 Rainier avenue for William MacIntyre, to cost about \$20,000.

*PORT ARTHUR, TEXAS—Elks' Theatre, recently damaged by fire, will be rebuilt.

GLENVILLE, W. VA.—New moving picture house will be opened by C. W. Marsh.

HUNTINGTON, W. VA.—Stone Amusement Company has plans by W. B. Smith, R. & P. Building, for brick picture theatre, store and apartment building to be erected at 20th street and Eighth avenue.

St. Louis Rivoli Was Designed to Appeal to Women Shoppers

THE place to spend a pleasant afternoon!

The handsome, cozy, Little Rivoli Theatre on Sixth street, St. Louis, which represents an investment of \$100,000, was designed with that end in view. Barney Rosenthal, resident manager of the Universal Film Corporation, which built the Rivoli Theatre, decided long in advance of its opening that he would provide a moving picture house with an appeal to the women shoppers of St. Louis. And the success that the Rivoli has enjoyed since throwing open its doors indicates that Rosenthal had the right viewpoint.

Situated in the heart of the retail shopping district, the Rivoli provides an ideal place for the women patrons of the big department stores and specialty shops to finish the afternoon. From the moment they enter the front doors until they take their places in the comfortable, covered opera chairs the fair patrons find many of those little delicate touches of refinement that appeal to the feminine heart.

The entire face of the building from the marquise is of verde antique and rose Tavinette marble, while the marquise is of antique bronze finish. The exterior ornamentation is of Italian renaissance adopted from that of S. Stefano at Ferrara in Italy.

The panels around and between the windows are of cement in colors, the inspiration for the same being provided by the beautiful friezes of Sgraffetto in plastic found in so many of the interesting spots of Italy including the Casa dei Caracci, Palazzo Tacconi, Casa Vecchietti in Bologna, Palazzo Sforza and others. The design and general character of the panels is adapted from the plastic decorations on the south wall of the Haikal of the Church of Al Adra of the monastery of Surian in lower Egypt which was built in the tenth century.

A system of flood lights and high power searchlights make it possible to bathe the entire exterior in a white blaze. The power of this lighting system is in excess of 10,000 watts.

The floor of the lobby is of verde antique and Carthaginian marbles, while the stairway stringers, posts and general trimmings

EAU CLAIRE, WIS.—Eau Claire Theatre Company will erect new moving picture house, with seating capacity of 1,500. Address M. Home, president.

JANESVILLE, WIS.—David Jeffris Theatre Company, 14 West Milwaukee avenue, has plans by Martin Tullegren & Sons, 425 East Water street, Milwaukee, for one-story brick and cut-stone moving picture and vaudeville theatre, 60 by 198 feet, to be erected on West Milwaukee avenue, to cost \$250,000.

MILWAUKEE, WIS.—Saxe Amusement Enterprise, 204 Eleventh street, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for four-story brick moving picture and vaudeville theatre, including stores and offices, 150 by 125 feet, to be erected at Seventh and Mitchell streets, to cost \$450,000.

PLATTEVILLE, WIS.—Moving picture theatre will be erected at Main street and Roundtree avenue. Goetz Brothers, of Monroe, Iowa, and Community Theatre Company, of Milwaukee, are interested in project.

SHEBOYGAN, WIS.—E. R. and T. M. Bowler, 520 North Eighth street, have plans by Edward A. Juul, Imig Building, for two-story brick theatre and office building, 70 by 240 feet, to be erected at 811 North Eighth street, to cost \$150,000. Theatre will have seating capacity of 1,600.

are of Alabama white, and the main stairway treads to the balcony of Georgia marble. The stair railings are wrought iron in bronze finish.

The interior lighting is concealed in coves under a large barrel vault in the ceiling. Simplicity distinguishes these lights, soft colors predominating. The neat little foyer just beyond the lobby is furnished with silk velour hangings. Just to the south is the women's waiting room and to the north the men's smoking room.

The auditorium conforms to the general scheme, the chairs being covered with prettily tinted cretonne, while the paintings on the upper walls and above the screen portray modern and esthetic dancing.

The two Simplex projectors in the projection room above the front entrance were purchased from Erker Brothers, 608 Olive street, St. Louis. The same firm provided the auxiliary projection equipment.

The cooling system will change the air throughout the entire house in about seventy-five seconds.

News Notes from the Northwest

R. H. Glenn, of Issaquah, Wash., has sold his Glenn Theatre to J. P. Devlin of Seattle. Devlin is remodeling the house. He has purchased two Power 6-B projectors from the Theatre Equipment Company. He reopened April 28. Glenn still owns houses in three other localities.

The Bureau of Fisheries, St. Paul Island, Alaska, has purchased a new Power machine with G. E. Mazda equipment from the Theatre Equipment Co., of Seattle, for the entertainment of employees.

Partridge and Morrison are building a new house in Tilamook, Oregon. It will be called the Tilamook, will seat 750 and cost approximately \$80,000. Frank Hyde, a local architect, drew the plans. B. F. Shearer, Inc., of Seattle, has charge of equipment, decorating and lighting of the house.



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theatre which is of steel and concrete construction, will open August 15.

Myers and Ford Dug Deep

Myers and Ford, of La Grande, Oregon, have gone right down to the foundation walls of the old house and will erect a fine 725 seat theatre on its site. John Miller of La Grande, has drawn plans and construction starts May 1. The house will cost \$60,000. Contracts have been let to B. F. Shearer, Inc., for equipment, which will include Simplex projection, and decorating. A September opening is planned.

Work is progressing rapidly on the Hartman Theatre, Bandon, Oregon, George Purvis, architect. B. F. Shearer, Inc. will handle furnishings and decoration. The house will cost about \$70,000, seats 700 and will open about July 1.

The Week's Record of Albany Incorporations

The week ending April 28 brought an increase in the number of companies incorporating to enter the motion picture business in New York State. The records filed with the secretary of state at Albany reveal a total capitalization of \$369,500, with fifteen companies incorporating.

The New Concerns

These companies with the directors and capitalization are: Fan Films, Incorporated, \$50,000, H. E. Johnson, Howard Beach, N. Y.; H. E. Fuhr, Richmond Hill; E. R. Parry, New York; the Grinieff Corporation, \$100,000, J. D. Grinieff, C. Hemmick, R. A. Wormser, New York; Langdon McCormick Productions, \$500, Louis Cline, William Pine, New York; Langdon McCormick. Boonton, N. J.; H. Blumenfeld & Company, \$20,000, Max Lowenstein, Fay Broseau, David A. Sterling, New York; Etiquette Films, Inc., \$5,000; W. H. Hilsinger, Cohoes; Sophia and B. A. Retner, Brooklyn; Ritz Laboratories, Inc., \$2,000, Arthur A. Lee, C. E. Schwengler, William J. Lee, New York; Elsmere Theatre Operating Co., \$10,000; Joseph Joffe, Cedarhurst; Louis Joffe, Gertrude Albin, New York; Clinton Productions, \$45,000, William Kaufman, E. N. and H. A. Bloomberg, New York; Long Island Cinema Corporation, \$500, C. H. MacGowan, B. T. Cooper, T. F. MacMahon, New York; Fourth Avenue and Dean Street Corporation, \$100,000, Samuel Strausberg, Samuel Shotten, Morris Kotkin, Brooklyn; Industrial Productions, \$15,000, H. J. Curtis, J. J. Sameth, Maurice Knapp, New York; Star Players, Inc., \$500, S. F. Hartman, W. S. McKay, Louis Mehl, New York; Aleu Amusement Corporation, Port Henry, \$10,000, Lew Fischer, Port Edward; A. M. Barton, Ticonderoga; Charles V. Dery, Port Henry; Metropolitan Pictures Corporation, \$1,000, L. I. Fink, Ruth Vogel, Etta London, New York; Vanderbilt Play Company, \$10,000, Leon Spachner, Arthur Wright, W. M. Bick, New York city.

Management Changes

GREEN FOREST, ARK.—Carl Coxsey, of Carrollton, has purchased Majestic Theatre. MALVERN, ARK.—Charles B. Clark is new owner of Royal Theatre.

VAN BUREN, ARK.—J. E. Dotson has purchased Royal Theatre.

UKIAH, CAL.—Victory Theatre has been purchased by Mann & Fisk.

ATLANTA, GA.—Howard P. Kingsmore is new manager of Howard Theatre, operated by Southern Enterprises, Inc.

LA GRANGE, GA.—Baugh Hunter is new manager of Strand Theatre.

BLUFFS, ILL.—Fred M. Todd, of Roodhouse, has taken over management of Photo-play Theatre.

CHICAGO, ILL.—Ben Hur Amusement Company has leased theatre at 306 Cicero avenue.

EAST PEORIA, ILL.—Paul P. Rorig is new manager of The Bluebird, a moving picture house.

ELGIN, ILL.—H. P. Rorig has been made manager of Orpheum Theatre.

ROCKFORD, ILL.—Thielen Theatre interests have taken over Midway Theatre.

BODE, IA.—Princess Theatre is now being operated by Paul B. Blake.

GREENFIELD, IA.—J. W. Thornton is new manager of Lyric Theatre.

SENECA, KAN.—Z. E. Murphy has sold opera house to Harry Roberts.

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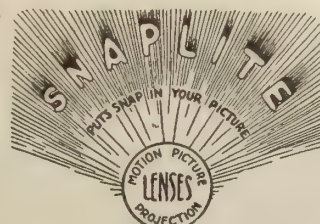
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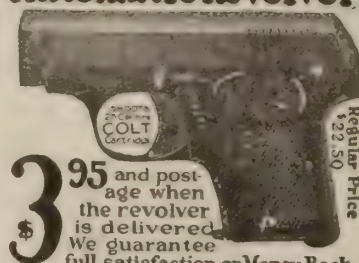
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An amazing mystery drama

Pola Negri in
MAD LOVE
The daring story of an adventuress!

Rupert Hughes'
REMEMBRANCE
The story of American home life

Rupert Hughes'
GIMME
A Comedy-drama of domestic bliss

A Distinctive Picture
THE RAGGED EDGE
Watch for the announcement!

Goldwyn is doing Big Things

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

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"AMAZING RESULTS!"

Says E. M. MICHALSON, Palace and Orton Theatres, Madison, Wis.

"To prove how much confidence we have in H. A. Snow's 'Hunting Big Game in Africa,' we booked the picture into two theatres, day and date, The Palace and The Orton. Results were amazing. All Madison is talking about this being the greatest photoplay ever seen from the standpoint of entertainment and education. Impossible to accommodate all."

This is the picture

that ran
for 3
months
at the
Lyric
Theatre
N.Y.C.

Carl Laemmle
presents

H.A. SNOW'S HUNTING BIG GAME in AFRICA

with Gun and Camera

UNIVERSAL PICTURES





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

NEW YORK STATE has just seen an attempt to create a censorship of books defeated only after a most strenuous fight. And yet the lesson seems to have been lost upon the Fourth Estate.

Many of the same newspapers that are celebrating the defeat of "book censorship" as a victory for the traditional guarantees of free speech are complacent or actually approving in their attitude towards the legislature for its refusal to kill motion picture censorship.

A few years ago the picture interests were accused of creating a stuffed "boogy man" when they appealed for the support of the press on the ground that picture censorship was only the first step towards a muzzle for all mediums of expression.

Time has borne out the contention of film men.

This year saw a censorship of literature proposed in a most ordinary and matter of fact manner, without arousing any storm of scandalized opposition.

A few years hence will see it proposed again—and the proposal successful, unless history changes its present course. Then a few years more—and censorship of newspapers.

The Powers of Narrowness are marching onward.

Motion Picture censorship has blasted the principle of free speech; with the principle lost time alone is needed to lose all.

And this is not a stuffed "boogy man."

It is written in the calendar.

MANY of the editorial opinions on the defeat of "book censorship" brings a smile to a film man. One newspaper, for example, while congratulating the advocates of free speech on their victory, sees in the incident a warning to publishers who pander to the sensational.

An admission that there are such publishers. And yet their existence does not justify the principle of "book censorship." Oh, no!

But when talking of film censorship these same

papers will seek to justify it on the ground that there are "some" producers for whom censorship is needed, and that the reputable makers of pictures should have no cause of complaint.

It all depends on whose foot the shoe is pinching.

JAMES SIMS, an exhibitor of Orangeburg, S. C., wants to know just what difference the uniform contract will make when an exchange can write him, "Your contract calls for \$45 on this Chaplin but WE HAVE DECIDED to double the contract price on this subject, so you will have to pay \$90. We will apply your advance payment as a deposit. Please send us dates at once."

The attitude of such exhibitors as Brother Sims is something like this, "Shucks, new contract or old contract, it isn't the contract that bothers us, it's what the exchanges DECIDE to do."

He's pretty nearly right, at that. Except for this feature: The uniform contract does put forth specific and fair arbitration provisions.

When the arbitration provisions are in full operation—and tested in one of the unusual cases that crop up now and again—we will know the whole story.

THE extent to which Al Steffes has carried the Minnesota exhibitor organization is evidenced in recognition of its work on the part of so conservative an organ as the Minneapolis *Tribune*.

Under the heading, "A Stand for Community Helpfulness," the *Tribune* paid its respects to the recent state convention of the Steffes unit.

Convincing proof that the convention was all that was claimed for it—"a business session."

And one more link in the evidence that in the strength and solidity of many of the state units the exhibitor organization is traveling steadily along the right road.

Robert E. Welsh

Editorial Personalities

One of these weeks First National is going to forget to give a Friday luncheon and nine trade paper people will be picked up in a starving condition before sundown.

Last Friday Sam Goldwyn and George Fitzmaurice were the luncheon alibi, the Ritz was the place, and "Potash and Perlmutter" the topic. All present agreed that everybody concerned and the world in general should be congratulated on the association of these two names.

This Friday—today, as we newspapermen say—the luncheon alibi or guest is MIKE LEEVEE of the UNITED STUDIOS, Los Angeles. It is hinted, s's'sh, much mystery, that there may be some surprising announcements.

We won't be at all surprised. And we may even hazard a guess or two. After seeing DICK ROWLAND, HARRY SCHWALBE, MIKE LEEVEE and SAMUEL SHIPMAN, author of "East Is West," at lunch in the Knickerbocker grill on Wednesday.

By the way, that was quite a "fillum" day at the grill. Not ten feet distant from the First National party AL. WARNER, SAM MORRIS, and BEN GOETZ were quoting the "MAIN STREET" reviews to one another.

And we'll say they have something to quote. Boy, oh boy that "Main Street" looms up as one of the sweetest propositions next Fall will bring to a box office.

Sou' by west of the WARNER BROTHERS' table JOE FARNHAM and FRED BALSCHOFER were holding a film outpost. If Joe will only lose that jovial smile of his for a few minutes some day we'll call him a "film veteran." Or, mebbe, a "pioneer." But the blamed adjectives, while true enough, don't fit his appearance yet.

Six paces forward, two steps to the left, JOE DANNENBERG could be heard talking golf tournament to a committee that included JACK BACHMAN, FELIX FEIST, DR. GIANNINI, RALPH KOHN, FIRST NATIONAL PINKERTON, and MORRIS KOHN.

On the far horizon MARCUS LOEW, OTTO KAHN, ED. SAUNDERS and DAVE SCHILLER could be seen around a table, while JACK MEADOR and HARRY REICHENBACH were other film folk who dotted

the horizon. With this crowd at Forty-second Street the Astor must have been as crowded as a matinee show in a factory town.

On Tuesday of the week we set out to visit J. D. WILLIAMS and the First National boys, having just read detailed announcements that May 7 would find the latter organization in its sumptuous new Madison Avenue offices and the J. D. once more at 6 West 48th Street.

But the moving man must have fallen down on the job, because as we scamper to press RITZ CARLTON is still in the Straus Building, lustily shouting "Gangway!" at First National and the latter organization is waiting on the doorstep for the moving van.

At the Ritz Carlton offices we were, however, lucky enough to be on hand to say "Welcome and good luck!" to

Half-Minute-Editorials

Had a talk with JOE SCHNITZER this week. Found a film executive who has no cause for complaint over the blessings of the season now closing. Just about a year ago that P. A. Powers and JOE SCHNITZER moved their possessions into the R-C Building. And what miracles that year has brought about! Ninety-horsepower exploitation had a lot to do with it; twelve-cylindrical salesmanship that cashed in on the exploitation cinched it. And things are setting pretty to-day.

Think of the plum that F. B. O. has to start the Fall season with in the Mrs. WALLACE REID special, "Human Wreckage." Unless all signs fail and all reading of mass psychology is futile, here's one that's going to whoop 'em up.

We are going to see some real doings in Chicago. The Michigan bunch that is booming "JIM" RITTER for National President is an aggregation of hustling, efficient "get it done" boys from the word "Go!" And "JIM" is a candidate for whom a loyal army can fight with whole heart. A few weeks ago it looked like AL STEFFES in a walk. Or some dark horse with SYDNEY COHEN'S O. K. Now it's a free-for-all battle. We'll say so—a B-A-T-T-L-E!

There's a thirty-second editorial in the fact that the newly-appointed member of the New York State Board of Censors is a wholesale cloak and suit manufacturer.

What a difference a year has made! In the position of First National and Goldwyn. A year ago—conferring, dickering, wrangling, marking time—and it all ended in smoke. Each company set back in the Fall getaway. To-day: Each lining up a strong array of product, each set to go and knowing where it's going. Famous surely had a golden opportunity last year when the Forty-One broke. This Fall it's to be a real scrap.

R. E. W.

HARRY SCOTT as he assumed the duties of manager of distribution. It must seem like a home-coming to the former First National manager, erstwhile Ringling go-getter, and recent Educational worker.

No—ooo! The mystery is still thick. We can't answer the perennial question, "What is Jay Dee going to do?"

We can say, however, that up to date J. D. WILLIAMS and AL LICHTMAN are sharing the stellar honors in that sensational super-spectacle, "The Federal Trades Commission Hearing," or, "Mother Should Have Raised Me to Be a Lawyer and Life Would Have Been a Bed of Roses."

At the First National offices "BILL" YEARSLEY is found back on the job after the first vacation in many, many moons. Bill had to enlist a surgeon's aid and hire a hospital, though, in order to get the brief vacation.

HARRY ROWSON, of Ideal Films, Ltd., of London, is in town and may be seen daily conferring moodily over the Astor menu with SIDNEY GARRETT and M. COHEN.

A dark horse entered for the "ACTION STAKES" next Fall. VITAGRAPH is the name. ALBERT E. SMITH busy on the Coast with production plans. J. STUART BLACKTON in the saddle in Brooklyn signing contracts right and left. The WHITMAN BENNETT specials announced this week. A HARPER BROTHERS series rumored. Additional comedies a probability. Keep an eye on this entry.

Whether it be war in Europe or bandits in China that the front pages are talking about, you'll find a COCHRANE in it somewhere. This COCHRANE happens to be the Toledo newspaper editor who is a member of the Scripps party that was at first thought to have been among the victims of the Chinese bandits. R. H. and P. D., of Universal, spent a hectic twenty-four hours buzzing the cables until their brother's safety was established.

LON YOUNG, WATT PARKER and the rest of the Warner live-wires are receiving deserved congratulations on the volume of pictorial beauty being sent out to announce "Main Street." A piece of showmanship that just shouts "Class!"—well on a level with the production it sponsors.

Ritter Boosters Enthuse As M. P. T. O. A. Convention Nears

By ROGER FERRI

WITH the national M. P. T. O. of A. convention at the Coliseum in Chicago about ten days distant, the fight for the presidency of that organization this week took added interest. Speculation concerning the final outcome of the exhibitor elections was rife in film circles throughout the country. That the coming convention will be the most constructive in the history of exhibitor organizations is being generally accepted as a fact in usually "show-me" circles within the industry.

That exhibitors from the East and Far West will submit "dark horse" candidates is creating no little interest. However, these are not being given serious attention in view of the equally systematic and organized campaigns being conducted by James C. Ritter of Michigan and William A. Steffes of Minnesota. The entrance of these two popular exhibitors into active exhibitor organization endeavor has aroused considerable interest throughout the country, so much so that hotel men in Chicago this week reported having received something like 1,800 reservations. The national organization's headquarters in New York fix the probable attendance at between 3,500 and 4,000.

Michigan, it is known, will turn out one hundred per cent. Every theatre owner in the Wolverine State will be on hand in Chicago to see that their native son—Jim Ritter—succeeds Sydney S. Cohen as president of the M. P. T. O. A., while from Minneapolis comes word that exhibitors in Minnesota, equally confident of victory, are backing their candidate to the limit. That the fight for the presidency will simmer down to a contest between Messrs. Ritter and Steffes is fairly certain, three others whose names have been mentioned having been already withdrawn. Mike Comerford of Scranton, Pa., announced this week that while he will attend the convention with the eastern Pennsylvania delegation he will not be a candidate. Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce of New York, also is named. While other names are expected within the next week, it is a generally accepted belief that the next exhibitor leader will hail from the Middle West.

The Michigan candidate has made rapid headway. His successful career as head of the Michigan organization, which ranks as the most perfect exhibitor organization ever effected, has won him many supporters throughout the country. He is very popular with film men. His record with the Michigan organization is being advanced by his advocates as the "real reason why he should have the vote of exhibitors."

This week the following telegram was received from H. M. Richey, manager of the Michigan organization:

"There is no truth in the statement that Michigan has no serious intention of putting James C. Ritter over as a candidate for national president, and that his entrance in the field was made only to divide the field in favor of someone else. Michigan is bending every effort to put over their candidate at Chicago and request the exhibitors of the country to come to Chicago unpledged, but with an open mind to investigate the various candidates and judge accordingly."

Mr. Ritter's campaign committee this week sent out the following appeal:

"We ask that Mr. Ritter be judged purely on his merit. That petty policies and per-

sonalities play no part in the selection of a president and board of directors this year, for the Chicago convention will mark a turning point in the life of the organization. Investigate his activities in Michigan. Investigate his business success. Investigate his qualifications for the office based on what he has done in the past.

"Read his platform. Know what he stands for. Know what the other candidates stand for. Judge accordingly.

"During the week, one of the important matters touched upon by Mr. Ritter was the importance of the building of confidence, not alone within the industry, but without. The practice which has more or less been followed in the past by exhibitors and exchanges in their discussions, telling about what poor business men the others are, should be discouraged, because of the bad impression that it gives the general public of the industry that we are both interested in. Let's cut out the mud slinging and do more psalm singing of the praises of our industry."

"Ours is a great industry and it is deserving of the respect of everyone. Our organization must demand the respect of the public and the producer. We cannot have it without giving them that same respect.

"Michigan is going to Chicago determined that there shall be an efficient national organization, if any effort that one state can put forth can accomplish that end, and with the conviction that Jim Ritter is the man who can do it."

Steffes, meanwhile, is going ahead with his campaign. His campaign, too, is of a nation-wide character. His supporters are working overtime in every State in the country. Mr. Steffes last week, while in New York, played an important part in patching up the differences of the metropolitan exhibitors and the national organization. Following Steffes' arrival in New York rumors began to float to the effect that the two factions had declared peace. Neither side has denied this.

That New York State and the metropolis will be well represented at the convention is certain. Most of the New York exhibitors will leave the metropolis via the Twentieth Century and Broadway Limited on Sunday afternoon, May 20, arriving in Chicago, May 21, when the registrations will start. The first business session will be held on Monday morning, May 21, at ten o'clock. Saturday and Sunday will be given over to committee meetings. The Ritter and Steffes campaign forces are already establishing headquarters in the Windy City.

The fact that the convention will be an

open one has had a tendency of arousing more interest among exhibitors, for many who are not members of the national association did not care to run the risk of going to Chicago without assurances that they would be welcome at the business sessions.

Moving Picture World's staff will make its headquarters at Hotel Sherman and also at its Chicago offices, 28 Eastern Jackson Boulevard.

Concurrent with the M. P. T. O. A. convention the annual meeting of the 28 field representatives of the American Society of Composers, Authors and Publishers will be held in Chicago, according to announcements made this week by Nathan Burkan, general counsel, and J. C. Rosenthal, general manager. Mr. Burkan stated that at that convention the music men will communicate a statement to the exhibitors in which they will express their willingness to discuss a change in its tax system.

Harmony will be the watchword of the convention. While there were reports prevalent during the last two months relative to the absence of delegations from certain territories, reports from correspondents of Moving Picture World this week indicated that virtually every State in the Union will be on hand. The report that Southern California would not be represented was cast into oblivion when word reached New York to the effect that delegates and alternates had been elected.

National President Cohen this week announced plans for the convention which opens officially at 11 o'clock Monday morning, May 21, at the Coliseum with an address by Mayor William Dever of Chicago. Mr. Cohen will respond for the exhibitors. Then will follow reports from various committees, including the Palace of Progress Exposition, which will be held concurrently with the convention. Mr. Cohen will submit his annual report at the afternoon session, when Robert E. Welsh, editor-in-chief of Moving Picture World, will speak on "Exploitation and Salesmanship." William A. Johnston of Motion Picture News will discuss "Advertising Pictures," while Martin Quigley of Exhibitors' Herald will talk on "Modern Methods of Exploitation." Other details of picture presentation will be discussed at this session by representative exhibitors. Governmental officers also will talk.

Tuesday two sessions will be held, morning and afternoon, when committees will report. National Treasurer John T. Collins of Rutherford, N. J., will submit his report. The music question will be reported on and discussed by George P. Aarons of Philadelphia, Attorney S. A. Handy of Kansas City and Mr. Cohen. Tuesday afternoon Governor J. A. O. Preus of Minnesota will discuss "Theatre Insurance." Bruce Dodson of Kansas City, an expert on insurance, also will talk. Other speakers Tuesday afternoon will be Peter Brady, of the A. F. of L.; Warren Stone of Cleveland, W. D. Burford of Chicago, who will submit the uniform contract submitted to Will Hays; M. J. O'Toole of Scranton, E. W. Collins of Jonesboro, Ark., George Easterman of Rochester and others.

The banquet will be held Wednesday evening at Hotel Sherman. Prominent national Government officials, John T. Tigert, U. S. Commissioner of Education; John H. Puelicher of Milwaukee, President of the American Bankers' Association, and others will be elected. Other business sessions will be held Thursday and Friday. The annual elections will in all probability be held Thursday, May 24, in the afternoon.

M. G. Smith a Candidate

Martin G. Smith of Toledo, Ohio, has announced his candidacy for the presidency of the M. P. T. O. A. A great demand on the part of Ohio moving picture theatre owners as well as friends elsewhere has resulted in Mr. Smith's entering the lists.

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Theatre Rents Higher

Picture Men Balk at Paying Advanced Figures

An unexpected turn in the Broadway
legitimate house booking situation insofar
as the booking of pictures in those theatres
is concerned develops the fact that there will
be very few, if any picture bookings this
Spring and Summer. Lessees and owners
of legitimate theatres on Broadway have in
many cases doubled their rentals on their
houses for picture exhibition purposes.

Several national distributing corporations
had opened negotiations for the use of these
theatres, but when the rentals were quoted
all dickerings were abruptly halted. The
Shuberts have sent their rental on the Lyric
and Forty-fourth Street Theatres so high
that picture distributors say it is suicidal
to take over those houses even for a short
period of two or three weeks.

Consequently there will be few exploita-
tion showings of big 1923-24 features on
Broadway this Summer. Distributors have
jumped at the conclusion that these showings
have no bearing on bookings, anyway, and
are accepting the new situation opti-
mistically.

Bill Aids Laboratories

The bill, introduced by Senator Meyer
Levy of New York extending the provisions
of the lien law to motion picture laboratories
is now in the hands of the Governor. The
bill, which was passed in the Senate over
a week ago, met with favor in the Assembly
before the closing hours of the session on
Friday. Its purposes are to give corpora-
tions or persons engaged in the business of
developing, assembling or reproducing
motion picture films, a lien on such posi-
tive or negative prints in their possession,
until payment of money due them, is made.

Universal Now Celebrating Its Eleventh Anniversary

UNIVERSAL this week is cele-
brating its eleventh anniver-
sary. Just eleven years ago, the
company headed by Carl Laemmle,
came into being, during an era of the
motion picture industry when com-
panies existed for a day and when the
outlook for the future was dark. This
week, the Universal chief in a resume
of Universal prosperity, called atten-
tion to its immense studio at Universal
City, its branch exchanges in every cor-
ner of the world, and its array of super-
pictures now made or in production.

As a surprise to Mr. Laemmle and in
celebration of the anniversary week, the
Universal exchange force, headed by Art
Schmidt, general sales manager, arranged
for Universal Weeks in thousands of
theatres. Without making its anniversary
week obnoxious to exhibitors or exploiting
it to extent of hurting any exhibitor's week
in week out business, Universal put over one
of the most successful anniversary weeks
ever chronicled in the industry.

The results, according to the Universal
sales department, speak for themselves.
There are more Universal pictures being
played this week in the United States than
ever before. Special effort was made to put
every reel of film into action. Universal's
exhibitor patrons co-operated to an unusual
extent and held dates for Universal product
in their programs for this week.

It has been the greatest single week in
the history of Universal pictures. Universal

product has appeared upon the screen of
practically every theatre in the United
States. Many houses, Schmidt reports,
played solid Universal programs, although
no attempt was made by Universal to
coerce any exhibitor to book solidly.

The anniversary celebration arranged by
the sales department was a distinct sur-
prise to Mr. Laemmle, and was a source of
great satisfaction to him. He expressed him-
self in special sympathy with the new
method of putting over anniversary weeks
and characterized it as a exhibitor aid, not
an exhibitor hinderance.

In commenting upon Universal's great
growth and future prospects, Laemmle re-
iterated his belief in the absolute tie-up be-
tween the welfare of the industry as a
whole and the industry of the small and in-
dependent exhibitor.

"The film industry always has advanced
and always will advance step by step with
the advancement of the independent ex-
hibitor," he said.

Mooney Back from Trip

Paul C. Mooney, general manager of the
New York offices of Louis B. Mayer Pro-
ductions, Inc., returned to his office at 6
West Forty-eighth street a few days ago
after a six weeks' trip in the interests of his
firm during which he visited practically
every motion picture exchange city of con-
sequence in the country. Mr. Mooney's
trip was undertaken in accordance with
Louis B. Mayer's general policy of keeping
his organization accurately informed of the
constantly changing conditions in the in-
dustry.

Vitagraph to Release Six Big Productions by Whitman Bennett

WHITMAN BENNETT and the
Vitagraph Company have en-
tered into a contract whereby
six big special productions will be
produced at the Bennett Studios in
Yonkers, N. Y., under Mr. Bennett's
personal supervision and released by
the Vitagraph organization. The first
of the series is already in course of
production under the direction of
Charles Giblin with an all star cast
that includes Brandon Tynan, Mary
Carr, Faire Binney, Buster Collier,
Blanche Craig and Charles MacDon-
ald.

While the nature and title of the subject
has not yet been announced for publication,
it is stated that it will be a melodramatic
masterpiece of the most modern type, em-
bellished with the richest of settings. And
it is understood that the theme allows the
widest scope for the quickest of transitions
from pathos to humor with unusual oppor-
tunities for the introduction of spectacular
action.

In speaking of his affiliation with the
Vitagraph Company and the plans for pic-
tures to be produced, Mr. Bennett said: "I
have always found in my dealings with the
exhibitors that Vitagraph enjoyed a reputa-
tion for fair dealing and reliability and the
highest honesty in the matter of price values
on the pictures it released, and therefore
when the opportunity presented itself, I was

delighted to arrange for distribution through
the Vitagraph organization.

"I have made it a practice to come into
personal contact with the exhibitors," con-
tinued Mr. Bennett, "and I know that present
day conditions demand something more than
ordinarily good pictures. Pictures must
have dramatic values and artistic settings
first, and then in addition they must have
sane, logical, natural exploitation angles that
can be easily and quickly put into operation
when the pictures are shown. And unless
these exploitation angles are sane and natural
they cannot be made a real asset to the ex-
hibitor.

"Entertainment and exploitation will go
hand in hand as logical twin elements in this
series of pictures. Exploitation will be given as
careful consideration as the story."

Resumed in Next Issue

Articles being written by F. H. Richard-
son from different parts of the country
about projection and theatres do not ap-
pear in this issue of Moving Picture World,
but will be resumed next week.

To Meet in June

R. H. Woodhull, president of the Motion
Picture Theatre Owners of New Jersey,
this week announced that the annual con-
vention of that organization would be held the
first week in June at Lake Hopatcong, N.
J., at Hotel Alamac. The New Jersey
exhibitors expect to have a delegation attend
the Chicago convention.

First Exhibitor Testifying in Examination of F. P.-L.

REACHING out to the far section of the country in an effort to obtain evidence that Famous Players activities tended to monopolize the business of the industry, the Federal Trade Commission which is carrying on the investigation called Joseph C. Boss from McAllister, Okla., Wednesday. Mr. Boss was formerly an exhibitor.

He was put on the witness stand, but so many were the legal impediments in the way of quick action, and so voluminous were the documents that had to be catalogued and arranged before he could proceed with his story that the day passed in preliminary legal sparring. Mr. Boss, however, is to continue on the stand.

With dollars as ammunition with which to wage war for supremacy in the industry, and keen business minds arrayed against each other and marshalling their forces in an attempt to command the entire business, Famous Players and First National battled tooth and nail to overcome each other during the summer of 1918, according to the testimony given by J. D. Williams at the hearing before the Federal Trade Commission, Tuesday.

Mr. Williams, who is now president of Ritz-Carlton Pictures, Inc., was at that time connected with First National. He said that Zukor tried to get him to sever his connection with First National and align himself with Select Pictures Corporation, in which concern Williams testified that Zukor told him he and L. J. Selznick had a 50 per cent interest.

According to Williams, Zukor threatened to destroy the business of First National by buying up most of its franchises. For a time, Williams said, it looked as though Zukor would carry out his plans and put First National out of business, but that later the latter settled down to an even keel after going through some rough weather and he decided to remain where he was.

While Williams was dickering with Select he was advanced several thousand dollars by the latter, for which, however, he gave his note. When he saw, he stated, that First National was going to pull through he returned the money.

The fight for supremacy was waged strenuously in the South, Williams testified, where Southern Enterprises, Inc., which Williams stated was controlled by Famous Players, made a strong bid for the patronage of Southern exhibitors. Famous "bulldozed the Southern exhibitors," was the way Mr. Williams expressed the manner in which Zukor's company carried on its warfare. He said this "bulldozing" was done through affiliation with powerful banking interests.

Zukor continued to try to get Williams to come to Famous even after Williams had become manager of First National, Williams testified, and outlined a scheme under the plans of which First National would take only a small proportion of the independent output, and depend upon Famous for most of its supply. In this way, it was stated, a booking combination would be formed that would eliminate competitors, and hold in check producers and distributors whose business might otherwise grow to menacing proportions.

Telling about salaries paid to famous stars, Williams stated that \$1,000,000 was paid to Charlie Chaplin in 1917 to make eight pic-

tures, and that while this was thought by the public in general to be Chaplin's net salary, that the fact was he had to pay out of this amount the expenses of the eight productions. Other large amounts which First National contracted to pay to actors were \$350,000 to Mary Pickford for each of three pictures, Norma Talmadge \$160,000 for each of eight pictures, Constance Talmadge \$110,000 for each of twelve pictures, and a dozen more at \$150,000 each, and Katherine McDonald \$100,000 for each of six pictures. There were also other high amounts paid to other stars, it was stated.

According to testimony given by Walter Irwin, former vice-president of Famous Players, at Monday's hearing, it was First National which first took the offensive in the war which ensued between that organization and Famous Players. It was back in 1918, Mr. Irwin testified, that First National made a play to get Mary Pickford, Douglas Fairbanks and Bill Hart away from Famous. Zukor told him, he said, that First National was after those three players. "How must I fight to keep them?" he stated Zukor asked him.

"I told him," Mr. Irwin testified, "that the best way to fight an antagonist of that kind was to take the offensive against him."

Irwin then outlined a plan of offense against First National which consisted in threatening to build an opposition theatre in each of the twenty-six towns where First National controlled theatres. "I planned to let the First National bankers know of Famous' intention, believing that they would call in their loans, and thereby hit First National a body blow."

Before this campaign was fairly started, however, Irwin said, other matters monopolized the Famous Players' attention, and the fight against First National was practically forgotten. During this time First National did acquire Mary Pickford, but in the meantime Famous had grown so prosperous that it could get along without her.

Irwin testified later that the big producer-distributor organizations are holding artistic and literary ability in check through their control of theatres. "If such organizations as Famous Players, Goldwyn and First National would give up their interests in theatres the independent producers would have a chance, there would be real competition and a premium would be placed on artistic, dramatic and literary ability."

Some of the best known men in the film industry testified at Friday's session. Among them were Al Lichtman, Winfield R. Sheehan, of Fox; Paul N. Lazarus, of United Artists; Elmer Pearson, of Pathe; Louis Rosenbluh, New York exchange manager for Fox, and Robert H. Cochrane, of Universal.

Mr. Lichtman caused much surprise among the spectators when he said that good pictures were not always essential to draw big patronage to a house, and that inferior films would pass muster for a while if the theatre furnished good music and presented the film in elaborate and luxurious surroundings.

"The Capitol," Mr. Lichtman stated, "claims it can take in \$25,000 a week even if the picture it runs is inferior." He stated, though, that if a theatre showed a long line of poor pictures it would probably lose its clientele no matter how luxuriously it put the pictures on.

Lichtman said that the big Broadway theatres often demanded a guarantee to put a picture on their screens, and in this connection he stated he had offered "The Girl Who

Came Back" to Dr. Hugo Riesenfeld, manager of the Rialto and Rivoli theatres, but that the latter had demanded a guarantee of \$18,000 a week, which he considered too great a risk, so he refused the offer. He stated that besides the \$18,000 guarantee the advertising of the picture would have cost him about \$3,000 a week.

Elmer Pearson classified the Capitol, Strand, Rialto, Rivoli and Criterion as the first class first run theatres in New York City. He said that Pathe is at present confining itself to short subjects, such as current news and special pictures, but that in 1921 it had distributed ten feature pictures, all of which were shown in first-run theatres throughout the United States.

Fox now has between thirty-five and forty theatres throughout the country, according to Mr. Sheehan. Twelve or thirteen of these played vaudeville, he stated.

Testimony by Rosenbluh was to the effect that it was the Fox policy to sell its entire product, and when asked if he had difficulty in selling pictures to the Rialto and Rivoli he said that the Fox policy and that of the two theatres did not jibe, and as he knew he couldn't get the Fox pictures into those theatres he never offered any.

Universal owns ten or twelve theatres, according to the testimony of Cochrane, but was primarily a producing and distributing company. He said that the number of good pictures made by independents is increasing.

According to Lazarus, the pictures that draw best are those put on by Griffith, Pickford, Fairbanks and Chaplin. He stated that it is simply the superior quality of those pictures that gets them into the best theatres.

John Lynn Dead

John Lynn, 47 years old, until recently owner of the Lynn Theatre, White Plains, N. Y., this week hung himself in the bathroom of his home at 2392 Valentine avenue, the Bronx, New York City. Business reverses are given as the cause for the suicide. At one time he is said to have had \$1,000,000, and to have lost it in unfortunate theatrical and motion picture ventures. He leaves a wife and two children.

Prepare for Big Meet

Preparations are rapidly being completed for the tenth annual sales convention of the exchange managers, district representatives and sales executives of Fox Film Corporation. The meeting this year will be held for one week starting May 21 at the New York office, and promises to be the most successful convention ever held by this film company.

Company Moves Offices

National Screen Service has moved its offices from 126-130 Forty-sixth street, New York City, to more commodious quarters at 845 South Wabash avenue, Chicago. Larger quarters were needed to accommodate a growing business.

Photographers Organize

The Motion Picture Photographers' organization, composed of studio photographers in the East, was formed at a meeting held at the Simplex Projection Rooms, 220 West Forty-second street, Monday evening, May 12. The Martin Johnson wild animal picture was shown, and Max Mayer, of the Wohl Company, talked on artificial lighting.

News Reels Liable to Censor Dictum

By a decision handed down Tuesday in Albany, by the Court of Appeals, the New York State Motion Picture Commission is legally sustained in its contention that all news reels in New York State must be submitted to the commission for inspection and licensing.

The decision is one of far-reaching importance and becomes the final chapter in a legal battle between the Pathe company and the New York State Motion Picture Commission, which was started nearly two years ago.

The decision sustains a former decision by a lower court which was also favorable to the commission's contention.

Arthur Levy Appointed

Secretary of Censor Body to Succeed Levenson

Arthur Levy, of New York City, was appointed by Governor Alfred E. Smith, to succeed Joseph Levenson, secretary of the New York State Motion Picture Commission. This appointment by the Governor came just before the close of the Legislature on Friday, May 4, and followed the defeat of the attempt to abolish motion picture censorship in New York state.

While Mr. Levenson's term had expired on December 31, last, no attempt had been made at an appointment, pending the result of the Walker bill to abolish the commission.

Mr. Levy is well known in New York city, having been for many years in the wholesale cloak and suit business.

The Commission now consists of one Democrat and three Republicans, Mr. Levenson being the "short term" member at the time the Commission was formed. The term of George H. Cobb, chairman, expires on December 31, 1925, while that of Mrs. Helen M. Hosmer ends in 1923.

A Lively Luncheon

Entertaining Speakers at Celebration of Goldwyn-First National Arrangement

If Barney Bernard and Alexander Carr are as amusing in Samuel Goldwyn's production of "Potash and Perlmutter" as they were at the First National luncheon Friday, May 4, the picture version of Montague Glass' famous play is destined to be one of the comedy hits of the year.

In all the annals of motion picture parties there has been nothing quite like the gathering at the Ritz-Carlton called in recognition of Samuel Goldwyn's distribution arrangement with First National.

The speakers' table was full to overflowing with Mr. Goldwyn, George Fitzmaurice, Ouida Bergere, Montague Glass, Clarence Badger, Barney Bernard and Alexander Carr as the guests of honor. Harry Reichenbach occupied the toastmaster's chair, and seated at the tables were representatives from the trade papers, fan magazines, New York dailies, and a number of national magazines.

Talk Sales Policies

Paramount Executives and Salesmen Convene in New York

Paramount executives and salesmen from all over the East were in New York this week for the semi-annual convention of the distribution department, which opened Tuesday morning at the Hotel Pennsylvania. More than 125 home office executives, district and branch managers and salesmen were present.

H. G. Ballance, divisional sales manager, presided and the discussions were led by S. R. Kent, general manager of distribution, assisted by executives of the home office. Sales policies were discussed. Mr. Kent declared that in many sections the exhibiting business had returned to the prosperous conditions that prevailed immediately following the war.

Wednesday's sessions were devoted to detailed discussions of the productions scheduled for August, September and October, opening the Paramount year. Jesse L. Lasky, first vice-president, in charge of production; Robert T. Kane, general production manager, and Mr. Kent led in these discussions. The convention closed with an informal dinner at the Pennsylvania Wednesday evening.

On Thursday evening the home office executives left for Chicago, where the second of the four conventions will open at the Drake Hotel Saturday and continue through Sunday. This convention will be in charge of Divisional Sales Managers John D. Clark and George W. Weeks. The party will then entrain for New Orleans for the third convention and then go to Los Angeles where the final convention will open at the Hotel Ambassador, May 21.

Children Bill Fails

The Antin bill, which would have admitted children to the motion picture theatres of New York city, under certain conditions, failed to come out of the assembly committee before the adjournment of the Legislature in the early morning hours of last Saturday. The bill, which had been acted upon favorably by the upper house on Tuesday, was expected to come up for action before the close of the session, but efforts to have it reported out of committee failed.

Judge Guest of Honor

Horace Judge, who recently left New York to take up publicity and advertising for First National in England, was given a welcoming banquet at the Trocadero Restaurant in London, April 24. Managing Director Pugh, of First National, was the host, and present at the dinner were many prominent exhibitors, and editors of the trade press and daily press.

Holds Informal Dinner

Thirty-four officers and members of the home office organization of Pathe Exchange, were guests of Paul Fuller, newly elected president, at an informal dinner given at the Hotel Vanderbilt on Thursday evening, May 3. Mr. Fuller made use of this occasion to get personally acquainted with Pathe people with whom he had not come into personal contact during his years of service to the company on the Board of Directors.

In Prominent Roles

In Moving Picture World of May 12 the mistake was made of designating Andree LaFayette as a star. The statement should have read merely that Miss LaFayette has been placed under a long term contract by First National to appear in prominent roles.

Catalogue Is Ready

Names 703 Films That It Believes Public Will Like

The 1922-23 catalogue of "Selected Pictures" compiled by the National Committee for Better Films affiliated with the National Board of Review, is now ready for exhibitors.

The selected films number 703 new and current entertainment productions of all companies. The catalogue costing 25 cents can be kept up to date by the monthly Photoplay Guide listing selections in advance of release. The Photoplay Guide can be procured for 75 cents yearly.

Besides listing the selected pictures the catalogue informs the exhibitor concerning pictures most likely to appeal to children or to adults only.

Ennis Goes to Coast

Bert Ennis, for several years in charge of publicity and exploitation for Sawyer and Lubin and the various enterprises controlled by Weiss Brothers, will leave for California next week for the purpose of assuming charge of the publicity department of S. L. Pictures, located in Hollywood. Ennis will relinquish his post with Weiss Brothers in New York, and in addition to handling the publicity of the various pictures produced for Metro by Arthur H. Sawyer and Herbert Lubin, will also be actively associated with Arthur H. Sawyer, of the new S L rental studios now being erected in San Diego, Cal., by Sawyer and Lubin.

Not a Candidate

M. E. (Mike) Comerford of Scranton, Pa., operator of a string of theatres in that territory, is not a candidate for the presidency of the Motion Picture Theatre Owners of America. Mr. Comerford's name had been mentioned by Pennsylvania exhibitors, after Sidney Cohen repeated his declination of another term.

Industry Defended

The moving picture industry was defended and the blame for bad pictures was placed on the public last week by Mrs. Bertha Lincoln Heustis, of Los Angeles, speaking in Washington, D. C., before the conference of the Woman's Universal Alliance. The American public is responsible for bad motion pictures, Mrs. Heustis declared, because it demands them, and the industry itself is more than willing to make high-standard pictures if the public could be brought to want them.

Leaves for Australia

Edmund H. Benson left Vancouver, B. C., April 27 bound for Sidney, Australia, for a six months stay as a special representative for Douglas Fairbanks and to stimulate United Artists' business in the Antipodes. Sam Blair, of the New York offices of United Artists, has also gone to Australia to aid in the exploitation and publicity.

To Convene in August

The Motion Picture Theatre Owners of Eastern Pennsylvania will hold their annual convention at Atlantic City, N. J., early in August. Together with the Philadelphia Managers' Association the organization will stage a movie exposition at one of the piers, it is reported.

Kane Goes to Coast

Arthur S. Kane, president of Arthur S. Kane Picture Corporation, is on a business trip to the West Coast, expecting to be away from New York two or three weeks.

Theatre Building in Australia Presages Era of Prosperity

A NEW era of theatre building, which has been in progress in Australia for the last twelve months, is expected to bring about much greater prosperity for Australian exhibitors than they have known in the past, in the opinion of William R. Hoggan, general sales manager of the Famous-Lasky Film Service, Ltd., of Sydney, who arrived in New York last week to attend the semi-annual convention of the Paramount sales force.

During the month he will remain in the United States Mr. Hoggan will confer with E. E. Shauer, director of the foreign department, regarding plans for the future development of the Australian sales organization. He will also attend Paramount sales conventions in Chicago, New Orleans and Los Angeles. "During the last twelve months there have been numerous additions to the first class

theatres in Australia," said Mr. Hoggan in reviewing conditions in his country. "The Carroll interests—E. J. and Dan—are building splendid theatres in Brisbane and Sydney while Melbourne will soon have a new Capitol theatre costing more than \$2,000,000, which will undoubtedly be the finest motion picture house in Australia. It will have a seating capacity of 2,000 and the facilities for the presentation of high grade pictures will be the best our country can boast.

"Another new theatre is going up in Sydney, and six smaller houses are being constructed in the suburban district. Melbourne also has reported six suburban houses under construction, and other communities throughout the country have been engaged actively in eliminating the shortage of first class theatres which has hampered the industry in the past. Adelaide has recently completed the Prince of Wales theatre with a seating capacity of 2,500, and now lays claim to the possession of the finest theatre in Australia.

Film Preferences of Children in Many Localities Tabulated

A PRELIMINARY report on the tastes and preferences of 37,000 high school students as respects motion pictures has just been made public by Clarence Arthur Perry, chairman of the National Committee for Better Films of New York City.

The report shows that in the popularity vote of boys and girls combined Mary Pickford, Norma Talmadge and Constance Talmadge stood at the top among screen actresses, Wallace Reid, Rodolph Valentino and Douglas Fairbanks led all of the male motion picture actors.

Among the boys alone Douglas Fairbanks stood first, while Rodolph Valentino led in the poll of the girls' vote. Among the male actors preferred by the girls, Wallace Reid was second and Richard Barthelmess was third, just ahead of Douglas Fairbanks.

These preferences are based upon the returns to a questionnaire which was filled out

by 17,000 boys and 20,000 girls in the high schools of 76 cities and towns in May, 1922. The questionnaire is so comprehensive that it has taken a full year to tabulate and analyze the results.

The bodies which have worked together in carrying the investigation through are the National Committee, the Russell Sage Foundation, through its Department of Recreation, and the Associated First National Pictures, Inc.

Per Cent of Total Number of Preferences Accorded Each Class of Pictures by Boys and Girls

	Boys.	Girls.
Western and frontier.....	30.0	15.6
Comedies	27.0	19.4
Detective stories.....	18.6	10.7
Love stories.....	11.5	27.4
Society life.....	5.5	18.3
Serials	4.3	4.2
Sad ending stories.....	2.6	4.4
Total	100.0	100.0

Sherman Buys Screen Rights to 14 Harper & Brothers Novels

H ARPER & BROTHERS, publishers, announce that Harry Sherman has bought the screen rights to fourteen of their most important novels, thus making one of the largest motion picture deals of the year.

Mr. Sherman has been searching the long lists and browsing in the vast library of Harper's since last August in order to select the best-sellers which are most likely to meet with public approval and financial success. The books he has chosen are:

Alexander Black's two well-known novels, "The Great Desire" and "The Seventh Angel"; Basil King's "Steps of Honor," "Let Not Man Put Asunder," and "The Garden of Charity"; Margaret Cameron's "The Cat and the Canary"; Will N. Harben's "The Fruit of Desire"; "The House of Happiness" by Kate L. Boshier; "A Successful Wife," by Marie Van Vorst; "Supreme Surrender," by A. M. Low; "The Road That Led Home," by Will E. Ingersoll; and Philip Curtiss's "Between Two Worlds," "Wanted: a Fool" and "Crater's Gold."

The publishers state that they will in all probability, bring out a popular priced edition of each of the above novels as they are produced.

Censors Retained

By a vote of 71 to 74, the Walker censorship repeal bill was killed in the New York State Assembly Thursday night, May 3. The defeat, coming as the culmination of a long and steady fight to strengthen the ranks of those in favor of the abolition of censorship in New York State, was marked by the defection of three Democratic members, while five Republicans joined the ranks of Democrats voting for the repeal. The debate, sharp and to the point, lasted less than an hour and was marked by much opposition from the Republican members of the House.

Charles L. O'Reilly, president of the T. O. C. C., and Samuel I. Berman, secretary, were much in evidence in an effort to further the passage of the bill, while the Rev. O. R. Miller, of the New York Civic League, and Canon Chase, of Brooklyn, were just as active in offsetting any favorable influence.

Against Sunday Movies

Pastor Calls for Boycott of Suburban Theatre

Indications are that the church people of Chevy Chase, the most exclusive suburb of Washington, D. C., will make a finish fight against Sunday movies by the Chevy Chase Theatre, a boycott of the house having been called for by the pastor of one of the suburb's leading churches.

It is declared by the church people that when the theatre was promoted a promise was given that if the community desired the theatre would be closed on Sunday, but in spite of this promise and in the face of protests from eleven community churches and organizations, Sunday shows have been given regularly since the theatre was first opened.

Opponents of Sunday shows admit, however, that the box office receipts at the theatre indicate a good attendance on the Sabbath, but declare that while this may be the argument on which the management of the house bases its decision to run on Sundays, it is not indicative of the sentiment of the community as a whole.

Films for Schools

Pictures to Be used for Instruction in Washington, D. C.

A Department of Visual Instruction, which will use motion picture films in lieu of textbooks, is to be inaugurated in the Washington, D. C., school system, according to an announcement by Assistant Superintendent of Schools Stephen E. Kramer. The upper classes in the schools, under plans now before the school board, will study geography and various sciences by means of the motion pictures.

It is planned to take advantage of the facilities of moving picture theatres located near the various schools for the showing of these films, the use of the houses having been offered the schools by the exhibitors. A motion picture instructor is to be appointed who will discuss the things shown on the screen.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Ascher in Chicago Hospital; Uhlhorn Scores Big Victory

Harry Ascher of the Ascher chain is in the Englewood Hospital with a broken collar bone and other injuries as a result of an automobile striking the taxicab he was riding in on his way home after the show. His many friends in the movie field hope for a speedy recovery and early return to his business.

Manager Uhlhorn of the Dicke and Cur-tiss theatres at Downers Grove is receiving congratulations from his many friends over his success in putting over Sunday movies in that live suburban town. The vote at the election was 1,012 for and 987 against, so the Sunday movie fans did not have much to spare, but an inch is as good as a mile in a case like this.

The competition for the prize of \$1,000 offered by Balaban & Katz of the Chicago Theatre was held last Sunday morning. The composition chosen was "Four Oriental Sketches" by P. Marinus Paulsen of Marion, Ind. Mr. Paulsen is the conductor of the Indianapolis Symphony Orchestra. The composition which won the capital prize will be played at the popular symphony concert next Sunday noon, with the composer himself conducting, and the check for \$1,000 will be given to him at that time.

There are four other compositions selected from the ninety entered in the competition. These received honorable mention and will be played by the orchestra at Sunday noon "pops" during the coming season.

Conrad Seidemann, former manager of the Victoria Theatre, Belmont and Sheffield avenues, filed a voluntary petition of bankruptcy, listing liabilities at \$15,718.80 assets at \$23,605.



BENNIE COHN

Versatile assistant to Harry Ascher at Ascher's West Englewood Theatre, Chicago. Syncopation is his strong point.

Every Chicago policeman in uniform and one friend were admitted free to the Chicago Theatre at matinees Wednesday, Thursday and Friday, to see "Within the Law." They were the guests of Balaban & Katz at the suggestion of Norma Talmadge. Chief of Police Morgan Collins and his staff were to attend last Wednesday.

There is some opposition in the new administration here to granting permits for the haphazard erection of electric signs in the congested business district of the city, and some of the aldermen claim the theatres who have all the signs they want are favored in the matter.

Ted Samuelson and Charley Callahan are planning to build a fine little movie house at Red Oak.

A midnight show and revue was pulled off at Aschers Palace Theatre at Peoria in honor of the opening of the baseball season in that city. All the celebrities of the local political and baseball world were on hand.

Another new movie house is projected for the South Side colored district. A syndicate of colored capitalists plan to build a hotel, office building and theatre on the northwest corner of Indiana avenue and East 36th street that will cost almost \$1,000,000. The project will be financed and operated by the colored people of the South Side.

Mike Duffecy has received plans for a new movie house he will build soon at Indianapolis, to be located on East St. Clair street.

Manager McCurdy is still packing them in for the Snow animal pictures at the Randolph Theatre and the 1,500 miniature elephants his publicity department put out to advertise the picture are helping a lot to keep the picture before the movie fans.

Hopp & Rosenthal, who own the Ft. Armstrong Theatre at Rock Island, go after the big features strong. They have just finished a run of "Bella Donna" and this week played the Snow animal pictures to fine business. In between, if a good road show like Fred Stone in "Tip Top" comes along, they knock off pictures for a night.

John D. Cuddihy and Will Forster have taken over the management of the Royal Theatre at Houghton from the Vance Amusement Company. The house was damaged recently by a fire and is now being repaired. The theatre will be opened at an early date and play popular price picture programs.

Hippler & Peake, who manage the New Orpheum and Pastime Theatres at Maquoketa, are making improvements in the houses and will keep the Pastime open during the summer months.

The management of the Spencer Square Theatre at Rock Island arranged a great tie-up with the leading automobile dealers

in connection with the showing of "Racing Hearts" last week, the dealers taking 1,000 tickets.

Manager Johnny Dittman of the Lindo Theatre at Freeport is right on the job these days with lobby displays, and uses plenty of publicity to put over his pictures.

David Saul Klafter is drawing plans for the new movie house to seat 2,000 that will be erected on Halsted street between 69th and 70th streets by Rudolph P. Perlman. There are a couple of more movie houses projected for the South Side.

Young & Wolf, who operate the Broadway and Orpheum Theatres at Gary, will take over the Gary Theatre on September 1, according to word from the Steel City. It is planned to use mixed programs.

H. R. Byerly has taken over the management of Alhambra and Strand Theatres at Knightstown. E. W. Hoover, resident manager for the Hornbeck Amusement Company, who formerly had the houses, will be placed in charge of the Colonial Theatre at Logansport, which was formerly owned by Mr. Byerly. In the deal he turned his house over to the Hornbeck interests.

Several of the neighborhood houses are showing "Robin Hood" and most of them are playing the film for three and four-day runs, charging higher prices.

Manager Will Sohm of the Belasco Theatre at Quincy had a dandy tieup with the Quincy Herald on his showing of "Adam's Rib" and all it cost him was ten tickets. Tongue twisters galore were sent in by the fans.

The Orpheum Theatre has the premiere of "The Little Girl Next Door" that was filmed here a few months ago.

A. W. Root has gone to Carthage, N. Y., as manager of the Strand and Hippodrome

(Continued on next page)



JULES J. RUBENS

General manager of the Palace of Progress to be run in connection with the national exhibition convention.

Additional Chicago News

(Continued from previous page)

Theatres, succeeding Thomas J. Joy, who will locate in Buffalo.

H. E. Lerner, manager of the Buckler Theatre at Elkhart, has received plans for a movie theatre to be built at Elkhart at the corner of South Main and Franklin streets.

Rumor has it that Pinkleman & Corry, owners of a string of houses at Quincy, are planning to build an up-to-date movie house for the Gem City movie fans. It has been several years since a new house has gone up in Quincy.

The Douglass Theatre at Sawyer and 22nd street has been taken over by the Brunschild & Young chain. This will give them five theatres, including the New Era, the Shakespeare, the Rogers and the Emmett theatres. This young and progressive firm is building up a live-wire chain of houses and are being heard from in the movie circles of the city.

E. R. and T. M. Bawler plan to erect a fine movie house on Eighth street in Sheboygan to cost at least \$150,000.

The McVickers Theatre has a Gala Jazz Week coming for the week beginning May 14 and the management is preparing an elaborate program.

The Liberty Theatre at Muncie had a bad fire recently. The damage will exceed \$8,000, it is reported.

W. F. Malone is planning to build a movie theatre at Park Ridge and has secured the co-operation of the local merchants to put the house over.

S. L. Gregory of Hammond is building a 1,200-seat house at Chicago Heights in the heart of the industrial district, and has another house in mind for Berwyn that he plans to build on Twenty-second street.

The Lillian Amusement Company of Granite City has surrendered its charter to the secretary of state.

"Happy" Meininger, manager of the Frolic Theatre of the Ascher chain, is an old-time circus man and is there when it comes to getting publicity. When "Adam's Rib" was booked he decided that the neighborhood butcher was the man to tie up with, and framed up a dandy window display.

Now that Film Row is talking about baseball and some of the fellows are organizing a team to give battle to the film Babe Ruths and George Sislers, the golf bugs are also working overtime. It is hard to find a quorum at the Ascher offices these fine afternoons, for the gang is out on the links showing "Chick" Evans how to win the silver cups and cop the championships. In fact, if they keep on winning cups they will have to pitch in and buy a cabinet to hold the trophies.

Harry Beaumont, manager of the Ascher Chateau Theatre on North Broadway, is an old-time performer and this helps a lot in booking feature acts that bring capacity business to the house. No act is too large for the house and being right in the heart of the live business district of the North Shore, Harry is getting the business for the house and has built up a strong follow-

ing among the movie patrons of his district.

The Schaefer Brothers Theatre Company have certified to the secretary of state a reduction in their capital stock from \$600,000 to \$351,000.

The Star Theatre at 68 West Madison street has been closed and the building will be remodeled into a coffee shop, it is reported.

George Madison is one of the veteran managers of the Loop and for the past ten years he has looked after the interests of the Kozy Theatre at 40 South Clark street, the original 10-cent movie house of the Loop district.

It is reported that Fatty Arbuckle films may be brought to life here in a few weeks to see if the public has forgotten. Chief Collins of the police department said he had no intention of preventing their showing.

Barbee Theatre on Monroe street, at Dearborn, is closed and the career of one of the best known small movie houses in the city has come to at least a temporary end. William S. Barbee, for whom the house was named, has been in charge for several years past and at the beginning had many successes to his credit, but as the overhead became heavier the patronage began to dwindle, and for the past year it has been a question of how long the house could keep open. Efforts are being made to open the house under the management of one of the chain groups, but so far they have not succeeded. The many friends of Mr. Barbee hope he will continue in the business after the affairs of the house are fixed up.

The Colonial Theatre has closed for the season and Manager Timponi may go to

Cleveland to help Manager McLaughlin for the summer months.

Manager Schaefer of the Crystal Theatre on West North avenue has returned from an extended trip to Hot Springs and other southern points.

One of the latest additions to the movie colony for a Summer run is the Grand Opera House, a pretentious downtown theatre, the home of legitimate attractions during the regular season. Universal has leased the house until fall and has installed R. C. Fox of New York City as resident manager. Incidentally, Fox, who is on the job every minute with new ideas and novel exploitation stunts, is converting the place into one of the finest movie emporiums in this section of the state. Fox opened the house April 30 with Snow's African Wild Animal picture for which he dressed the lobby to represent an African jungle scene to the minutest detail.

Incorporation papers have been filed in Columbus, Ohio, for the Vine Street Lyric Theatre Company, by I. Libson, Ben Heidingsfeld, E. J. Babbitt, A. B. Chrisholm and J. L. Alderman. This is one of the final steps in the recent negotiations that led to the purchase of the Lyric Theatre property by the B. F. Keith, Libson, Harris and Heidingsfeld interests. John P. Harris, of Pittsburg, will be the president of the new corporation, while I. Libson will be vice-president and Ben L. Heidingsfeld, treasurer. The house will continue its present policy of first-run pictures, pending further changes now under consideration. Libson is in charge and is, likewise, operating several other large houses in strategic points in the city. The new corporation is capitalized at \$100,000.

A new two story picture house is being erected by James Modi at Barnesville, Ohio, while St. Clairesville, Ohio, will have a new house which is being built by J. Kern Griffin.



A Universal Picture

URNS HIS LOBBY INTO AN AFRICAN JUNGLE

How R. C. Fox, resident manager, exploited Snow's "Hunting Big Game in Africa with Gun and Camera" at the Grand Opera House, Cincinnati. The photo doesn't do the display justice, but gives a general idea. There was a large showcase containing hunting paraphernalia.

Massachusetts Bids Farewell to Burt Howard of Pittsfield

A turkey dinner, marking a farewell party for Burt D. Howard, manager of the Capitol Theatre in Pittsfield, was given Thursday night, May 3. Employees of all departments in all the Pittsfield theatres and representatives of several Boston film exchanges were present. Mr. Howard was presented a handsome engraved cigarette case, lined with gold.

Mr. Howard, who has been in Pittsfield since 1921, resigned as manager of the Capitol on May 5. He left the Plaza Theatre in Worcester to come to Pittsfield to be manager of the Majestic Theatre, then controlled by H. Calvin Ford, who also owns the Capitol, a new and one of the most beautiful exclusive picture theatres in New England. When the Capitol was opened Mr. Howard was in charge of that house as well as the Majestic. When Mr. Ford sold the Majestic Mr. Howard devoted all of his time to the direction of the Capitol.

Mr. Howard intends to remain in Pittsfield for a time and later he and his family will begin a trip to the west coast by automobile. W. J. Healy of Schenectady, N. Y., is Mr. Howard's successor at the Capitol.

The Capitol Theatre, Pittsfield, announced that the cost of the programs for the week of April 30 was \$6,000. The first three days "When Knighthood Was in Flower" was presented and the main attraction the latter half of the week was "Safety Last." Prices were advanced for both bills.

A specially engaged jazz orchestra put "pep" into the presentation of "Jazzmania" at the Playhouse in Chicopee May 4 and 5. A dancing contest also was conducted, which aroused a great deal of interest.

L. Harry Raymond had charge of the presentation of the Snow African animal picture when it played the Capitol Theatre, Springfield, and upon his return to his former post as manager of the Colonial in Pittsfield he put over the same picture there.

Women patrons of the Plaza Theatre in Worcester were given autographed photos of Pola Negri the week of May 6 when "Bella Donna" was the feature.

Sigvard L. Hammer, doorman at the Academy of Music in Haverhill for seventeen years, died recently at the age of 55. He leaves his wife and fifteen children.

Ground is being broken on the site in New Bedford where Simon Beserosky is to build a \$150,000 theatre. The seating capacity will be 1,500.

The board of theatrical censorship in Lynn is still in existence and will continue to function, declared Mayor McPhetres, in denying a report that the board would be abolished. The mayor said that the censorship board is needed in Lynn and that it will be continued as long as he is in office.

The revised edition of Richardson's Handbook of Projection has been placed in the City Library in Springfield.

Harry Browning has left the Palace Theatre in Windsor Locks to take the management of three picture theatres near Boston.

The Tunix Theatre in Windsor was opened on May 8 under the management of Anthony DeLorenzo, proprietor of the Crown and Liberty theatres in Hartford.

The Forest Motion Picture Company of Waterbury has been incorporated with a capital of \$30,000.

Manager Harry Needles of the Princess Theatre, Hartford, had as his guests several telegraph messengers at a showing of "Heroes of the Street."

The Strand Theatre in Waterbury awarded prizes to the ten high school students who wrote the best essays on the life, character and adventures of Robin Hood. The first prize winner's essay was published in a Waterbury newspaper. The stunt aroused a deal of interest over the presentation of "Douglass Fairbanks in Robin Hood."

Allen C. Morrison, manager of the Majestic Theatre in Hartford, has been of great aid in the entertainments given in various institutions in Hartford and vicinity during the past year, under direction of the citizens' entertainment committee of Hartford. Mr. Morrison has supplied a feature, comedy and other short subjects for each of the entertainments.

Bill Jones' orchestra in the Capitol Theatre, Hartford, will make another stage appearance. Some time ago this feature was introduced by Manager James F. Clancy and proved to be one of the biggest hits ever registered in the Capitol. The coming appearance will be the most pretentious ever attempted. The stage crew and art director now are building an elaborate stage setting and a number of mechanical novelties will be introduced during the appearance of the musicians. The entire production will be staged under the personal direction of Manager Clancy.

Fred W. Homan, general manager of the Goldstein Brothers Amusement Company's chain of theatres in New England, has had a change of role in that he has directed home town "Follies" for the Capitol Theatre in Springfield and the Palace Theatre in Pittsfield. And he put on a show in each city that caused the biggest sort of town talk.

Years ago Fred Homan originated the musical revue idea which, despite the great popularity of the moving picture, is so much in vogue now. For several years he produced Homan's musical revue and his style of entertainment was a great success throughout the country. His productions were entirely different from anything that had been seen previously and they were noted for their diversity and originality.

It was under the direction of Mr. Homan that several of the present day musical comedy and vaudeville stars received their instruction, among them are Eddie Dowling, Alan Brooks, Ray Pendleton, Bobby Jewett and Walter Bergeron.

Mr. Homan is constantly "on the jump" in keeping a watch on the sixteen or more theatres in the Goldstein chain, but his efforts at the home town "Follies" shows in Pittsfield and Springfield show that he is an indefatigable worker as well as student of what sort of entertainment is at once novel and a decided tonic for the box office.

Elias Lowe, manager of the Dreamland Theatre in Lynn, and George Brown, a special policeman at the theatre, came to blows on April 24 at the Dreamland. Each was fined \$10 in Lynn District Court May 3 on assault charges. Mr. Lowe appealed the penalty.

Another Angle

Despite the fact that Brookline, Mass., wealthiest town in the United States, voted overwhelmingly against admitting picture theatres in the town limits, citizens went against censorship of the films by a vote of 7,119 to 3,111, on the state referendum. It appears, therefore, that the latest verdict is not so much one of opposition to motion pictures as it is an expression of the demand to ward off the encroachments on the residential character of the community, put forth on repeated occasions.

Connecticut

Abe Davidson of Norwich has purchased property in Main street, Willimantic, on which to erect a business block and theatre seating 1,200.

Manager Benson of the Palace Theatre, Hartford, now has to look at pictures only one day a week—Sunday. The other days he is busily engaged with duties attending the presentation of the Poli Stock Company.

The Forest Motion Picture Company of Waterbury has been incorporated with a capital of \$30,000. The sum to begin with is fixed at \$1,000. The incorporators are George M. Waugh, Jr., Walter Engles and Henry Gemeinhardt, Jr.

The Community Theatre, Inc., of Fairfield has been incorporated with officers as follows: President and treasurer, Isador J. Goldman; vice-president, Benjamin B. Steiber; secretary, Joseph Saperstein.

Rhode Island

The Bristol Realty and Amusement Co., a Rhode Island corporation, will shortly take over the Star Theatre in Bristol, R. I. It is the intention to erect a reinforced concrete theatre in the rear of the present building to seat about 1,200. The present theatre is an up-stairs house. The property is owned by Dr. C. J. Hasbrouck of that town.

The Modern Theatre, Providence, celebrated its sixth anniversary the week of April 30. The features were "You Can't Fool Your Wife," and "Slippy McGee."

New Hampshire

The Theatre Realty Corporation of Manchester, N. H., has been incorporated with a capital of \$350,000. The concern will buy, lease and operate theatres, moving picture houses and other places of amusement.

Maine

The Dirigo Theatre in Ellsworth, Me., was swept away by flood waters from the Bangor Railroad and Electric Company's storage dam at Ellsworth Falls on May 3.

Dim the Spotlight

Visitor—"One of your directors has become blind, I've heard."

Studio Manager—"Yes, poor fellow. The star always wore too many diamonds."

—LOWELL (MASS.) TELEGRAM.

Philadelphians Arbitrate with Mauch Chunk Theatre

The Arbitration Board has induced its members to take a generous loss by liberating a Mauch Chunk, Pa., exhibitor from contracts which he entered into in good faith, but which threatened financial embarrassment to him. Exchange men voluntarily agreed to a reduction of the number of pictures which he had booked and as well to such a scaling down of the price. He was able to show the board that compliance with the contracts would involve a loss to him during the summer months of almost \$5,000.

More definitely, a prominent banker in Mauch Chunk contracted with ten of the Philadelphia exchange houses for various productions extending over a year's time and in equal weekly allotments. When the summer schedule arrived this month, he learned that he could operate only two or three nights during the week and that at best the summer business would barely meet expenses.

Damage estimated at \$7,000 was caused to the Wayne Palace Theatre, 4163 Germantown avenue, by the heavy rains of last Sunday when the drains on the roof proved insufficient to carry away the water and caused it to collect in the rear of the building and leak down into the organ pit.

A visitor to Philadelphia during the week was Louis Linker of Bridgeton, N. J., who recently made extensive improvements to the Criterion Theatre of which he is proprietor and which are estimated at \$40,000. He increased the seating capacity from 750 to 1,200, put in a new illumination system, increased the stage and built fifteen dressing rooms. The new scheme is a harmonious blending of red border, pink wall and blue ceiling.

Here is what Mr. Linker said recently: "I was asked recently by a journal in the industry which of the trade papers I regarded as the most representative and as the most informative and valuable. I told it that though I regretted to have to favor another journal, and a competitor, I was in truth compelled to say that I regarded *Moving Picture World* as the foremost trade organ."

In the Criterion Theatre there has also been installed a new Mazda spotlight and an organ. Recently the Majestic Theatre of Bridgeton was added to Mr. Linker's theatrical property and it is his plan to remodel and redecorate the building and modernize the equipment by the installation of a Simplex machine, new electrical sign and swinging doors.

There was opened during the week to the public the new Karlton Theatre at Quakertown, Pa., and Proprietor Allen K. Smith offered as a premiere showing "Peg o' My Heart" to a capacity audience of 800. The new theatre is an artistic and attractive building in the central business section located at Broad street above Third street.

Two special cars to be run over the Lehigh Valley Railroad will convey the Philadelphia contingent of the exhibitors and exchange men to the National Convention to be held in Chicago and will leave here on Sunday, May 20. The two cars will take care of the members who have already sent in acceptances and it is planned to acquire additional cars to accommodate those coming in this week and at the last minute.

In further carrying out its purpose of supplying the highest character of music to its patrons the Stanley Company of America will celebrate Music Week in the Quaker City by the engagement of Thaddeus Rich,

assistant conductor of the Philadelphia Orchestra, to officiate at the Stanley Theatre when the attraction will be "Safety Last."

But there will be particular attractions in all of the Stanley houses during the week. A free concert will be given at the Stanley Sunday, May 13, to which the public is invited without admission price. It will begin at 2:30 p. m. Standard time and the program includes selections by a chorus of 400 voices under the direction of Henry Gordon Thunder and musical composition by the Stanley Orchestra under Conductor Alfred F. Wayne.

Three film houses showed the Snow "Hunting Big Game in Africa with Gun and Camera" this week after its long run on the legitimate stage at the Forest Theatre. They were the Belmont, Strand and Ambassador of the Stanley Company.

Peter Magaro of the Regent Theatre in Harrisburg has secured an engagement for his show of Mr. and Mrs. Rodolph Valentino who will give a dance at the house in conjunction with a picture show in which the famous movie hero will appear simultaneously with his dancing act. It is booked for early in June.

A new organ now adorns the Opera House of which Frank Hilt is manager, and will replace the old style one at this Carlisle, Pa., house.

Pittsburgh

The weather was warm in Pittsburgh during the week of April 28. However, the theatres did not suffer in attendance to any great extent. Exhibitors here and in the surrounding territory are very optimistic as to the business conditions for the coming summer, and do not seem to fear the hot season this year as much as they have done in years past.

The Grand and Regent theatres with "The Bright Shawl" probably did the biggest business of all the houses. "You Can't Fool Your Wife" at the Liberty and Olympic was a fair success, while "Safety Last," in its second week at the Cameraphone, and "Hunting Big Game in Africa," in its third week at the Cameo, reported average business.

Philip Reich of the Auditorium Theatre, Meyersdale, has purchased a new Willys-Knight sedan.

The Midland Theatre at Claysburg has been closed owing to an epidemic of smallpox in the town. Calvin Diehl, owner, reports that the town authorities allowed him

to open, but the state health department ordered him closed indefinitely.

Dick Jennings and wife of the Grand Theatre, Greensburg, have motored to Hot Springs for a brief vacation.

Emmett Ridenour of the Grand Theatre, Somerset, has purchased a new Hudson speedster.

The offices of the Western Pennsylvania Amusement Company, formerly located at 1010 Forbes street, have been moved next door to 1012, where Mayer Silverman and Hyman Goldberg direct the destinies of their six picture houses.

George Panagatocas, movie magnate of Johnstown, was among the recent visitors to Pittsburgh's Film Row.

Dr. Luther Haymond is the new owner of the Bijou Theatre on West Main street, Clarksburg, W. Va. The new owner took over the lease of D. Siegal, the price reported as having been \$18,000. Dr. Haymond is an old showman, having been the original manager of what is now known as the Robinson Grand Theatre in the same town. Joseph Solomon, manager of the house, who has sold his interests, says he will be back in the business again in the fall.

Otway J. Cosgrave, assistant manager of the Kearse Theatre, has resigned and returned to his home in Cincinnati. He will leave early in May for California to make his future home.

John O'Hara, a former hotel man of Homer City, Pa., is building a \$150,000 theatre in Indiana, Pa. The site is on the main thoroughfare of the town, and is now occupied by the Marshall Building. The new house will seat 1,000. Indiana has two small theatres at present.

Oliver Kitchell of the Eagle and Princess theatres, Jeannette, Pa., has had the interior of the Eagle redecorated and it certainly presents a classy appearance.

Mr. Ida has purchased the Strand Theatre, New Kensington, Pa., from the Mardorff estate. He is a newcomer in the picture business, but he has retained all the former help and with the able assistance of the operator he will be no time in getting "hep."

During the week of April 28 photoplay fans of East Liberty were reading the first issue of "Screenland Weekly," the new periodical which will be issued each week by Nathan Friedberg, and which advertises current and forthcoming attractions at his Alhambra and Triangle theatres. The magazine is edited by William Davis, publicity manager for the theatres, and also manager of Friedberg's American Theatre on the South Side.

Pittsburghers Note

Arrangements are being completed whereby an automobile party will leave Pittsburgh, composed of about forty exhibitors, to attend the convention of the M. P. T. O. of A at Chicago. Exhibitors who are desirous of going to the Windy City by way of automobile are requested to get in touch with Fred Herrington, secretary of the local organization, at once, and he will give them all details as to expenses, and give them a place somewhere in line.

There will be plenty of room for all, already six auto owners having signified their intention of using their machines. Probably several more exhibitors will bring their machines, the following already being in line: Chris Vollmer, C. C. Kellenberg, M. A. Rosenberg, Aleck Moore, Harry Handel and T. P. Miller. The procession will leave the city from in front of the Independent Display Company, at 1023 Forbes street, Saturday, May 19, and plan to arrive in Columbus the same evening, and Chicago on the following evening.

Shea to Build in Buffalo; Jinx Still with Criterion

Buffalo is going to have a new theatre. M. Shea has decided to build on his Main street site between Tupper and Chippewa streets and next to the Dickinson jewelry establishment. The property has a large frontage on the main stem and runs back the entire block to Pearl street. Mr. Shea has been in New York City for the past two weeks, conferring with Keith officials who, it is understood, are interested in the project.

A few years ago all plans were made for the erection of Shea's Metropolitan. But the illness and subsequent death of Pliny B. McNaughton held up the scheme. Now it is reported that all is ready and that construction will start at once. The policy is the only thing which has not been decided upon. There is talk of switching the vaudeville from the Court street theatre to the Hippodrome and using the new house for an elaborate picture plus music program, something similar to the Eastman policy in Rochester. If this policy is adopted, it is understood that the Court street theatre would be sold to interests who would turn the property into other than theatrical uses.

The Criterion has forced another operating company to take the count. The old house with the jinx has turned down its thumbs on the Strand interests. Walter Hays, Moe Mark, Eugene Falk, et al, with the result that Mr. Hays decided to get even with it and close it for good. This was done last Saturday night. The Criterion was opened several weeks ago by Messrs. Mark and Hays with the hope of getting some of the business formerly given the old Strand, which had been closed.

However, it was soon found that the house simply would not draw with either first or second run pictures. The operating cost was high and the receipts at the low water mark, so the decision to close was not unexpected from those in the know. Most of the employees found places at other theatres. Lionel Edel, who had been managing the house, has not yet made a new connection. He said he was contemplating a trip to Europe. Probably going to establish a house in Russia.

Buffalo exhibitors will be interested to know that Bruce Fowler, former manager of the Olympic, Victoria and Elmwood Theatres, and who recently took over the management of the Indiana Theatres in Terre Haute, Ind., for the Paramount theatre department, now has been appointed managing director of the Palace, the Red Mill, Queens and Crystal Theatres in Dallas, Texas, for the same interests. Mr. Fowler was recently called into New York by Harold B. Franklin, head of the Paramount theatre department, and the new appointment was the result of the conference. Bruce has been in Terre Haute for six months.

The Buffalo Theatre Managers' Association held a meeting in the director's room of the Lafayette Square Theatre on May 1. Several important communications were discussed, including the theatre men's attitude toward obtaining the Republican national convention for Buffalo. Al Beckenrich, president, presided.

Vincent R. McFaul sure did put over a great program at Shea's Hippodrome last week. Glance at the following numbers: Overture, "Falling," classical jazz by symphony orchestra; Hippodrome Pictorial, the Forova Dancers in three numbers, Norma Talmadge in "Within the Law," organ

recital by Albert Hay Malotte, "In the Land of Tut-Ankh-Amen," an educational subject; Master David Cheskin in violin solos and Buster Keaton in "The Balloonatic." Small wonder that you had to force your way into the Hipp with a shoe horn!

George E. Williams, manager of the Linden Theatre and president of the Western New York unit of the M. P. T. O. of N. Y., Inc., has been called to New York for a conference with Harold B. Franklin, head of the Paramount theatre department. Looks like George is in line for a new job.

Arthur L. Skinner, manager of the Victoria, made an arrangement with the Davis Brothers' department store to give out tickets, certain ones to win merchandise at the store. In return the store gave the Victoria a lot of free window space advertising the current features. Five thousand tickets were distributed at the box office. The stunt proved a good business getter.

Herman Lorence, manager of the Bellevue, Niagara Falls, now is sporting a Peerless coupe. Looks like Herman did well in leaving Buffalo.

The Rev. Father Ahern, president of Canisius College, has leased the Majestic Theatre for the week of May 14 to present the Einstein relativity film and "Wonders of the Sea," for the benefit of the Canisius athletic fund.

Peterson & Woods have decided to replace the program of pictures and vaudeville at the new Palace in Jamestown, N. Y., with musical comedy for the summer.

Ground has been broken in Batavia, N. Y., for the new Community Theatre. The house will be on the site of the former Holden property, east of the Masonic Temple on East Main street. Several local men are interested in the project.

Sentiment seems to be crystallizing in favor of the open Sunday picture theatre in Hammondsport, N. Y., as a result of an analysis of the conditions resulting from the initial opening last Sunday. One of the chief topics of speculation during the week has been the Sunday show. The village board recently adopted an ordinance permitting pictures on the Sabbath between the hours of 8:30 and 11:30 p. m. Last week the Park Theatre advertised its first Sunday presentation. The show attracted an audience that taxed the capacity of the house. It was very noticeable that the theatre became filled shortly after 8:30, when many people left local churches, following the service, to attend the performance. It also appeared that the show did not affect church attendance, and that many persons desire to attend both church and picture show on Sunday.

Fred Gerber, of Gerber & Stowell, operating the Liberty Theatre, Corning, N. Y., is seriously ill. The Liberty has withdrawn from the booking arrangement with Associated Theatres, Inc.

A new theatre will be built in Saint Marys, Pa., this summer to take the place of the one destroyed by fire a few weeks ago.

The Colonial and Columbia Theatres on Genesee street, Buffalo, both operated by Joseph A. Schuchert, are getting out a bright interesting little sheet entitled Silver.

Sheet Topics, in which the programs of both houses are given, surrounded by gossip of screenland. Both houses will remain open all summer, says an announcement in this week's issue.

Sid Allen, manager of Allen Theatre in Medina, N. Y., was a Buffalo Film Row visitor last week. Sid reports business booming in his town. He jammed them in for two nights last week with "East is West." Business was so good that he added a matinee on one day.

Harry E. Jenner, manager of the Fisher Theatre in Seneca Falls, N. Y., is handing the folks nothing but the big ones. "Adam's Rib" was presented last week with a special music program as an added feature. Mr. Jenner has just booked "Safety Last."

Miss Philomena Cavanaugh, publicity director of the Shea Amusement Company, got a lot of free publicity herself last week when Ed Wynn used her name at every performance in connection with one of his stories in "The Perfect Fool" at the Majestic. "Phil" and Ed are old friends. Ed used to appear at Shea's vaudeville theatre years ago.

Labor trouble is holding up work on the new Kensington Theatre being erected by Jim Cardina on Bailey avenue, Buffalo.

Eureka! Found, a man who likes mothers to bring their babies to the show and not worry about disturbing the audience. He's the Rev. Harry J. Rines, pastor of the Ogden M. C. Church, Binghamton, N. Y., who one evening last week put on a fine picture program in his church and especially invited mothers to bring the babies along and enjoy themselves.

Edward Houghton, owner of the little Hippodrome and Keith's Theatre, Buffalo, reports business good at the Dellinger Theatre, Batavia, N. Y., which he has leased. There is a report current that Mr. Houghton may build a new house in Batavia.

Albany

The F. I. L. M. Club of Albany, N. Y., has just issued a challenge to the exhibitors of that city for a baseball game to be played in the near future, with the losers providing the dinner for the victors. Both sides have plenty of good material, with the probability that Bob Bendell will pitch for the exchanges, with Oscar Perrin twirling for the exhibitors. Sam Suckno may umpire the game.

Exhibitors along Albany Film Row the last few days included Charles Marshall, owner of the Bridge Theatre, in Ausable Forks; Charles McCarthy, of the New Theatre in Hoosick Falls, and B. S. Thornton, of the Orpheum in Saugerties.

Joe Braff, a well known exhibitor in Albany, has just acquired the Pearl in that city, formerly owned by Walter Powers. This gives Mr. Braff two houses, as he has operated the Lyric for some time past.

There is a rumor going the rounds that William Shirley, manager of the Strand in Schenectady, may acquire the State.

The Star in Greenwich, N. Y., owned by D. S. Regan, will close on June 2 for extensive alterations. The Casino in Antwerp also is to close for the same reason.

A. T. Mallory, who runs the Star in Corinth, is nicely engaged in planning the re-opening of his theatre at Brant Lake for the summer.

Baltimore Limits Picketing After Attorneys' Conference

Picketing in front of the Waverly Theatre, Baltimore, Md., by projectionists was stopped when the union was temporarily enjoined by Judge Duffy in the Circuit Court on May 2. The injunction was issued upon a request from Benjamin Cluster, president of the Crystal Amusement Company, operating the theatre. The affair was amicably settled, however, when the case came up before Judge Stein in the Circuit Court, when Mr. Cluster, Judge Stein and the union attorney had a conference on May 3. After the conference there was an indefinite postponement of the injunction proceedings.

According to an agreement, it is understood that the strikers may continue to walk past the theatre with banners and distribute cards informing the public that no union operator is employed, but the cards must also carry the names of other theatres in the neighborhood announcing whether they do or do not employ union labor.

It happens very infrequently here that a picture runs for three consecutive weeks at a large downtown playhouse. But this has happened with "Robin Hood," which entered its third week at the New Theatre on May 7.

The management of the Nixon-Nirdlinger theatres in Hagerstown, Md., Nixon's Academy and the Colonial, has been assumed by Harry A. Henkel, who has just closed Ford's Opera House, Nixon-Nirdlinger theatre in Baltimore, for the season. Harry W. Brown, manager of Nixon's in Pittsburgh, and Walter W. Artz, who has managed the Hagerstown Colonial for some years, will be Mr. Henkel's assistants.

Washington, D. C.

Joseph P. Morgan, general manager of the Crandall Amusement Company, is back on the job after an absence of two weeks, the most of which was spent in a local hospital where he parted with a pair of tonsils.

Eugene I. Way has been appointed manager of the Central Theatre. Before coming to Washington he was located on the West Coast. He held several important

berths there. He was manager of the Majestic and Strand in Nampa, Idaho, prior to which he had the Tivoli and the Oakland for Turner and Dahnen. In Portland, Ore., he was connected with the houses of Jensen and Von Herberg.

The Southeast

Another triumph has been recorded for the screen versus the reformers in the election of John T. Alsop as mayor of Jacksonville, Florida, who won over Jett Bowden in a hot contest. Bowden was an open enemy to the theatre and fought his opponent on this plank hardest. On the other hand, Mr. Alsop has for years been associated with Southern Enterprises in the theatrical business of Jacksonville, and one of the planks in his platform called for open picture theatres on Sunday. One of the most singular facts is that almost every church in Jacksonville backed Alsop in the race.

Atlanta's Howard Theatre recently scored a great scoop, presenting within four hours snaps of the opening baseball game of the season.

Clinton, S. C., a live manufacturing town, is boasting of its new Casino Theatre, operated by O. I. Sheeley, and one of the nicest small town theatres in the South. Rest and smoking rooms are among the conveniences afforded.

R. T. Hill of the Cumberland Theatre Co., Tullahoma, Tenn., has bought the Princess at Fayetteville, Tenn., enlarging the chain to six theatres.

The Opera House, Quitman, Ga., has been sold by George Stanaros.

Mr. and Mrs. Emory Rylander of Americus, Ga., have been in Atlanta attending "Grand Opera Week."

Max Bryant, Rock Hill, S. C., the first exhibitor in the South to install radio in his theatre, is the owner of an aeroplane. On a trip to Atlanta the past week to confer on the South Carolina admission tax, he boasted that his next trip over will be made through the air.

Klan Now Censoring

Manager W. G. Anas of the Strand Theatre, Wellsburg, W. Va., cancelled his showing of Chaplin's "The Pilgrim" recently after the local Ku Klux Klan characterized it "an insult to all Protestant Christians" and local ministers voiced a mild disapproval. Mr. Anas showed it to the clergy and they agreed that it contained nothing objectionable except that it portrayed the ministry in a somewhat unfavorable light. But the Ku Klux Klan had written the ministers a plea that they stop the showing, and Manager Anas decided to avoid a local squabble.

Rochester

Two large theatre parties have been arranged for the Eastman Theatre. On May 11 the Rochester Ad Club, several hundred strong, will see "Bella Donna." Musical Director Victor Wagner is preparing a special for the Ad Club ode to be sung by the members during the evening. The Rotary Club will have a party Wednesday evening, May 16, when "Within the Law" will be shown. Other organizations of the city are arranging similar parties. Before the theatre program, members of the Ad and Rotary clubs will be taken to Kilbourn Hall for a short travelogue, showing "behind the scenes" views of the Eastman.

T. G. Thompson, owner of the Grand Theatre, is back from enjoying the winter season on his fruit farm in Texas, where he raises the famous squirtless grape fruit.

The Rialto attracted much business with the Firpo-Brennan fight films last week.

First run houses this week are showing: Eastman, "Bella Donna"; Regent, "Bell Boy 13"; Piccadilly, "The World's Applause"; Strand, "The Christian"; Fay's, "Driven"; Victoria, "West of Chicago."

Stock will go into the Lyceum Theatre, commencing May 14.

Troy

After finding out that double features did not attract, the Lincoln in Troy, N. Y., has started in with split-weeks and appears to be attracting good houses.

The American in Troy has dropped its admission price to 15 cents for matinees.

Edward H. Crawford severs his connection with the Troy in Troy, N. Y., next Saturday night, and, it is understood, will return to New York City. Mr. Crawford has been business manager for the house since it opened in February. It is understood that Herman Vineburg, house treasurer, will take over Mr. Crawford's duties along with his own.

The Palace in Watertown, N. Y., was damaged to the extent of about \$1,000 last week, when fire broke out in the operating booth. While Cleveland La Rock, the operator, managed to save several reels of film, and also to prevent the flames from spreading, he was badly burned. Mrs. Maria Kennedy, the pianist, continued her musical numbers and by so doing kept the house from a panic.



A Paramount Release

SELLING THE PICTURE AND SEEING IT AS WELL

The Strand Theatre, Memphis, tied the newsboys on the "Press" to "Making a Man," the boys wearing the back cards several days in advance of the show and being rewarded by a special matinee, ostensibly due to the enterprise of the paper.

Milwaukee Exhibitor Saves Girl from Poisoned Candy

An attempt to kill the cashier of Otto Meister's Whitehouse Theatre with poisoned candy is being investigated by the police and federal officials in Milwaukee. The life of the cashier, Miss Nettie Tuchalski, was saved by Mr. Meister, who from his experience as a candy maker in former years, was able to detect the poisonous substance as the girl was about to place a piece of the sweets to her lips. A chemical test later showed the candy contained a deadly poison.

Miss Tuchalski received the candy through the mails. Mr. Meister's suspicions were aroused because of the peculiar packing of the box. His suspicions increased when a note was discovered under the first layer which read: "From a friend. Guess."

Although discovery of the plot immediately led to reports that it was a press agent stunt, Mr. Meister denied vehemently that such was the case, and officials, after checking over the list of pictures he has booked, apparently have come to the conclusion that it was a bona fide attempt to kill the girl. Mr. Meister pointed out that it would be foolish for anyone to seek publicity in this manner because of the heavy penalty provided for sending such a poisonous substance through the mail.

Life for the kiddies in Milwaukee is worth living again. After eight weeks, during which children under 12 years of age were prohibited from attending theatres because of a scarlet fever epidemic, the health department has finally lifted the ban. As a result, unprecedented business is reported in neighborhood houses which suffered most from the health department edict.

Although scores of exhibitors lost heavily because children were barred, with few exceptions they co-operated wholeheartedly in the fight to rid the city of scarlet fever cases and this spirit led Health Commissioner George C. Ruhland to compliment them. Some of the larger houses were allowed to evade the ban by stationing physicians at the box office to examine children who sought entrance.

"The Girl I Loved" pulled so well that Henry Taylor of the Butterfly Theatre, Milwaukee, kept it for a second week.

A new stage setting and new drop curtain

have been provided for the Grand Theatre at Clintonville, Wis., by William Gould, manager. The curtain contains advertisements of local merchants upon a background of artistic design. The stage background is of richly colored drapery, blending beautifully into a two-section curtain which covers the picture screen in the center. Ornamental lights posts are on either side.

In connection with the showing of "Souls for Sale," Ralph Wettstein, manager of the Merrill Theatre, arranged to photograph hundreds of Milwaukee girls who aspire to fame in the movies. The pictures were shown in connection with the big feature.

The Gayety Theatre at Milwaukee, managed by Charles Fox, has closed its burlesque season and is now showing summer movies. Mr. Fox is offering a new program of second run pictures daily at 10 cents for every seat in the house.

Joe Pairolero has purchased the Rex Theatre at Lansing, Mich., from Joe Brighanti. The Rex has approximately 250 seats.

John Cuddihy has acquired the Royal Theatre at Calumet, Mich., from the Vance Amusement Co. The Royal is a 400-seat house. Mr. Cuddihy also controls the theatre which bears his name.

Leo Landau, manager of the Alhambra, was successful recently in landing "Enemies of Women" for his house, although two other downtown Milwaukee exhibitors felt secure that the picture would be theirs. Mr. Landau made a hurried trip to New York to close the deal.

Skouras Brothers are spending \$100,000 on improvements at the Grand Central Theatre, their big Grand boulevard first run house. They have contracted with Kilgen & Sons, leading church organ manufacturers, to produce an organ for their theatre that will rival the finest theatrical instruments in America. This will cost \$50,000, it is said. In addition, 2,000 seats have been purchased from the American Seat Company for \$25,000, a new electric sign costing \$7,000 is be-

Badgers Reply

The Board of Directors of the Wisconsin M. P. T. O. telegraphs that "it is unreasonable to suppose Wisconsin booming another candidate when it has its own in the field." This wire was caused by the story last week that Wisconsin is booming Al Steffes. It is the first verification of the rumor that Wisconsin has a dark horse, and no indication as to his identity is disclosed. "Kopel and Friedman," says the wire, "had no opportunity whatever for electioneering for their candidate," referring to a visit of the supporters of Steffes.

ing installed while improvements to the cooling system will cost \$6,000 more. The balance of the \$100,000 will be spent for stage equipment, etc.

The Roosevelt Theatre, 810 North Lefingwell, now under construction, probably will be completed late in August. This house is owned by the Davis Realty and Investment Company.

The Avenue Theatre, East St. Louis, is now playing first run pictures at advanced prices.

Herschel Stuart, manager of the Missouri Theatre, in conjunction with the St. Louis Times will stage an Old Fiddlers' Contest at the Missouri on May 14. The winner will enter the state-wide contest at Paris, Mo., in June. Several star bow slingers have already entered the Missouri Theatre contest.

The Hi-Pointe Amusement and Realty Company has filed suit in the St. Louis Circuit Court asking \$3,800 damages from F. B. O. The plaintiffs allege that they had a contract for "The Third Alarm" but that the picture was not delivered on the date named. At the F. B. O. St. Louis office it was stated that the application of the Hi-Pointe Theatre for the picture was accepted subject to approval by New York, but it was found the picture was not open on the date named, no print being available, and the application was rejected by New York.

Guy Snow of Fulton, Ky., was seen along Picture Row. Other callers from distant parts were: G. Dailey of Carlinville and M. Luttrell of the Majestic, Jacksonville, Ill.

Edward Sullivan, manager of the Orpheum Theatre, has been mentioned for appointment to the St. Louis Board of Police Commissioners. Governor Hyde has been advised that the St. Louis Motion Picture Exhibitors' League would welcome Sullivan on the police board.

Exhibitors from out of town who came in the past week included: Elmer Brient, Hall Amusement Company, Centralia, Ill.; J. W. Schuckert, Opera House, Chester, Ill.; S. E. Pertle, Jerseyville, Ill.; Lawrence Watkins and wife, Strand Theatre, Petersburg, Ill.; Bob Cluster of Johnston City, Ill.; Jania Kolliopoulous, Grand Theatre, Alton, Ill., and J. Bernstein, Quincy, Ill.

Blaine Cook, prominent exhibitor of Beatrice, Neb., was in town studying theatrical conditions in the St. Louis district. He departed the latter part of the week for New Orleans.



A Universal Release

FANCY BILLBOARDS HELPED SELL VALENTINO

A. J. Bauman, of the Plaza Theatre, Wheeling, W. Va., makes his lobby six sheets really ornamental with potted plants and trailing vines. It was a fine pictorial display. F. J. McGinnis, Universalist, helped.

Plan New Theatre for Site of San Francisco's Frolic

The Frolic Theatre on Market street, San Francisco, long operated as a Universal house, has been closed and the equipment is being removed. Universal's lease expired the last of April and an agreement could not be reached for its renewal. However, the site of the Frolic will shortly come into the possession of Carl Laemmle again and the present theatre will be torn down to make way for a new house. Plans for the new theatre are being drawn and actual construction work will be commenced on August 1.

The two opening days of "Bella Donna" at the Imperial Theatre, San Francisco, broke all house records, surpassing the business done by "The Miracle Man" and "Humoresque." Manager Milton Samis notes that matinee business has been especially large with this attraction.

The Ellis Street Playhouse, Inc., has been incorporated with a capital stock of \$100,000 by L. R. Lurie, H. G. Edwards and E. W. Keller.

Lionel H. Keene, western representative of Loew's Inc., with headquarters at San Francisco, recently left for Los Angeles for a few days with his wife and mother. The elder Mrs. Keene had not seen her son for a year until recently, when she came to California from Baltimore. Mr. Keene came to San Francisco to attend the opening of Loew's Warfield Theatre last May and has remained in California ever since.

Manager E. N. Ayer of the Coliseum Theatre, San Francisco, is always looking for some novel attraction to supplement his film offerings and recently booked fourteen-year-old John Reyno, one of America's youngest xylophonists.

Nathan Mann, who recently sold the Princess Theatre at Sausalito, a San Francisco suburb, to Walter Boyd, plans to leave for the East shortly with his family and will attend the M. P. T. O. A. convention at Chicago. He states that there is a possibility that he may not return to the Pacific Coast.

The Lyric Theatre, Modesto, has made arrangements to install new theatre chairs throughout the house and to make other improvements. A change in policy will also be made and in the future feature productions only will be offered and the program will be changed twice a week. An interesting situation is to be seen at Modesto, where there are five theatres, with a seating capacity of almost 5,000 in a city of 101,000.

W. G. Bailey, of the New Excelsior Theatre, San Francisco, is making a trip that will take him away from this city for four months. In company with Mrs. Bailey he has left for New York, by way of New Orleans, and will also go to New Foundland, Quebec and Ontario, and home by way of the Yellowstone National Park, British Columbia, Seattle and Portland.

Joseph Reddy, publicity director for Hal Roach, came up from Culver City to assist in putting over the Harold Lloyd opening in "Safety Last" at the Strand Theatre. Manager M. L. Markowitz, of this theatre, was greatly pleased with the initial showing made by the picture and the best business in several months is reported.

Everyone connected with the Tivoli Theatre has been busy of late answering questions about "Within the Law." It has

been hard to convince some that this is not a reprint, but a brand new picture and shown here for the first time, but the attendance has been very satisfactory, nevertheless.

Recent visitors on San Francisco's Film Row have included A. Caro, who recently took over the Gardella Theatre at Oroville, Cal.; John Trigguerio, whose new theatre at Fort Bragg is now in smooth running order, and Mr. and Mrs. F. E. Smith of Marysville. Business in the country districts is showing a marked improvement generally.

Harry C. Arthur, general manager of the West Coast Theatres, Inc., which has succeeded the Turner & Dahnken Circuit in Northern California, is a visitor at San Francisco from Los Angeles. Plans are being made for remodeling and redecorating the Oakland T. & D. Theatre and these will be finally passed upon by M. Gore, president of the concern, who is expected here shortly. Clem Pope, publicity director for the West Coast Theatres, Inc., has been transferred to Oakland and placed in charge of the house operated there.

Seattle

Celebrating "Clean Up Week" in Seattle, Miss Marie Connolly, exhibitor of the Grand Theatre, Renton, had a fine screen installed. B. F. Shearer, Inc., did the work.

Frank A. Graham, of the New Grand, Centralia, has just finished his spring housecleaning, too. He has had his house completely renovated and redecorated.

"Dad" Sothorn arrived in Seattle May 1 after six weeks in California, spent in vacationing. He enjoyed himself, but admits that the Northwest is a pretty good place to come back to. "Dad" headed back for Bellingham to tell the rest of the boys of the Bellingham Amusement Co. all about it.

E. H. Haubrook of Seattle has remodeled the Liberty Theatre at Blaine, Wash., and has reopened with A. H. Allen in charge.

While lacking in details of management, ownership or cost, there is a report to the effect that a 500-seat house is being rushed to completion at Shelby, Montana, the seat of the recent oil well discoveries. The population of Shelby is growing hourly, and some one is going to cash in on the proposition besides the stock promoters.

Judgment for \$57,474.84 was awarded the Seattle Title Trust Co. in a suit against the Puritan Theatre Co., Samuel Fried, his wife, Mary Elizabeth Fried; Earl R. Fried, Mrs. Myrtle R. Fried and W. F. Jahn & Co., over a lease on a group of lots in block 3, Brooklyn Addition. Judge Brinker ordered the property sold by the sheriff to satisfy the mortgage lien held by the plaintiff.

Los Angeles

The Red Mill Theatre at Belvedere Gardens opened this week under the ownership of J. and J. Gare. The theatre seats 900 and is equipped with a \$15,000 organ. It has an electric sign forty feet high consisting of 1,200 individual lights.

Three first run theatres are going after records for long runs. These include Grau-

man's Hollywood Egyptian Theatre, with "The Covered Wagon"; the Mission, with "Main Street," and Grauman's Rialto, with "Enemies of Women."

Ray Miller, of the California, came in from his first vacation in five years, stayed one day, booked "Backbone" for an extended run and departed the following day for Big Bear Valley, where he is trying out every assortment of fishing tackle listed in the catalogue.

Kansas City

"Robin Hood" had a run of four weeks at the Royal Theatre, downtown house in Kansas City. "Safety Last" ran three weeks. Record crowds saw both pictures the entire run of both films.

Edwin L. Schooler, manager of the Memorial Auditorium Theatre at Rock Port, Mo., died in a Kansas City hospital recently. Mr. Schooler, while not long in the film business, made a great many friends and all were sadly grieved to learn of his death.

It was with sorrow that members of the film industry here learned of the sudden death, April 28, of A. R. Dalby, who operated the Grand Theatre at Ash Grove, Mo. Mr. Dalby was one of the best known and liked showmen in this territory.

Charles French is planning to open his Dixie Airdome at Lebanon, Mo., soon.

Charles Barron, who has the Kansas Theatre, Wichita, Kas., dropped into town last week on one of his infrequent visits. Mr. Barron seldom comes to Kansas City because of the distance, but when he does come he is given a royal welcome by everyone.

Other recent visitors included: Judd and Reardon of the Orpheus Theatre, Excelsior Springs, Mo.; L. A. Wagner of the Princess Theatre at Eureka, Kas.; C. R. Wilson of the Lyric Theatre at Liberty, Mo.; J. H. Courter of the Courter Theatre at Gallatin, Mo.; Mrs. Wes Millington of the Crystal Theatre at Ottawa, Kas.; G. L. Hooper, who has a chain of theatres in Topeka, Kas.; W. H. Weber, of the Echo Theatre at Great Bend, Kas.; Clair M. Patee, Patee Theatre at Lawrence, Kas.; W. E. Cunningham, White Way Theatre, Fredonia, Kansas, and S. A. Davidson, Neodesha.

Louisville

Fred Dolle, of the Fourth Avenue Amusement Co., Walnut Amusement Co., and Broadway Amusement Enterprises is quoted in a Louisville newspaper on the growth of the industry in Louisville. He said that two years ago the picture houses showing first run pictures in the downtown section seated 4,000 whereas today the seating capacity is 9,700, or an increase of 150 per cent.

The Rialto, Strand and Kentucky theatres were responsible for the gain. The Rialto and Kentucky are new houses, although the latter does not run first run pictures exclusively. The Strand has been an in-and-out and has shown pictures at various times, but has been used for stage attractions to a considerable extent. The Strand, however, has never proven a valuable house except as a picture venture.

According to Louisville exhibitors the show business was never better than it is at the present time. The city is growing rapidly and is attracting more visitors all the time. It is claimed that a city attracts visitors in accordance with its amusements. In this respect Louisville is well fortified.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Pat Argust Devises Interstate Idea to Welcome Tourists to Colorado Springs

ABOUT the most novel advertising scheme just launched in light comes from the fertile brain of "Pat" Argust, of the Rialto Theatre, Colorado Springs. It is something more than an advertisement. It is a welcome-to-our city stunt to make the tourist, from which class the Springs derives much of its income, feel that an interest is being taken in him. At the same time it provides numerous other theatres, in other cities, with a clever stunt.

In its essence the scheme is this: "Pat" will provide one theatre in each town within a large radius with guest cards entitling the visitor to admission to the Rialto when he visits Colorado Springs as the guest of the home-town theatre. It comes apparently from the local house manager, and is played up as an instance of his courtesy rather than the Rialto.

Furnishes Everything

"Pat" is mailing out letters to the principal houses, but he cannot reach all, and if you are interested in the scheme drop a line to "Pat" Argust, Rialto Theatre, Colorado Springs, Colorado, and ask him for an outfit.

This consists of the tickets and a slide which is worded: "We are just as interested in you when you are away from home as when you are here. If you are going to Colorado Springs this summer, ask us for a guest card. It will admit you as our guest to the Rialto Theatre, where you will find the same high-class pictures and service as you will find at this theatre."

The cards are somewhat similarly worded, but carry the line "Good date used only," and the imprint of the co-operating theatre.

There is no financial obligation whatever. The slide is free, the tickets are free, and "Pat" pays the postage.

How It Pays

This altruistic offer sounds too good to be true. It sounds as though there must be a catch somewhere, but there isn't. "Pat" is one of the army of boosters. He knows that if he helps to bring people to the Springs

he will help general business. He knows that he will get some patrons twice, and they will pay the second time, but this is a minor consideration. The point he is after is to steer tourists into the Springs.

No one is going to motor all the way to Colorado just to use a free ticket, but thousands of auto camping parties will hit the highways June to September. They may have no decided objective, and the ticket offer will serve to set their minds on Colorado Springs as one of the stops. It makes the Springs stand out from the rest of the tourist route. It will guide a lot of business in that direction. And "Pat" will prosper with the prosperity of the town, even though he may realize no immediate profit from the tourist patronage.

Good for the Other Man

And it makes a corking good talking point for the houses which take up "Pat's" offer. It sounds like a lot. It creates a good will that will be capitalized when the tourists return. They will talk about their visit to the Rialto, and the home town house will get all the credit.

And we know "Pat" well enough to feel assured that he will do all in his power to give value to these guest cards. "Pat" is that sort of a manager. As a sample, he was the first picture theatre manager to broadcast by radio—nearly a year before broadcasting became general.

Drop "Pat" a line. It will pay you.

Hula Helped

Playing up the South Seas atmosphere in *Lost and Found* by means of cutouts of the Goldwyn paper and home-grown foliage gave the Victory Theatre, Providence, a lot of extra money on this title. They backed this idea with a perambulator with a 24-sheet on either side. You have to push them up to the box office in Providence, and this did the pushing.

The Wrong Slant

C. C. Cassady, of the Joy Theatre, Cloverdale, Ind., seems to have the wrong slant exploitation. He put a heap of junk in the lobby for "Scrap Iron" and writes that nine out of ten persons he met wanted to know what it was all about. The lobby and billboards carried the title, but they did not seem to connect it with the display. He doesn't think that it pays to advertise when they don't get the idea.

On the other hand, we think that any stunt that gets the town talking and gives him a chance to put in a personal word for the attraction is well worth while, even if the public seems a bit slow. It gives the direct approach.

One manager used the junk for a week before he put out a single bill, just because he wanted people to ask him, so he could talk it up.

If Mr. Cassady will keep it up, he'll have his people trained pretty soon.

Via Wireless

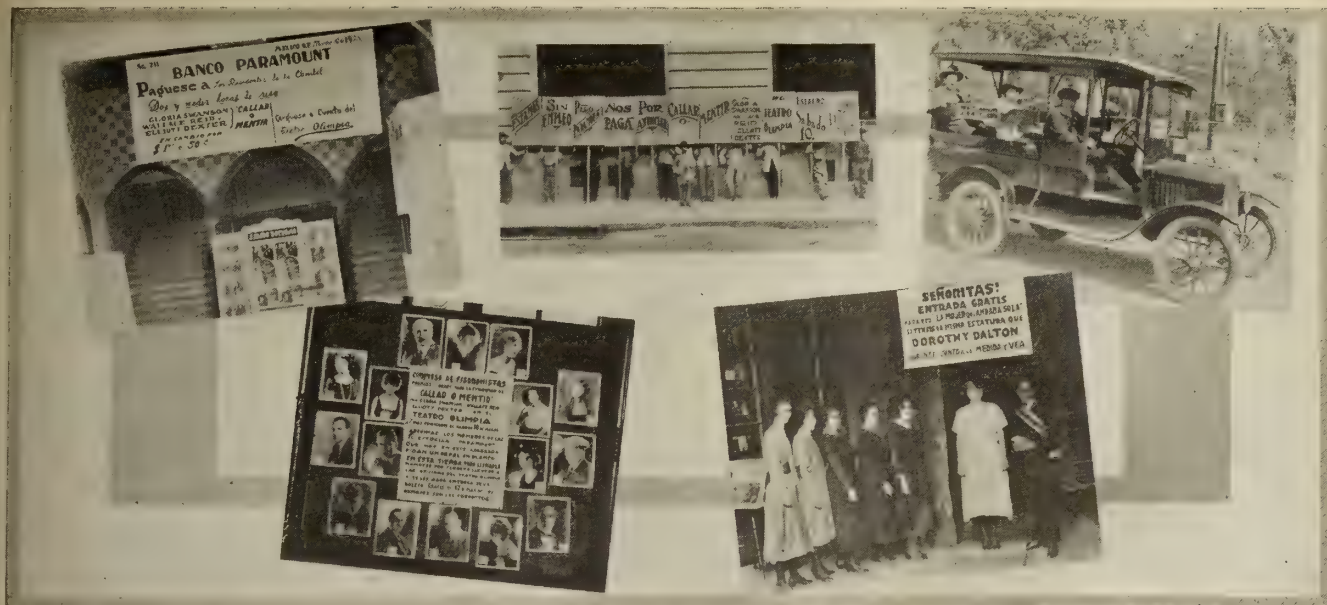
Persuading a local station to broadcast a lecture on Motion Pictures—Yesterday and Today, the First National exchange in Minneapolis was careful to see that the references of today were mostly to First Nationals, with the result that exhibitors in that territory were aided in their sales campaigns. It was all First National, but so well done that few on the receiving end realized this.

Letters received later came from such widely separated points as Haddon Heights, N. J., and Niagara Falls, Canada. Almost any station will be glad to get a talk on pictures if it is not too palpably advertising.



PROCTOR'S FIFTH AVENUE THEATRE, NEW YORK, USED A STUNTSTER ON SAFETY LAST

He climbed all over the face of the old Gilsey Building, clung to the clock hands, did living picture poses and scrambled over the electric sign. He worked around the time they wanted to get the crowds, for with a house in that district you have to catch them as they go past. There is very little residential section within reaching distance.



A Paramount Release

A FEW OF THE STUNTS WORKED BY LEON J. BAMBERGER IN MEXICO CITY

In the top row the check promises an hour and a half of entertainment, the men are the old unemployment parade and the buss will take you to the Olimpia. The lower left is the star identification contest, all for "Callar o Menti," or "Don't Tell Everything." The other, on the right, is the height stunt for 'Ja Mujer Que Andaba Sola,' or 'The Woman Who Walked Alone.'

Bamberger Rejoices in a Virgin Field

Leon J. Bamberger postcards from Mexico City that he is coming back to the Paramount home offices pretty soon, but we gather that he just naturally dislikes to tear himself away from a town where practically all stunts are new, and where you can pull guessing and prize contests without having an argument with the Post Office Department about the gambling laws. Bamberger must be about as close to Paradise as he can get without croaking.

Giving your attention to the upper left hand corner of the cut, you will notice that Bam is working the enlarged check. This promises an hour and a half of enjoyment witnessing Callar o Mentir, nee Don't Tell Everything.

The sandwich parade alongside tells that these men are out of employment but that the kind hearted Paramount company gave them a job telling about the same play. The jitney sign says that you can take this bus to the same attraction, while the lower row shows an identification contest.

Over on the right is a stunt for The Woman Who Walked Alone. A fixed measuring bar was surmounted by a sign to the effect that if you were of the same height as Dorothy Dalton you could see the play free. The patrons refused to be photographed, so Bam writes that the girls shown are the theatre staff. No wonder Bam is not keen on coming back to Broadway!

Bam is using about everything. The "I am a jackass" had the city roaring with laughter, window cards for stores carried the names of persons who could obtain free tickets within. There were four to a card and 300 cards were used, 1,200 admissions. He used the cut up cut for a puzzle con-

test and a Cinderella stunt on Dorothy Dalton's shoe and he got the first co-operative pages the town ever saw. The punch was a list of names of persons who could get tickets from the advertiser. Bam must have given out a million free tickets on the various stunts.

The display is interesting in that it goes to prove once more that a stunt is new until you have worked it in your town. Bam has everything to chose from and has worked about half the stunts so far.

*All books are new until you have read them.
All plays are new until you have shown them.
All stunts are new until you have used them.*

A good OLD stunt in a NEW dress is a thousand times more effective than a NEW stunt in an OLD dress.



A Universal Release



AN EXCEPTIONALLY COMPLETE DISPLAY ON "UNDER TWO FLAGS" FROM DALLAS

Charles Mitchell, of the Queen Theatre, had the assistance of Universalist Jack Meredith in planning this display for the Jewel feature. The illustration on the right shows the lobby detail from the larger picture on the left. Where possible, it would be better to hold to the French and British flags instead of the stars and stripes.



A Paramount Release

THE LOBBY FORMATION REQUIRES AN UNUSUAL PLAN

This is the Queen Theatre, Galveston, and Charles E. Sasseen has to build around the central space, which is not used for entrance. This display on "My American Wife" is built up from poster cutouts.

Answers Union Is Close to a Strike

One of these days there is going to be a strike on the part of the Co-operative Page Answerers Union. You can work them just so far, but if you pull over the 44-hour week there is going to be trouble and a strike will be called and your house will be picketed and everything.

It started simply enough with the requirement that readers give the telephone numbers of the advertisers or hook the names to slogans or something like that, but the condition is rapidly growing worse and presently it will be easier to answer an Edison questionnaire than to win a theatre ticket off a hook-up page.

Charles E. Sasseen, of the Queen Theatre, Galveston, Texas, used a page on *The Flirt*. The top prize was ten double passes to the Queen, five to the second, three to the third and one to the fourth. Here is what you had to do:

Reassemble a sawed up cut, neatness counting in the award.

Number each section.

Cut from the spaces the letters forming the name of the star and the title of the play, fourteen sections in all.

List opposite the number of each section the merchant in whose space this section appeared with his street address and telephone number.

Answer any question asked by the advertisers.

Not all of the advertisers asked special questions, but in the list of requirements you had to

Name seven makes of cars sold in Galveston equipped with a special make of storage battery.

Describe the most unusual hat in the south window of a milliner's shop.

Name seven other makes of bicycles handled by one advertiser.

Name the lowest priced engagement ring in a jeweler's window.

Name the particular display window (east or west) in which an electric waffle iron is shown.

Name the \$10,000,000 insurance company represented by an advertiser.

Tell in which window a certain line of bargains are displayed

All of this had to be done through visits to the stores in question, seven in all, in addition to the cutting, pasting and clipping.

We submit that in an effort to give the advertiser full value for his money, the theatres are gradually working an injustice to the competing patrons.

Let up a little, get more interest in the pages, and avoid a strike. You can work a willing horse to death, and Mr. Sasseen's questionnaire is by no means the worst of the lot. It merely happens to be the last of the series.

Read Summer Hints in Picture Theatre Advertising

Right now is the time to get after them. Don't wait until hot weather has killed them off. Bring them back before they forget.

Pillared Banner Is Good Display

Charles E. Sasseen does not use the central portion of the lobby of the Queen Theatre, Galveston. For some reason this is cut off with one sheet frames, and this gives him a variety of ideas for unusual banners.

This on *My American Wife* is one of the best of his recent achievements, an oblong banner supported on pillars. The figure work is taken from the posters, but the rest of the design is painted in by the staff man, who has made a good job.

This makes a good variant to the suspended banner and to the usual arch effect, and is a decided advance over some of the built-in lobbies Mr. Sasseen has used. He seems to have extended himself on this.

Literary

Getting away from the usual contest ideas, the Palace Theatre, Calgary, centered the interest on the author when it played *The Christian*. It tied the local paper to a mixed letter contest, one set of lettering being given each day. "Iah ter hondn," for example, spelled "The Iron Hand" and "Der tes tem he" was "The Deemster."

The first prize was a copy of the book, with tickets for the lesser winners, and the stunt worked up a lot of interest in the books as well as the play. It got them in to see *The Christian*, but in addition serious thinkers approved of the Hall Caine boom.

Stars for Stars

R. C. Frost, of the Strand Theatre, Tampa, used stars to put over *Glimpses of the Moon*. He had ten foot moons, with the title, on either side of the marquee, and on top was a star with the name of Bebe Daniels with stars for David Powell and Nita Naldi at the sides. The same idea was worked for the box office, with a fourth star for the ticket window, the tickets being passed out through an opening cut in the centre.

Smaller stars scattered over the lobby carried the names of every member of the cast. It was about all he did to put the picture over, but it was good for a 15% betterment in business.



A First National Release

HE'S A TOUGH LOOKING HOTTENTOT, BUT HE WON

This home made display was planned by Frank J. Miller for the Modjeska Theatre, Augusta, Ga. The horse seems to have bum legs, but the patrons were not particular, and they took Miller's word for it than the show was good.

Little Painting Gave a Java Set

Ollie Brownlee got over a very good display for Java Head with three profile lanterns, lettered for the title and cast, two paper lanterns, four Chinese signs and a five-foot, hand painted cutout. It probably got just as many ticket sales as would have resulted from a more elaborate decoration, and it put up the receipts ten per cent.

The cut does not show one of the real lanterns clearly because it was swaying in the wind, but it does give a good idea of the general layout, which is to be commended for its simplicity and effect.

A selling lobby does not always depend upon the quantity of decoration used, but in the appeal made by what is used, and Mr. Brownlee achieves his effect with a great economy of material.



A Paramount Release

SELLING JAVA HEAD WITH A MINIMUM OF MATERIAL

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., did not overstuff his lobby on this production, but he put the receipts over the normal and probably could have done no better at double the cost. He used enough.

Hoisted Fifty

Playing up the star and director as the same as in When Knighthood Was in Flower got about fifty per cent more business for Adam and Eva at the Galax Theatre, Birmingham, Ala. Coleman did not say it was as big, merely that the star and director were the same.

His lobby was a Venetian scene on a flat, framed in a lattice bordered with red and blue bulbs. The endorsements of the Better Films Committee were reproduced on the sides and across the top was a streamer reading, "Adam did not approve of Eva's \$40,000 Venetian Masquerade," which sounded sufficiently interesting to get the money.

A jeweler's window was won on the strength of Eva's purchase of a watch and bracelet in the picture.

With the aid of Amike Vogel, Pittsburgh Paramourteer, a wire was relayed from Miami, where Bebe Daniels is recuperating from an operation for appendicitis, running to the effect that she had heard of Erie's desires and authorizing the paper to collect ten dollars from the Columbia management on her account.

When the paper sent around for the ten they asked for a cut, and a two-column was the smallest the theatre could find, so the story the next day carried the cut and the story of the donation and the fact that Glimpses of the Moon was playing at the Columbia.

Just the reproduced telegram was more space than the theatre could buy with a ten dollar bill.

Often you can make more plugging the other man's game than you can get trying to make him plug yours.

Tore Houston Apart With a Third Alarm

Eddie Collins licked his lips when he heard that they were going to let him have The Third Alarm for the Capitol Theatre, Houston, Texas, grabbed his hat and started on a dead run for the office of the City Manager.

He told the C. M. what a whale of an advertisement this picture could be made for the fire department, and before he left they had promised him the entire equipment of the Central Fire Station, five steamers, a chemical and a truck with an extension ladder that could reach eight stories. More than that, they loaned him an old horse-drawn engine all the preceding week to advertise the picture "dedicated to the Houston Fire Department." This covered the entire town.

Official sanction was not without its influence in getting a co-operative double page for Sunday, and Monday morning they turned out the apparatus, gave a run from the end of Main street to the theatre, and wound up with an exhibition of the extension ladder, breaking out a banner from the top rung. The demonstration covered upward of half an hour and was watched by several thousand persons.

Then the next day Eddie played his trump card; a statement from the hard boiled secretary of the Censor Board that out of the 2,640 pictures she had reviewed this was one of the best.

He paid \$50 for \$200 and regarded it as a good investment. He might have made more had the house been larger.

Eddie seems to be feeling his oats these springlike days.

Statistical Note

The Bureau of Statistics reports that in the month of April just passed 14,628 phonographs ground out 192 pluggers songs for a grand total of 237,954,926 repetitions, using 131,402 packages of needles and consuming sufficient electrical energy to run all of the elevators in the Woolworth Building for 9 minutes and 27 seconds. Not very important, perhaps, but interesting in a way.

Much for a Tenspot

Erie, Pa., wants a stadium, and one of the newspapers is trying to get it for the town by means of a subscription list.

The management of the Columbia Theatre was willing to contribute ten hard-earned dollars to the cause, but it figured that perhaps it could make those dollars do a little work for the theatre.



A Warner Brothers Release

HERE'S AN IDEA FOR WINDOW DRESSING FOR "BRASS"

This is a jewelry store in Cleveland for the picture at the Allen Theatre. The display is almost entirely art objects in brass, incense burners, vases and the like. The wedding ring is on a flasher socket as the press book suggest.

Hooks Negri Play to Newspaper Page

Because the romance of Pola Negri and Chaplin made the front page, the Century Theatre, Baltimore, took the front page of the Sun for the background of a plan book advertisement, and had the two photographed as one cut, which is a fine stunt, except that in the reduction the smaller type lines in the advertisement are almost lost through the reduction. Several managers have reduced this identical display without troubling to

IF YOU CAN'T GO TO BROADWAY
WE WILL BRING BROADWAY TO YOU

Did you read the New York papers recently, stating that thousands stood in line in New York clamoring for admission to see this supreme triumph?

She will win your heart just as she won the heart of Charlie Chaplin

Buy Your Tickets Here For Big Century Theater Sunday Night 10:15 (12:15)

CENTURY
THE SUN

HER LATEST AND GREATEST PICTURE
GOLDWYN presents
POLA NEGRI
The famous beauty of a thousand passions
MAD LOVE

ADDED ATTRACTIONS
NOW MUSICAL CENTRE
SUNDAY 10:15 (12:15)
TOMASINI GUARINI, Tenor FERNANDO GUARINI, Baritone
Supported by CLEMENCE BO FORT, Soprano
Comedy Attraction "The Chained Bride"

A Goldwyn Release

RIGHT IN THE NEWS

route out and put in new matter. This seems to have been made from two negatives on one cut to get it into a three-column space. It would have been better to have cut out the small type to mortise in something which could be read with less strain. An additional tie-up is effected through reference to the crowds which stormed the Capitol the opening day. This was mentioned in almost all of the press criticisms the following day; capital is made of that fact in the top of the display. The idea of "bringing Broadway to you" is cleverly gotten over, and probably that section of the space sold as many tickets as did the hook to the broken engagement. The advertisement is unusually long for this house, dropping 162 lines, but there was plenty to talk about, and the investment doubtless proved profitable. This is one instance where the New York comment might have been reproduced with profit, for it was not comment on the attraction, but on the crowds it drew, and this carries weight where criticisms may not. The picture got a bigger Sunday stand-out than any attraction since Blood and Sand, and as such this seemed to impress the critics.

—P. T. A.—

McCuan Busy

Although the Kozy Theatre, Dresden, Tenn., is open only on Wednesday and Saturdays, Mr. McCuan gets out a calen-

dar blotter for the month, printing up his showing days for the attractions and leaving the other spaces blank for memoranda.

At the top, on the left is "Keep tab on your engagements" and on the right, "Let us keep tab on your amusements." Remember this idea, particularly if you have a part-time house, where it works particularly well. The same idea can be used where only part of the daily space is taken for announcement, the remainder being left blank for personal engagements.

Evidently Mr. McCuan's "family nights" have proven themselves, for they are now a permanent feature. Wednesday nights are set apart for pictures which should appeal to the entire family and on this night adults pay full admission and children are admitted free if they come with their parents.

Mr. McCuan also sends in one of his birthday greetings, printed on good stock and with a blank space for a personal signature.

—P. T. A.—

Sparing Chatter Is Best Negri Seller

Roy Miller did not waste many words telling about Pola Negri in Man Love when that production had its premier at the California Theatre, Los Angeles. He figured that the name and title would need very little explanation, so he let the space stay clear to get these over, contenting himself with a panel just above the portrait cut in case any one did not know about Negri. He condenses the story, or rather the theme, into 48 words, and yet tells you all you need to know to want to see the production. This seems to have been lifted from a press book advertisement in which this is set in the place now occupied by the comedy. It may be plan book, but it is a pretty display. It rides with the advertisement of the smaller house, which is holding The Christian over for a third week. The pair makes a nice layout, nothing particularly original, but just generally good.

Let the Lightning Spoil This Title

Selling The Town That Forgot God chiefly through the New York press notices, which were unusually strong, and on a hook-up to history, the artist of the New Theatre, Baltimore, has overlooked the fact that it is more or less important to impress the title of a play upon the memory. That bolt of

NEW William Fox Presents
THE TOWN THAT FORGOT GOD

The Spectacle That Brought Transcendental Realism to the New Theatre, Baltimore

Directed by ESTHER ALLEN

Direct From 4 Months At Actor Theatre, Broadway

WHAT NEW YORK PAPERS SAID

A Fox Release

THE BASHFUL TITLE

lightning, striking as it appears against the black ground, has not the sales value of a well-displayed title, yet the title is almost completely sacrificed to the artist's design. A two-color letter cannot have the value of a strong, well-formed character, and yet this title is killed down by the display. We think that it is a mistake. And another error is made in trusting to some rather clumsy white lettering to introduce the press notices. Since mortises were so freely used, it would have been better judgment to have

Miller's
Main near Ninth

3rd RECORD WEEK
STARTING
TODAY
AT 11:30 A. M.

Pronounced by Critics One of the Outstanding Motion Picture Achievements of All Time.

You Owe It to Yourself to See
MAURICE TOURNEUR'S
5-Red Goldwyn Production
OF
SIR HALL CAINE'S

Famous Novel and Play

THE CHRISTIAN

Splendidly Interpreted by
RICHARD DIX—MAE BUSCH
GARETH HUGHES, MARLOW HAMILTON, PHYLLIS HAYES, JOSEPH DOWLING AND MANY OTHER POPULAR PLAYERS

Shows—11:30, 7:15, 9:30, 11:15, 7:15, 9:30

A Goldwyn Release

WORLD PREMIER
Starting
TODAY
at 12:30 P. M.

California
THEATRE
MAY 19, 1923

GOLDWYN presents
POLA NEGRI
The famous beauty of a thousand passions
in
MAD LOVE

The supreme triumph of the world's greatest emotional actress!

The Hilarious Added Attraction Is
Hal Roach's
"OUR GANG"
Comedy
"One Terrible Day"
with "Freckles," "Sunshine Sammy" and ALL THE OTHER "FUNNY LITTLE" MILLERS

P. S.—ELINOR AND HIS 50-PIECE ORCHESTRA

TWO DISPLAYS FROM THE MILLER THEATRES IN LOS ANGELES

—P. T. A.—

Stratford

63rd
AND
HALSTED

THE HOME OF OVERSIZED ENTERTAINMENT

Matinee Today With Orchestra

1. CURRENT NEWS EVENTS.
2. "THE LOST CHORD"—Current Solo.
3. "BAD DOGS AFIELD"—Natural Color Rompic.
4. "DEAR OLD MOTHER IN IRELAND"—a Thelma Hyman and Louis Chasler.
5. Comedy Flashes—STUDY MESSAGES in "SMARTY"
6. BRYANNE & JENNETTE—Midnight Struttin'.
7. FEATURE ATTRACTION—

GLORIA SWANSON
ANTONIO MORGEO
"MY AMERICAN WIFE"

RECEIVED OCTOBER 1934

—P. T. A.—

$P, T, A =$


[illegible][illegible]

—P. T. A.—

E. J. Haas, of the Midland Theatre, Hutchinson, Kan., sends in a set of display advertisements with the remark that he is limited to the supplied mats and sometimes finds himself in a hole when the mats are not just what he wants. The hole is filled in with a type display, and we think that some of these are really better than the illustrated spaces. He seems to have an intelligent compositor to work with and he achieves a nice display. One of the best samples in the lot is an all-type for The Forbidden City, playing up Norma Talmadge and Thomas Meighan. We do not believe that any of the illustrated displays sold more tickets or attracted greater attention than this. He gets the best results using small cuts in his three and four column spaces. This generally holds good. No space is really good in which the cut is so wide that it separates the top from the bottom. The curse can be lifted through sinking the cut to the bottom of the space and putting the talk above it, but a display which is illustrated rather than occupied by the cut is much better. One of his best results with cut work is for Heroes of the Street, with just the head of Wesley Barry for illustrative matter. Mr. Haas knows the value of white space, and this gives him better display than do cuts.

[illegible]

A COOPERATIVE PAGE WITH FOURTEEN MUSIC AND FLOWER HOOK-UPS



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

PRINCE AND THE PAUPER. (6,522 feet). All-star cast. A foreign-made adaptation of Mark Twain's fairly popular story that is all right in most respects. Of course, foreign casts never get over strong, but where Twain is popular it ought to prove satisfactory. At the price we were satisfied. Advertising slants, the novel and Mark Twain. Ordinary attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Associated Exhibitors

CONQUERING THE WOMAN. (5,887 feet). Star, Florence Vidor. This picture was better than the preceding features she made. Pleased about all. Print was very dark at some points. All of her pictures seemed very dark in parts. Used posters, slide and newspaper to draw fair attendance. Pulled better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. As a production, hardly worth what they ask for it, although I didn't lose on it. Several hearty laughs in it. Used one and threes, newspaper, slide. Had good attendance. Draw from town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Worth one-fourth what I paid for it. I know of two others I won't pay too much for. Draw oil field patronage. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

REAL ADVENTURE. (4,932 feet). Star, Florence Vidor. Pleased 90 per cent and did not cost more than it was worth. The kind that makes patrons come again. Good attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

SIN OF MARTHA QUEED. (5,384 feet). Featured cast. Good program picture. Print in fair condition. Well selected cast. Used six, three, one, slide, lobby, photos. Draw all classes in city of 500,000. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

F. B. O.

BEYOND THE RAINBOW. (6,000 feet). All-star cast. This picture is just a little better than the average; pleased practically 100 per cent. You will make no mistake by booking it. Draw all (Duke's Mixture) in town of 900. Admission 10-25. Joseph Schlaht, Opera House (200 seats), Bowdle, South Dakota.

CRASHING THRU. (6,000 feet). Star, Harry Carey. An excellent picture, excellently played and enjoyed by excellent business. The picture is very pleasing and interesting throughout and well worth seeing. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CRASHING THRU. (6,000 feet). Star, Harry Carey. Poor old Harry is gradually sliding back to that "used to was" class; this one much worse than common. Director, cameraman, writer or some one or all of them just made a natural fizzle out of this one. Not bad, understand—but lacks a

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

darned sight of being an average picture for this house. Used as advertising a little of everything and had very good attendance. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

FOOLISH AGE. (4,500 feet). Star, Doris May. This don't quite ring the bell, in my estimation. The reason is hard for me to analyze, but believe it is because so many absurdities are offered. These farce touches have to be mighty cleverly executed in order to register outside of two-reel pure nonsense. Used monthly program, stock and special slides, photos, ones. Fair attendance. Draw rural and village of 400. Admission 15-25. E. L. Partridge, Pyram Theatre (240 seats), Kinsman, Ohio.

GAY AND DEVILISH. (4,800 feet). Star, Doris May. Played this feature the same day my competitor played "The Third Alarm" and I did all the business I could take care of. Both pictures put out by the same exchange. I am also booking "The Third Alarm" for a second run after my competitor ran it for three days. On "Gay and Devilish" had good attendance. E. H. Haubbrook, Ballard Theatre, Seattle, Washington.

GLORY OF CLEMENTINE. (5,700 feet). Star, Pauline Frederick. Hardly a type that would draw in typical rural community. I put a good Keaton with it. Advertised with monthly program, stock and special slide, photos, ones. Fair attendance. Draw rural and village of 400. E. L. Partridge, Pyram Theatre (240 seats), Kinsman, Ohio.

IN THE NAME OF THE LAW. (6,125 feet). Star, Ralph Lewis. Quite a tense drama. Saw this several months ago and wasn't overly impressed, but it seemed to hit my people strong. Received more compliments than usual. Believe it has me set pretty for "Third Alarm." Plot contains an attempted abduction which will mar the production somewhat in the eyes of many; however, it is only a brief, although regrettable, part of the whole. Used monthly program, stock and special slide photos, ones. Good attendance. Draw rural and village of 400. Admission 15-25. E. L. Partridge, Pyram Theatre (240 seats), Kinsman, Ohio.

LIFE'S GREATEST QUESTION. (5,000 feet). Star, Louise Lovely. Just a jumbled collection of bum incidents. Rotten photography. Many more like this will put us to the bad. Used one, three, two one-sheets, set 11x14 and photo. Had good attendance. Draw small town and country class. George F. Heller, Pastime Theatre, Kanona, Kansas.

MY DAD. (5,600 feet). Star, Johnny Walker. Quite a nice picture. Settings fine and Walker very good. Will get over in fine shape if you don't oversell it. I didn't promise too much and several remarked that it was a splendid show. Used ones, threes and photos. Had rotten attendance because it was very cold. Draw family and merchant class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SNOWSHOE TRAIL. (5,382 feet). Star, Jane Novak. A real good little program picture that pleased a small crowd. Used ones, threes, sixes. Had fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

STORMSWEPT. (5,000 feet). Star, Noah Beery. Poor picture. Can't get by on this sort of a big title and poor production. Had poor attendance. Draw mixed class in town of 4,000. Admission 10-22. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

THELMA. (6,000 feet). Star, Jane Novak. Went over fine with our audience; everybody was satisfied and said so. Should go over good anywhere. Print good. Used three-sheets and slides. Had good attendance. Draw mixed class—depends on picture—in town of 2,800. Admission 20-30. D. W. Strayer, Monarch Theatre (250 seats), Mount Joy, Pennsylvania.

THIRD ALARM. (6,700 feet). Star cast. Darn good picture. Patrons went out saying "That's what I call a picture." Rotten print, but made it do. Used Fire Department Run, usual paper and lobby. Had fair attendance. Draw all classes in town of 10,000. Admission 10-20-30. George K. Zimms, Harbor Theatre, Corpus Christi, Texas.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. A picture that has wonderful exploitation value and also a picture that if you go after it too strongly and promise too much will not make good. Their advertising press books are the bunk—the "greatest photoplay sensation of the century," etc., all of which this picture is not. But you can play it and you can get good coin with it, but if you are a discriminating exhibitor be careful of your promises—it has many flaws and the picture will not stand analysis. Used mailing list and usual high-class methods of this theatre. Had very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

UP AND AT 'EM. (4,580 feet). Star, Doris May. A sure-fire comedy drama—one that no theatre should let go by. Book, advertise big and fill your house and please the attendance. I am running all her pictures. Used one three, two one-sheets and slide. Had good attendance. Draw family and residential class in town of 2,000. Admission 10-25. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

WHEN LOVE COMES. (4,800 feet). Star, Helen Jerome Eddy. Fair picture. Used regular advertising. Had fair attendance. Draw working class in town of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

First National

DADDY. (5,738 feet). Star, Jackie Coogan. Jackie keeps his big audiences roaring with laughter or on the verge of tears through-

out the seven reels, and the bigger per cent of the patrons wished that there were at least three more reels of this truly wonderful picture. Think Jackie Coogan's popularity in Oklahoma City has been increased greatly by reason of his latest and best picture shown here. A picture unrivaled, and sure to please all, both old and young. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

DADDY. (5,738 feet). Star, Jackie Coogan. A real box office attraction; played this two days to the best business of the year. Entire satisfaction. Used twenty-fours, sixes, threes, ones and newspaper. Had very good attendance. Draw laboring class in town of 4,034. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

DANGEROUS AGE. (7,204 feet). Star cast. Get a move on when you play this. Go the limit, for you have something to sell; consider it the best thing of its kind since "Old Wives for New." Pleased all who saw it, drew big two nights. Had good attendance. Draw miners and railroad men in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

DOMESTIC RELATIONS. (5,192 feet). Star, Katherine MacDonald. The best one with this star since "Curtain." A good matinee helped pull them in for the night show. Beautiful picture with splendid acting. Used posters and photos. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

FOOLS FIRST. (5,773 feet). Star cast. Some pretty strong scenes in this and my patrons didn't care for it. One of the poorest Neilans that I've used. Regular advertising. Had good attendance. Draw small town class in town of 3,000. Admission 15-20. A. La Valla, Bethel Community House, Bethel, Connecticut.

FURY. (8,709 feet). Star, Richard Barthelmess. Excellent picture. Pleased one hundred per cent. Everybody liked this one. Boost it big, it will stand it. Story is fine and has a good punch. A picture that is as good as the best. Used heralds, slides, ones, threes and photos. Had good attendance. Guy B. Snow, Grand Theatre, Fulton, Kentucky.

HOMESPUN FOLKS. (5,800 feet). Star cast. Good picture that pleased but not a special. Had good attendance. Town of 500. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean. One hundred per cent knockout! If you watch your music it's a wonder. First money maker in a long time. Three days to real business. Had big attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean. I consider this picture one of the very best. Pleased everybody. Attendance very good for three days. Go after this one and you'll never regret it. Only, they charge a little too much. Used one twenty-four, one six-sheet, one three-sheet and photos. Draw good class in big city. Victor Stamatis, Throop Theatre, Brooklyn, New York.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. A dandy sea story, pleased in every way, and drew good business for two days. You can get business with this one if you go after it. Had good attendance. Draw miners and railroad men in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

KINDRED OF THE DUST. (8,500 feet). Star cast. Many favorable reports on this

Between Ourselves

*A get-together place where
we can talk things over*

The method of using Straight From the Shoulder that is advocated by Mr. E. W. Collins and Mr. H. A. Lamere, is so perfect a way of getting hundred per cent usefulness from the department that we repeat it in condensed form so that you will be reminded of it in case you have not yet done as a host has already been glad to do—try it out.

Study the reports on pictures that you have run. Select the exhibitors whose opinions agree with your own experience. Watch these exhibitors' reports and select the ones who agree most infallibly with your experience. THEN FOLLOW THEIR TIPS.

And—because YOU may be the man whose good tips guide the bookings of many others—send reports just as regularly as you possibly can. —VAN.

and should please any class of patrons. Advertising slants, boosted book and tie-up with book store. Had good attendance. Draw small town class in town of 3,000. Admission 15-20. A LaValla, Community Theatre (300 seats), Bethel, Connecticut.

KINDRED OF THE DUST. (8,500 feet). Star cast. A good picture but the ending is obvious and is a trifle too sad. Would be good with a snappy two reel comedy if it wasn't so long. Advertised Peter B. Kyne story and title. Had good attendance. Draw retired farmers and village class. David Chait, Palace Theatre, Flemington, New Jersey.

LAST OF THE MOHICANS. (5,720 feet). Star cast. Good. Had the schools tied up and did wonderful business, thanks to the Rossiter High School. Usual advertising. Had good attendance. Draw all classes in town of 2,000. Admission 10-22 and 15-25. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

LORNA DOONE. (6,083 feet). Star cast. Old, ancient stuff that didn't hit the mark and did not please, generally speaking. If this should reach Tournieur's eye, we hope he will snap out of this would-be highbrow stuff. Advertising slants, published story serially. Had poor attendance. Draw general class in town of 2,700. Admission 10-25 and 10-35. S. H. Blair, Majestic Theatre, Bellville, Kansas.

LORNA DOONE. (6,083 feet). Star cast. A good picture with comparatively little box office draw here. The matinee well attended, but the night only fair. Complaint on the picture, that while the novel was intensely interesting, the picture did not get those values. Used heralds and other usual advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Something out of the ordinary. About as good a picture, dramatically, as can be found. But does not draw. Used Post and play for advertising slant. Aver-

age attendance. Draw mixed class, all nationalities, in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre (510 seats), Durango, Colorado.

MIGHTY LAK A ROSE. (8,000 feet). Star, Dorothy Mackaill. When the eight reels of this picture were finished the audience applauded, which, in my opinion, showed that they were all pleased with this play; excellent picture, good characters, good direction; what more do you want? Advertised with everything to good attendance. Draw all classes in town of 2,500. Admission 15-50. A. Schulz, Liberty Theatre, Silver City, New Mexico.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. Biggest drawing card that has ever been here. All Coogans fill the house. Used heralds, six-sheets and newspaper. S. R. O. Draw resort patronage in town of 2,400. Admission, usually 15-25. S. L. Taylor, Kozy Theatre (300 seats), Pass Christian, Mississippi.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. A splendid picture and should get money after the first day's run, with any mixed population. We used ballyhoo stunt with man dressed to imitate Omar riding a donkey, carrying sign with name of theatre. Had hard rains for opposition, but did better second day than first. Draw home patronage and foreigners in town of 5,000. Admission 10-25, tax extra. C. L. Laws, T. & D. Theatre, Watsonville, California.

PECK'S BAD BOY. (6,000 feet). Star, Jackie Coogan. Ran Al St. John in "Trouble" with this and it was a wonderful show but exchange got nearly all of it. Used ones, threes, photos and newspaper. Had good attendance. Draw farmers and usual class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. Picture drew good business and pleased. Harrison Ford helps out wonderfully. Used regular advertising. Had good attendance. Draw agricultural and small town class in town of 1,474. Admission 5-10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. This is as good a picture as you will run in a day and will please your people. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Pleased one hundred per cent. Believe I would call it his best to date. Had bad attendance. Draw family and students in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. For this picture they charge too much money and people don't want to be bored with pictures of this kind. This goes for "Omar the Tentmaker." Stars very good for both pictures. Too many Turks in this picture and the public don't care to see them. Used twenty-fours, sixes, threes, ones and photos. Had fair attendance. Draw good class in big city. Victor Stamatis, Throop Theatre, Brooklyn, New York.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Very good indeed; you will not find many better ones, and it will please anyway ninety per cent. City of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Fox

ARABIA. (4,418 feet). Star, Tom Mix. Mix was out of his place in this one. My patrons did not like it at all, although he is a good drawing card for me, but here's hoping he stays away from the sand banks.

Used regular advertising. Had good attendance. Draw all classes except Chinks in city of 10,000. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

BELLS OF SAN JUAN. (4,587 feet). Star, Charles "Buck" Jones. It will please Jones fans but in my estimation not as good as others he has made. Don't promise too much on this one. Used posters for advertising. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. A western that pleased almost one hundred per cent. Too bad Farnum's pictures have all been run here, and as I see he has quit Fox we'll be missing him here; they liked him here. Regular advertising. Good attendance. Draw general class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (400 seats), Mt. Morris, New York.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Somehow some of our audience liked this picture, but why I don't know, as the action is very slow. John Gilbert certainly is no actor in this picture. We had to run it or we would not have taken it. They must have been in a hurry when they made it, especially in the courtroom scene. Used no advertising, as we went slow on this one. Had good attendance. Draw mostly factory class in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. Not exactly the type of picture for Tom Mix, nevertheless a good story. Pleased seventy-five per cent. Had fair attendance. Draw general class in small town. Admission fifteen cents. J. E. Guibord, National Theatre (500 seats), Grand Mere, Quebec, Canada.

DO AND DARE. (4,744 feet). Star, Tom Mix. The Fox people should be condemned for putting a star of the ability and drawing power of Tom Mix in a worthless story of this type. It would kill him in no time. It is the most absolutely senseless, worthless film footage it has been our misfortune to run. Even the kids panned it. An attempt at burlesque and satire that makes a most popular star foolish. Attendance was better than it deserved. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

DO AND DARE. (4,744 feet). Star, Tom Mix. Fair business first day. Flopped second. Mix followers don't seem to like Mix in this kind of role. Give us more like "Just Tony." J. Jones, Cozy Theatre, Shawnee, Oklahoma.

FAST MAIL. (6 reels). Star, Buck Jones. Here is a dandy that will go over. It has the action and then it is a good show; my patrons well pleased, and business was good. Advertised with twenty-fours, lobby and six-sheets. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GOOD-BY GIRLS. (4,746 feet). Star, William Russell. One of the best program pictures we have played, and absolutely the best one Russell has ever made. Pleased our patrons one hundred per cent. Small town theatres take a tip. Buy this one. Usual one sheets, photos, slide, etc. Had fair attendance. Draw mixed patronage in town of 1,300. A. O. Jones, Grand Theatre, Burlington, Washington.

GREAT NIGHT. (4,346 feet). Star, William Russell. Don't be afraid of this one; pleased everybody; will go over good especially where Russell is liked. Used regular advertising. Had fine attendance. Draw all classes in town of fifteen hundred. Admission 10-30. B. F. Trammell, Moran Theatre, Moran, Texas.

Late Tips From Fellows Who Know

LOOK YOUR BEST (Goldwyn—Moreno, Moore). This picture pleased. Suitable for the neighborhood house with a daily change of program. Two popular stars. Modern story. Business just average. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

GRUMPY (Paramount—Theo. Roberts). Roberts at his best. Pleased one hundred per cent. Full of laughs, thrills and interest. Don't fail to book it and raise your price, as it is worth it. Attendance was S. R. O. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

LEOPARDESS (Paramount—Alice Brady). After the unmerciful panning certain critics gave this, was a little afraid to exploit it much; put it on with a vaudeville show and it took the house. In words of a movie fan it "was just grand." Story is unpleasant in spots, improbable largely all the way, but has the

elements movie fans like. No kicks on it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

ISLE OF LOST SHIPS (First National—Milton Sills). A floating island of wrecked ships held in the grip of the Sargasso Sea; a colony ruled by a giant brute; a lovely girl and gun fights across rotting hulks; romance, drama, everything. Never before was there so much of intense interest shown in a picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SOULS FOR SALE (Goldwyn—Rupert Hughes prod.). Biggest box office attraction of the new year. Pleased everybody. Played two weeks at California Theatre and followed for two weeks at Miller's. I used forty inches display, three papers, Saturday preceding opening, and two Sunday papers: daily, eight inch, two column four inch. Roy G. Miller, California Theatre, Los Angeles, California.

LIGHTS OF NEW YORK. Star cast. Not much of a feature. A number complained owing to two separate stories. Used ordinary advertising. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. Very good little picture. This is the kind for a change after running so many high class pictures. People well satisfied. Used ones, threes, sixes, photos and local paper. Had fairly good attendance. Draw small town and farmer class in town of fourteen hundred. Admission twenty-five cents. Knight Brothers, Opera House, Blenheim, Ontario, Canada.

LONE STAR RANGER. (6,002 feet). Star, William Farnum. A very pleasing picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Good feature. Pleased everyone. John Gilbert is becoming quite a favorite here. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

MAN'S SIZE. (4,316 feet). Star, William Russell. An average Russell production. No complaints, which proves that it has some entertainment qualities. Used ones and slides. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

MONTE CRISTO. (8 reels). Star, John Gilbert. Best produced picture of the year; acting and photography excellent. Go the limit with your publicity. The picture will back it up. Usual advertising. Had good attendance. J. Lamm, Shakespeare Theatre, Chicago, Illinois.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. While nothing out of the ordinary, this is good compared to "Shackles of Gold." Town of 3,700. Admission 10-20. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

NERO. (11,500 feet). Star cast. Wonderful picture and a winner. All pleased. Used three-sheets, one-sheets and newspaper. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Another one of the junk program pictures that you have to take in order to get Mix and Jones. This star means nothing to me and I have yet to get

one of her pictures that the people like. Played it on Saturday night and I always have a crowd that night no matter what I show. Had a Christie Comedy to complete the show. Attendance 400. Draw working class in town of 3,800. Admission Wednesday, Thursday, Saturday, 10-25, Monday, ten cents, Tuesday, Friday, 10-15. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

NIGHT HORSEMAN. (4,970 feet). Star, Tom Mix. Mix always draws well in small towns and always pleases. Used one three, four ones. Had fair attendance. Draw regular small town patronage in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

OATH BOUND. (4,468 feet). Star, Dustin Farnum. A real picture for a small town. Great motor boat race, lots of action for a real picture. Star well liked here. Used usual advertising. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

OVER THE HILL. (5,000 feet). Star, Mary Carr. A fine picture. Some of my patrons told me it was the best picture that has ever been shown here. Print, just fair condition. Used ones, heralds, cards, slide and photos. Had excellent attendance. Draw town and country class in town of 1,150. W. F. Jones, Queen Theatre, Olney, Texas.

QUEEN OF SHEBA. (8,270 feet). Star cast. Very good picture to very poor business. Draw family class in city of 16,000. Admission 10-30. Jack Hoeffler, Orpheum Theatre (900 seats), Ft. Madison, Iowa.

RAGGED HEIRESS. (4,888 feet). Star, Shirley Mason. An average production of this star's. Shirley is a cute little trick, but I can't accuse her of ever bringing me any profit. I have to take these to get the Mix series. I'm about through with this sort of business. Used monthly program, stock and special slides, photos and ones. Had good attendance on account of comedy. Draw village and rural class in town of 400. Admission 25-15. E. L. Partridge, Pyram Theatre, Kinsman, Ohio.

SKY HIGH. (4,546 feet). Star, Tom Mix. Mix goes well here. This picture shows wonderful views of Grand Canyon. Excellent Saturday picture for small towns. Used regular advertising. Had fine attendance. Draw villagers and farmers, town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

ROUGH SHOD. (4,486 feet). Star, Charles

Jones. Only a fair picture; heard no favorable comments. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

ROUGH SHOD. (4,486 feet). Star, Buck Jones. Fairly good western which lacks a little of the punch usually shown by Buck in other pictures. Will go good as a program picture. Used ones, threes, slide. Had fair attendance. Draw general class in town of 1,000. Admission 10-20 to 20-40. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

SELF MADE MAN. (4,920 feet). Star, William Russell. The best William Russell feature we have ever run. Good comedy situations and laugh-getting titles. Condition of film, rotten. Used daily papers, cards, ones, threes, sixes. Had only fair attendance. A. M. Crowell, Royal Theatre, Dartmouth, Nova Scotia, Canada.

SILVER WINGS. (8,275 feet). Star, Mary Carr. We have heard many people say that this picture is poor. They may have thought so but the people of our town turned out to see this picture in fine style. I thought it was good, though not so good as "Over the Hill." Used newspaper, threes, ones, photos, cards. Attendance, S. R. O. Draw working people in town of 3,600. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

SKY HIGH. (4,546 feet). Star, Tom Mix. Story in Grand Canyon, and pleased the entire audience. So full of thrills that it kept all on edge of seats. Photography fine and film in good condition, although two or three feet missing from end. The picture has an educational value, too, as the Grand Canyon scenery is taken from advantageous points and shows up well. Used ones, threes and slide. Had good attendance. Draw general class in town of 1,000. Admission 10-20. C. C. Johnson, Amuse-U Theatre, Melville, Louisiana.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. One of the best Mix has made, probably due to director, Jack Ford. Play this by all means. Used Mix for advertising. Had fine attendance. Draw mixed class, all nationalities, in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre (510 seats), Durango, Colorado.

TRAILIN'. (4,355 feet). Star, Tom Mix. Usual Mix. Nothing to condemn. Nothing to commend. Used ones and slides. Had good attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Mix is about the best regular drawing card we have. This is as good as his average, not counting his leap across the chasm. We always have a packed house when Mix comes. Used sixes, threes, ones, photos and slide. Large attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

WHO ARE MY PARENTS? Star cast. In spite of several adverse criticisms it seemed to please here. Business very poor, as the posters were poorly illustrated. A splendid picture to play in connection with any woman's organization. Used mailing list, posters, photos, heralds. Had fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TRUXTON KING. (5,613 feet). Star, John Gilbert. A very good John Gilbert picture and sure to please most of 'em. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

WEST OF CHICAGO. (5 reels). Star, Buck Jones. Buck Jones five-reel picture and two-reel Sunshine comedy. Saturday night show; both good. Usual advertising.

A Coming Serial

Your friends who report certainly hand out good tips: witness this one from our highly esteemed contributor, H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi:

HAUNTED VALLEY (Pathe Serial—Ruth Roland). At the invitation of the Memphis Manager, the writer sat in on the exchange screening of the first three episodes. While a heavy per cent. of the cost of a serial goes into the first few episodes and this one does not seem to vary from the rule, we think it is well up to the standard and that it will rank as Ruth Roland's best so far. It's an outdoor picture, strictly, in the episodes seen."

Had big attendance. Draw mixed patronage. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

WEST OF CHICAGO. (5 reels). Star, Buck Jones. Usual western but gets the business. Jones a drawing card any time. Not much story. Used star for advertising. Had good attendance. Draw mixed class, all nationalities, in town of 4,100. Admission 5-15-20. L. A. Hoover, Strand Theatre, Durango, Colorado.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. One of Big Bill's good western dramas. One of the familiar fighting sheriff type that gives Farnum plenty to do all the time and he sure does it. Drew excellent business. General class in city of 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Good western, but the Farnums play in too much alike pictures to be popular here. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Goldwyn

BEATING THE GAME. (5,568 feet). Star, Tom Moore. Seemed to take very well. I liked it too. Tom is a great favorite with me. Used monthly program, stock and special slides, photos and ones. Had good attendance. Draw village and rural patronage, village of 400. Admission 25-15. E. L. Partidge, Pyam Theatre, Kinsman, Ohio.

BROTHERS UNDER THE SKIN. (4,983 feet). Star, Helene Chadwick. As weak as it possibly can be to be a picture. Just an ordinary plain old picture, can't give it much. Was sold to me for a special. The only thing special about it was the special delivery stamp that was on the can. Used photos and one-sheets. Had poor attendance. Draw all classes except chinks, in city of 10,000. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

CHRISTIAN. (8,000 feet). Star, Richard Dix. Personally thought it a great picture but failed to be the drawing card I expected. Dix is great in this. Lost money. It's special all right but they have a special price too. Used billboard, window display and newspaper. Town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

CHRISTIAN. (8,000 feet). Star, Richard Dix. This took a terrible nose-dive for us.

Lost our shirt. A big disappointment, as we expected to do a good business with it. Used twenty-fours, sixes, threes, ones and newspaper. Had terrible attendance. Draw laboring class in town of 4,034. Marsden & Noble, Noble Theatre (600 seats), Marshfield, Oregon.

MAD LOVE. (5 reels). Star, Pola Negri. One can of foreign junk. Sure not to please. If mad at your patrons, book this. Draw family class in town of 5,962. Admission 25-10. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

MAD LOVE. (5 reels). Star, Pola Negri. Best Saturday and Sunday business in some time. She's the best in her line. Pleased although many remarked about it being a foreign picture. Used usual advertising and trailer. Had good attendance. Draw all classes in city of 10,000. Admission 10-20-30. George K. Zimsz, Harbor Theatre, Corpus Christi, Texas.

NORTH WIND'S MALICE. (5 reels). Star, Tom Santschi. Absolutely, positively one of the best Northern pictures we ever played. We lost money on this picture but no fault of the picture. Usual advertising. Had poor attendance. Draw mixed patronage. Jerry Wertin, Winter Theatre, Albany, Minnesota.

POOR RELATION. (4,609 feet). Star, Will Rogers. Very very good picture. The little boy and girl good, and Rogers seems to carry the picture right along. He is well liked here and pleased ninety per cent. Usual advertising. Had good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

POVERTY OF RICHES. (7 reels). Star, Leatrice Joy. A well directed picture on a delicate subject that is intelligently and cleanly handled. Richard Dix and Leatrice Joy both give fine performances. Direction good. Story dramatic and entertaining. Not a big picture but a very good one and worth playing. Used the cast and the author for advertising. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

REMEMBRANCE. (5,650 feet). Star cast. Fairly good although sad stuff overworked in spots. Paid twice what the film was worth, but never again! Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SNOWBLIND. (5 reels). Star cast. Very good Northern picture, with some wonderful scenes which pleased mostly all. This makes a nice program with a good comedy. Used regular advertising. Had good attendance. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

WHEN ROMANCE RIDES. (5,003 feet). Zane Grey Production. A very satisfactory western that pleased a small attendance very much, judging from comments, as we did not see it. Used regular lithos and mailing list. Had fair attendance. Draw farming community patronage, town of 1,000. Admission 10-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

Hodkinson

FRENCH HEELS. (6,700 feet). Star, Irene Castle. Everyone enjoyed this picture although Irene Castle is not well known in my theatre, but I do not play up the stars, I play the picture. Pack them in and get the money. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

KINGDOM WITHIN. (6,036 feet). Star cast. A real honest-to-goodness picture. Good enough for anybody. Used regular advertising. Had fair attendance. Draw

working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

LIGHT IN THE CLEARING. (7,000 feet). Star cast. Hodkinson re-issue. Good print, fine service; bought it right. But, boys, lay off. Book of Irving Batchellor. Several had read the book and stated it was a Lincoln story. Dial certainly muffed the ball—for it bears no reference to Lincoln in plot. The plot is no good, the action is disconnected, they flaunt a crazy woman in terrible contortions at you for hundreds of feet and then, not tiring, come back and do it over and over and over until you pray for a chance to lay hands upon something or somebody. Had packed house. Draw all classes in town of 500. Admission 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

MYSTERIOUS RIDER. (6 reels). All star cast. A good program picture, but was just a little too slow. It doesn't hold the audience's interest for long at a time. Raised admission on strength of the writer. Used sixes, threes, ones, slide and photos. Had fair attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

MYSTERIOUS RIDER. (6 reels). All star cast. A good picture, a little old. Film in fine condition. Used regular advertising. Had fair attendance. Admission 10-20. Thomas J. Romine, Isis Theatre (250 seats), Roseville, Illinois.

U. P. TRAIL. (7 reels). Star, Roy Stewart. A good picture, but been here often before, therefore stale, and for that reason not quite so interesting as it otherwise would be. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Stars, Lon Chaney, Billie Dove. Satisfaction both ways, exhibitor and audience. One of the best sea stories I have ever played. Pleased one hundred per cent. Boost it; it will stand all the boosting you will give it. Used sixes, threes, ones, photos. Had good attendance. Small town. Manuel G. Silva, Kanai, Hawaii.

CONQUERING POWER. (5,500 feet). Star cast. Do not advertise Valentino as the star in this picture. He is good but by no means the star. This is a wonderful picture for those that like this class of story, and they were wild about it, but those that do not read this class of literature did not care for it at all. It did not draw well, for we lost on this picture. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. Well received as a light program offering and Miss Young does her part splendidly. Played with a Christie comedy and pleased most all who came. Used usual lobby and newspaper space. Had fair attendance. Draw college class in town of 4,000. Admission thirty cents. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Now boys if you want to stay in the business you had better lay off pictures like this. I can't see why pictures like this are made. Used lobby, cards and slide. Had poor attendance. Draw town and country class in town of 900. Admission 15-25. H. R. Dixon, Unique Theatre, Walton, Kentucky.

FORGET ME NOT. (6 reels). Star, Bessie Love. Nice little picture. Run it with one of "New Leather Pushers" and "Movie Chats." Business fair. Used regular line, nothing extra for advertising. Draw oil field class in town of 2,000. Admission 10-

Try-out First

"Savini Film, Inc., of Atlanta, Georgia, had their salesman call on us trying to sell us the reissues on Chaplin."

"We were a little bit slow to buy these reissues so they agreed to ship us "Easy Street" (Chaplin Classics) and let us play it at a stipulated price, and if we thought it worth while buying the rest of the reissues we could do so after playing this picture."

"We put this picture on Wednesday night, and for the first time on Wednesday night in our house we packed them in and had them standing up."—M. H. French, Garden Theatre, Rockingham, North Carolina.

30 and 10-50. C. A. Runyon, Runyon Theatre (700 seats), Barnsdall, Oklahoma.

FORGOTTEN LAW. Star, Milton Sills. Just another program picture, had no comments on this one, also no business; stars are no drawing card. Buy it cheap for even though it's a good program picture it won't make you any money. No advertising. Poor attendance. Draw miners and railroad men in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

HEARTS AFLAME. (8,110 feet). Star cast. Exceptionally good picture. Book it. Big business. Used good advertising. Had big attendance. Town of 3,200. Admission 10-20-30. H. W. Peary, Ogden Theatre (1,000 seats), Ogden, Utah.

HEARTS AFLAME. (8,110 feet). Star cast. A picture that has a forest fire, sums up this picture. Keenan sticks out all over the picture, gives a wonderful performance. This picture was well spoken of here and a good attendance resulted after they gave it the "matinee once over." Get it—consider the rental, play it and boost it—it will make good. Used heralds and usual methods for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

JAZZMANIA. (8 reels). Star, Mae Murray. Good picture, but not as wonderful as they say it is. Mae Murray is a good drawing card but the picture was not as good as her past productions. Pleases more than eighty per cent. Used twenty-fours, sixes, threes, ones, photos, windows and cards. Had very big attendance first day. Draw good class in big city. Victor Stamatiss, Throop Theatre, Brooklyn, New York.

LOVE IN THE DARK. (6,000 feet). Star, Viola Dana. Good picture. Very favorable comments. Dana is getting some real stories and making some real audience pictures now. Usual paper, lobby and news. Had poor attendance on account of bad weather. Draw all classes in city of 10,000. Admission 10-20-30. George K. Zinsz, Harbor Theatre (400 seats), Corpus Christi, Texas.

NOISE IN NEWBORO. (5,200 feet). Star, Viola Dana. As usual a good picture. Viola is a big favorite in Oklahoma City and her pictures always draw big business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. Here is a picture good for any town and theatre. It's bound to please

the most critical. Not a massive, expensive affair but one that creates more talk than a lot of the massives we have shown. We got almost as many to see it on the second night and this is somewhat unusual for our small town. Don't fall down on this one if you have it coming for you'll be sorry. Our advertising was usual on this one, but the picture seemed to have done more. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Paramount

BELLA DONNA. (7,905 feet). Star, Pola Negri. We think it is hopeless for Paramount to make a successful American star from the efforts of this star. The picture is not at all what the producers claimed for it. As usual, the rental is entirely out of proportion. Fair advertising slants. Poor attendance. Draw better class in town of 7,200. Admission 10-17-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. One of Meighan's best. Played to good house, two nights. Draw society class, town of 1,000. Advertising slants very, very good. Admission 10-25. Charles R. Holz, Strand Theatre, San Anselmo, California.

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. Every one of Miss Davies' pictures have been 100 per cent, and they draw a nice business also. This one in particular is good and will most assuredly please the children. Used ones, threes, photos and slide. Good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. A very pleasing picture which enjoyed excellent business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. This picture was above the ordinary, but attendance was low on account of having "Across the Border" a short while back. Regular billboard advertising gave poor attendance. Draw mixed and transient element in town of 7,500. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

CITY OF SILENT MEN. (6 reels). Star, Thomas Meighan. A good picture. Pleased generally. Runs to the melodramatic a little. Moderate advertising yielded very good attendance. Draw good class railroad workers in railway division point. Admission 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

CLARENCE. (6,146 feet). Stars, Wallace Reid, Agnes Ayres, May McAvoy. Pleased majority, although Reid looks bad in spots. Other patrons remarked that they didn't like the show "because Wallie didn't show up until the second reel." Good attendance. Draw family and student class, town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

CLARENCE. (6,146 feet). Stars, Wallace Reid, Agnes Ayres, May McAvoy. People liked it because it was Reid; but it was not an exceptionally good picture. There is good, clean comedy throughout the picture. Book it, boys, book it. "Clarence" will bring in the shekels. Draw mixed class in town of 4,500. Admission 17-28. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

DANGEROUS LIES. Star, David Powell. A foreign-made picture that for me is rotten in every sense of the word. Many more like this and I will be run out of town for blackmail and fraud. Book it if you want to ruin the show business. Used posters and photos. Poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. Disappointing as a box-office attraction and for obvious reasons. Didn't deliver the goods. Had fair attendance. Draw all classes in city of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Book this one. It is good. A very good story and well acted. Played it on Easter Sunday and it seemed to fill the bill for the occasion. Used regular advertising. Had good attendance. Draw rural type in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre, Irvington, California.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Considered this one of the best Holt pictures I've run. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

WHITE OAK. (6,208 feet). Star, William S. Hart. Many compliments on this one and no kicks registered. Should please any one seeing it. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. A very good William DeMille picture. Holds interest throughout. David Hess, Princess Theatre, Del Norte, Colorado.

YOUNG RAJAH. (7,705 feet). Very ordinary program picture, sold at highest price for specials. It's rotten. Don't pay more for this than ordinary two-reel comedy. A disappointment. Had poor attendance. Draw every class in town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Very good. Will draw. Did a little better than "Grandma's Boy." Play this; you can make some change. Held up three days. Used heralds and novelties. Had fine attendance. Draw villagers and farmers, town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Boost this one big, and you will please them if they like good, clean, wholesome comedy. This picture is much better than "Grandma's Boy." It pleased my patrons 100 per cent. Every one said fine picture. Used one-sheets, three-sheets, goggles, playing cards, Jacks and photos. Guy B. Snow, Grand Theatre, Fulton, Kentucky.

Preferred Pictures

ARE YOU A FAILURE? (5,700 feet). Star cast. Picture just what the title suggests. Only, almost a failure. This could have been a dandy picture title, a cracker, but nothing to the picture, absolutely nothing. Disappointing in the extreme. Used everything to put it over. Had good attendance first day; second day rotten. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

SHADOWS. (7,040 feet). Star cast. Good photography. Did good considering big carnival in town and rainy weather. Used nothing extra for advertising. Had fair attendance. Draw oil field class in town of 2,000. Admission 10-30 and 10-50. C. A. Runyon, Runyon Theatre (700 seats), Barnsdall, Oklahoma.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star, Edith Roberts. A good picture, but the ones that read the book state it does not follow story. However, we register no kicks. Advertising, the book, billboard and newspaper. Draw mixed class in town of 8,000. Admission 10-30. E. E. Bair, State Theatre, Uhrichsville, Ohio.

Selznick

CHANNING OF THE NORTHWEST. (4,725 feet). Star, Eugene O'Brien. Rather

Save Postage

We appreciate help, but when any carbon copies of reports that have been sent to exchanges come in, we have to ditch them because they do not come direct from exhibitors to Straight From the Shoulder. We use only the latter sort.

tame. Film in terrible shape. Used ones and slides. Had poor attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

HIGHEST LAW. (6 reels). Star cast. Same old Select. I never expect much from Select. This picture might have gone good in 1860, but I doubt it. These kind of pictures sure do hurt business. Used lithos, newspaper and lobby. Had poor attendance. Draw mixed class in town of 4,500. Admission 17-28. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

MIRACLE OF MANHATTAN. (5 reels). Star, Elaine Hammerstein. I imagine the story is good, if they would only let you have all the films. Used ones and slides. Had poor attendance. Mining village of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

PAWNED. Star, Tom Moore. Ordinary melodrama. Just a program picture—one that will get by if you have a strong comedy on same bill. Proved to be only fair entertainment here. Photography very poor in places. Regular advertising to poor attendance. Draw all classes in town of 2,500. Admission 15-50. A. Schutz, Liberty Theatre, Silver City, New Mexico.

UNDER OATH. (5,175 feet). Star, Elaine Hammerstein. Average program picture of no particular value. Had fair attendance. J. E. Guibord, National Theatre (500 seats), Grand Mere, Quebec, Canada.

WAY OF A MAID. Star, Elaine Hammerstein. Pleased 100 per cent. Enough comedy to keep them in good spirits. Print I had none too good, but have had lots worse. Used ones, slides and newspaper. Played to one full and one half shows. Draw working class in town of 3,800. Walter E. Greenwood, Star Theatre, Union, Pennsylvania.

United Artists

DISRAELI. (6,800 feet). Star, George Arliss. People got up and walked out on this one. Our patrons will not stand for costume or foreign pictures. Used sixes, threes, slide and lobby. Had fair attendance during Holy Week. Draw all classes in city of 100,000. Admission 10 cents at all times. Stephen G. Grenner, Eagle Theatre, Baltimore, Maryland.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Good moral picture. Pleased 100 per cent. You will not go wrong in buying this one. Used ones, threes, slide, 11x14's. Had good attendance. Draw all classes in town of 2,500. Tom B. Triplett, Olympic Theatre, Floydada, Texas.

POLLYANNA. Star, Mary Pickford. Good picture. Went good, as people here like Mary. Used threes, ones, sixes, lobby and heralds. Draw all classes in town of 600. Admission 10-30. George Tockly, Dixie Theatre (250 seats), Wynona, Oklahoma.

ROBIN HOOD. (10,000 feet). Star cast. Pleased every one. A picture every exhibitor should show for the good of the in-

dustry. It gets people in who never come to picture houses. Every minister in town wrote us an unsolicited letter of commendation. Used everything for advertising. Had good attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

SALOME. (6 reels). Star, Nazimova. Fair picture, but not liked very well by our audience; no action. Star's acting very good. Used newspaper, window and cards. Had small attendance. March Burns, Family Theatre, Batavia, New York.

WAY DOWN EAST. (11 reels). Star, Lillian Gish. A unique picture—very entertaining, very patriotic and one of the most amazing spectacle films ever shown upon the screen. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Universal

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. A fine little picture. Pleasing and entertaining. Mayo does good work. A program picture above the average and doesn't cost a fortune. Good for a neat earning in any community. Advertising slants, good press book. Had fair attendance. Draw better class in town of 1,200. Admission 10-30-40-50. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

BLACK BAG. (4,343 feet). Star, Herbert Rawlinson. Print fair. Story nothing to brag about. Didn't do much for us. Used ones, 11x14, slide. Had poor attendance. Draw rural and small town patronage. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CONFLICT. (6,205 feet). Star, Priscilla Dean. A fine, big melodrama that pleased practically all. Spectacular and dramatic. Packed with thrills. Recommended highly for houses where melodrama is wanted. It is clean! Used star and the big log-jamb for advertising. Had good attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FLIRT. (8 reels). Star cast. Here is a real good picture which played to the best business we have had for a couple of months. Opened poor, but built up at the box office each day. Used heavy advertising. Draw high class in city of 40,000. Admission 10-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

FLIRT. (8 reels). Star cast. Here is a real picture. I was a doubting Thomas, but the picture certainly made a decided hit here. Every one in the cast was simply grand. Buddy Hessinger—bless his heart!—just made the hit of his life. This kid is a comer. Watch him. It will do your house good to play the "Flirt." Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FLIRT. (8 reels). Star cast. Booked this on the strength of Straight From the Shoulder Reports. Was not disappointed. Gave satisfaction to all who saw it. Consider it 100 per cent entertainment. Bought it right and made some money on it. Advertised with Straight From the Shoulder Reports on the screen. Outside of that used only regular advertising to good attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

FOOLISH WIVES. (10 reels). Star cast. Elaborate settings, and that's all there is. Nothing more we can say for it—a great disappointment. Title drew crowd. Used mail list, photos and ones. Had good attendance. Draw small town patronage, town of 3,300. Admission 25-35. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

GIRL WHO RAN WILD. (4,506 feet). Star, Gladys Walton. A dandy little picture. Used ones and photos. Had fair attendance. Draw farmers and usual small town class in

town of 460. Admission 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

GIRL WHO RAN WILD. (4,506 feet). Star, Gladys Walton. First time we have shown this star, and, believe us, she made a hit with our patrons. Everybody well pleased, and consider this a fine program picture—better than a lot of specials. Used proper advertising. Had good attendance. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GOSSIP. (4,488 feet). Star, Gladys Walton. Not much of a picture. None of hers are. Used regular advertising. Had fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

GUILTY HAND. (2 reels). Star, Roy Stewart. Why do the film companies continue to waste perfectly good films on all just-alike pictures? We don't know. Nothing to commend and very little to condemn in this one. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

ONE WONDERFUL NIGHT. (4,000 feet). Star, Herbert Rawlinson. Patrons enjoyed this very much—very exciting. Bad weather, but drew the crowd just the same. Used sixes, threes and cards. Had fair attendance. Draw mixed class in town of 2,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (300 seats), Woodbine, New Jersey.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. A good picture, with splendid cast and direction. Photography and Venetian scenes excellent. Eileen Percy, star of "The Flirt," seen to good advantage. Used newspapers for advertising. Had good attendance. City of 600,000. Admission 20-30. Joseph H. Enos, Frolic Theatre (1,060 seats), San Francisco, California.

SCRAPPER. (4,491 feet). Star, Herbert Rawlinson. A very clever Irish drama. Good story. Print good. Pleased 90 per cent. Rawlinson did well. Advertised with 11x14, banner, slide and paper. Had poor attendance. Draw small town patronage. R. K. Russell, Lyric Theatre, Cushing, Iowa.

TOP O' THE MORNING. (4,627 feet). Star, Gladys Walton. A program picture that pleased 90 per cent. I am for Universal program pictures. They are good and the price is right. Used usual advertising. Had fair attendance. Draw general class in small town. Admission 10-25 at all times. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

SECOND-HAND ROSE. (5 reels). Star, Gladys Walton. This picture just got by. Print in awful bad condition. This kind of story does not appeal to my patrons. Used regular advertising. Had only fair attendance. Draw agricultural small town patronage in town of 1,474. Admission 5-10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

STORM. (7,400 feet). Star, House Peters. Wonderful picture. Great snow scenes and forest fire. Give us more like this one. Used herals, six and one-sheets and newspaper. Had fine attendance. Draw small town resort patronage in town of 2,400. Admission usually 15-25. S. L. Taylor, Kozy Theatre (300 seats), Pass Christian, Mississippi.

Vitagraph

FORTUNE'S MASK. (4,975 feet). Star, Earl Williams. A real live picture of the Earl Williams type. Plenty of comedy and action. Will please 80 per cent. Used ones, threes and photos. Had good attendance. Draw all classes in town of 1,500. Admission 10-30. B. F. Trammell, Moran Theatre (225 seats), Moran, Texas.

YOU NEVER KNOW. (4,807 feet). Star, Earl Williams. Played this to a packed house and pleased 95 per cent. Just enough comedy to make it a good entertainment and one

Help A Brother

It isn't a report matter, but a good friend of yours and mine wants some dope. Write to him if you can give him the information, won't you?

"Van, will you ask some reader of Moving Picture World to give us some information on how to keep the screen clean and bright?" Walter Odom, of Dixie Theatre, address him at Box 208, Durant, Mississippi. Thanks.

would like to see more. We all like to get away from the board of censors and we will be happy. Had good attendance. E. H. Hubbard, Ballard Theatre, Seattle, Washington.

Warner Brothers

BEAUTIFUL AND DAMNED. (7,000 feet). Star, Marie Prevost. Here is one that has mysterious "pulling out to the box office" power, and pleases all that can be pleased. Biggest business this year at 10 and 35 cents. Draw general class in town of 2,700. Admission 10-25, 10-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. A very humorous picture which pleased the big percentage of patronage. We find that the closer the producers stay to everyday life themes the better they are liked. Used good advertising. Had good attendance. Draw better class in town of 7,200. Admission 10-17-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. Full of laughs, yet not without real drama. Book it and you will get all the children in your neighborhood. If you get them, you are pretty sure to get the grown-ups, too. Used ones, threes, window and cards. Excellent attendance. Draw residential patronage in suburban town. Admission 10-15-20. J. L. Stallman, Savoy Theatre (850 seats), Darby, Pennsylvania.

PARTED CURTAINS. (6 reels). Star cast. Is a serious dramatic picture, well acted and well staged all through. Logical though not overly pleasing story. Should go big where strong dramatic pictures have the call. Draw general class in city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Comedies

AGENT. (Vitagraph). Usual Semon comedy. Something doing every minute. Played with "Ninety and Nine." Patrons well satisfied. Used posters and slides. Had extra good attendance. Draw workers and merchants' class in city of 30,000. Admission 10-17. W. Babitz, Grant Theatre, Cicero, Illinois.

THE ALARM (Fox-St. John). One of the very best two reel comedies money can buy. Played this Saturday night with Dustin Farnum's "While Justice Waits," and they all came out hollering, "Hurrah for the Dixie Theatre!" Extra attendance. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

BELL HOP. (Vitagraph). The same as all Semons—good. They always produce the laughs, even though there is too much sameness in all Semon comedies. Lots of white-wash, blackwash, etc., with the usual shoot-

ing and daredevil leaps for life. Really not what we expected, even though exchange told us it was one of his best. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

CURE. (Savini). Excellent. Used usual advertising. Had good attendance. J. A. Flowmoy, Criterion Theatre, Macon, Georgia.

CLOTHES AND OIL. (Fox). A Sunshine comedy with plenty of fun and laughter. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

DOG'S LIFE. (First National). Best Chaplin from First National. Chaplin always draws well at the Empress, no matter in what he appears. William Noble, Empress Theatre, Oklahoma, Oklahoma.

EASY STREET. (Savini). Excellent. Used usual advertising. Had good attendance. Draw best patronage. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

FRIDAY THE THIRTEENTH. (Pathe). An exceptionally clever slapstick comedy, very interesting and very funny. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

HIGH POWER. (Educational). Here's one that will knock 'em off the Christmas tree! Last reel a whirlwind for action! Had good attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Reef, Star Theatre, Decorah, Iowa.

EDLE ROOMERS. (Educational). Nothing to it. Not my idea of comedy. Some comedies are silly, but good. This one has nothing to it at all. Used slides for advertising. Fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

NEVER WEAKEN. (Associated Exhibitors). Harold Lloyd "knocksem" for a roll of laughter. Three thousand feet of it! Lloyd is surely becoming "the John D. of Laughing Gas." Pleased 100 per cent. Print rotten. Used 11x14, newspaper, ones, slide and banner. Had excellent attendance. Draw small town patronage. R. K. Russell, Lyric Theatre, Cushing, Pennsylvania.

NO WEDDING BELLS. (Vitagraph). Each day in every way, etc., etc., Larry is right there with the goods as a laugh producer. Any Semon comedy you book is going to be good. I have played thirty of them and wish I could buy thirty more. Advertising slant, just let them know Larry is playing. Attendance always good. Draw small town and transient in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (250 seats), Trinity, Texas.

PIRATE. (Fox). It's great. There's fun a-plenty in this one. Had fair attendance. Draw general patronage in small town. Admission 10-15. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

SAFE IN THE SAFE. (Fox). Played this comedy with "Catch My Smoke," Tom Mix, and it went over big. Used fair advertising. Had full house. Walter Odom, Sr., Box 208, Durant, Mississippi.

SHOULDER ARMS. (First National). They laughed at this just as much as they did when it first came out, about three years ago. On three reels. Run "Fruits of Faith" (Pathe) with it on three reels also, with Will Rogers. Draw neighborhood class in city of three million. Admission 10-22. Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago, Illinois.

SMARTY. (Universal-Century). Good comedy. Will go big with the kids. Advertise it as a school kid comedy. Put it on a day when the kids have no school. Draw middle class. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

STRAIGHT FROM THE FARM (Fox-St. John). Al St. John is a good drawer

here. In this town people are well acquainted with him. Very good comedy. Draw from farmers and small town, 1,400. Admission, 25 cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

'T WAS EVER THUS. (Christie). This is an excellent comedy. Christie comedies are high class and produce laughs without use of paint pots, fresh tar, etc. They please the more serious adults. Draw small town patronage in town of 3,000. Admission 15-20. A. La Valla, Bethel Community House, Bethel, Connecticut.

Serials

IN THE DAYS OF BUFFALO BILL. (Universal). On the eighth chapter. Well liked by all who see it, but business don't seem to pick up with it. Had good attendance. Draw mostly factory patronage in town of 2,800. Admission 15-25. S. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

JUNGLE GODDESS. Metro. Fifteen episodes. This serial has increased my Friday night's business a great deal. Everybody well pleased and always come again. Used posters for advertising. Had good attendance. Town of 1,200. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

JUNGLE GODDESS. Metro. The acting of the animals in this picture is great. They make the whole picture. Fine comedy situation. This picture has brought out Tuesday attendance. Used animals for advertising. Had fair attendance. Draw factory people in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

PERILS OF THE YUKON. (Universal). Star, William Desmond. Broke Tuesday night record. Best serial I have ever run. Very exciting and thrilling. Used one set of photos and one sheet. Had very large attendance. Town of 3,500. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

PLUNDER. (Pathe). A very good serial, but too much rental. Draw white class only in city of 28,066. Admission 10-17-25. Charles Warner, Palace Theatre (600 seats), Hagerstown, Maryland.

SPEED. (Pathe). Ran first episode. It good business. Looks like it's going to be a good one. Running Pathe short stuff with it, and seven-reel show make a dandy variety show. Draw middle class in city of 15,000. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

TIMBER QUEEN. (Pathe). A dandy good serial. Started out rotten on account of weather, and it has built itself up to very

Become a member of the splendid society of exhibitors whose reports are making the picking of a program easier for their fellows. Blanks for your tips will be sent if you indicate your willingness by sending in the form printed at the bottom of this page.

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satisfactory business. Had good attendance. Draw mill and farmer class in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Short Subjects

AESOP'S FABLES. (Pathe). Aesop's Fables are fine. Will please any audience and anywhere, but the films should be in good condition and not too dingy and worn out, like some of them are. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

CRATER OF MT. KATMAI. (Educational). Being pictures of National Geographic Society Expedition to Mt. Katmai crater. Wonderful audience pleaser. Good print, good service. First pictures here of the salmon run in Alaskan river. To see big salmon rise from water and leap up water falls in droves is wonderful. Beautiful coloring. Crater of Mt. Katmai itself is shown, together with reproduction of the eruption in 1912. Rental a little high for small town. Advertising slants, educational value, see salmon run. Had good attendance. Draw all classes in town of 500. Admission 11-25. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. Really these series are knockouts. Everybody likes them, even the women, and they stop to tell us about them, too. They should have a place on any one's program. Draw high-class patronage in city of 40,000. Admission 15-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

ONE-HORSE TOWN. (Universal). Harry Sweet did well in this, although it takes an exceptional comedy to please our patronage real well. Used ones, slide and 11x14. Had poor attendance. Draw small town patronage. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PATHE NEWS. The best short subject to be had. Far ahead of other news reels. Town of 3,200. Admission 10-20-30. H. W. Peary, Ogden Theatre (1,000 seats), Ogden, Utah.

WHEN FIGHTING'S NECESSARY. (Pathe). Just a fair program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WILD OATS. (Social Hygiene Films). A very good sex picture, men and women not being permitted to see the picture at the same time. Some good morals drawn out. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

State Rights

BROKEN SILENCE. (Arrow). Another beautiful story of the frozen North by James Oliver Curwood. Snow scenes wonderful. All Curwood stories I have run are worth raving about. Used six, three, one, slide, lobby. Had very good attendance. Draw all classes in city of 100,000. Admission 10 cents at all times. Stephen G. Brenner, Eagle Theatre (250 seats), Baltimore, Maryland.

BROKEN SPUR. (Arrow). Gave this show to the American Legion and they filled the house. I heard it was very good. Pleased 90 per cent. Used bills, cards, photos and slide. Had good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

BURN 'EM UP BARNES. (C. C. Burr). A fast-moving comedy drama that you buy cheap and will please all you can get in to see it. Worth playing on an off night. Johnny Hines not a drawing card here, so did not do much with it, but no fault of picture. Had poor attendance. Draw miners and railroad men patronage in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

LIFE'S GREATEST QUESTION. (5,000 feet). Star, Roy Stewart. Don't be afraid of the title on this one; it means nothing to hurt. Splendid print. Fine story of Northwest Mounted Police. Has swift action from start. Features two pretty women, Louise Lovely for one, in beautiful indoor scenes; church scene of wedding good. Villain is a corker. Roy Stewart is virile, clean-cut, heavy set but not too heavy, type of man who acts well. This picture is high class and should go over well in places wanting this type. Advertising slant, Northwest Mounted Police. Had good attendance. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

WILD CAT JORDAN (Goldstone). Star, Richard Talmadge. (5 reels). This Talmadge sure is coming fast. He should hunt better support and better stories. This picture satisfied all. Advertising slant, star. Good attendance. Draw from small town of 2,300. Matinee admission 10-15, night 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title Star Producer

Your own report.....

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Advertising Slants Attendance

Size of Town Type you draw from

Name Theatre City State



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Trailing African Wild Animals"

Metro's Martin Johnson Animal Pictures
Are Unusually Entertaining, Thrilling
and Instructive

Reviewed by C. S. Sewell

To be immensely entertained and at the same time to learn a lot about a fascinating subject, wild animals in their native haunts, is the result achieved by "Trailing African Wild Animals," distributed by Metro, which is a record of Martin Johnson's latest expedition into new fields. Mr. Johnson is already well known to picture patrons because of his previous films showing his experiences among cannibals in the South Seas. This adds showmanship value to his newest pictures, but at the same time they are fully able to stand on their own merits.

By the exercise of dogged perseverance in trekking over many hundred miles of unexplored territory in the heart of Africa, undergoing hardships and waiting with almost unlimited patience behind cleverly constructed "blinds" to conceal the cameras, and by employing long-distance lenses, Mr. Johnson has secured a remarkable and intensely thrilling record of the denizens of the jungles, and, not satisfied with this, there are almost breath-taking scenes of experiences with elephants and rhinos out in the open, where life was risked and only a single timely shot saved the intrepid hunters.

A feature of unusual interest, which contributes a pleasing element to the film, is the presence of Mrs. Johnson, an unusually attractive woman. Not satisfied with this, however, she shows remarkable courage in facing the wild animals, and an element of comedy too in running after three elephants that have decided to retreat rather than attack the party. There is another element of comedy in the antics of a pet monkey.

Credit is also due to Terry Ramsaye for his clever cutting and titling of the picture which contributes largely to building up the dramatic value and imparting flashes of humor.

A striking feature is not only the wide variety but the immense numbers of the animals photographed; for instance, there is a tree literally black with monkeys, big herds of giraffes, great gatherings of zebras of different species, many scenes of lions, antelope, elephants, rhinos and other animals too numerous to mention.

The close-ups of the animals are remarkable; the encounters with the huge beasts furnish very real and unusual thrills. The entire film is entertaining to a superlative degree, holding the interest tensely and at the same time the educational element, while not obtrusive, is high. As a result this picture is one that should afford exceptionally fine entertainment for any audience. A feature in this connection is the fact that the authenticity of the scenes has been vouched for by Dr. Carl Akerley of the American Museum of Natural History, who is himself an explorer of note and an authority on wild animal life. This picture is 6,500 feet in length.

IN THIS ISSUE

Black Shadows (Pathe)
Critical Age, The (Hodkinson)
Crossed Wires (Universal)
Empty Cradle, The (Truart)
Greatest Menace, The (J. G. Mayer)
Love Bound (Fox)
Little Girl Next Door, The (Blair-Coan)
Prodigal Son, The (Stoll)
Rip Tide (Arrow)
Rustle of Silk (Paramount)
Trailing African Wild Animals (Metro)
Vanity Fair (Goldwyn)

"Black Shadows"

Salisbury Expedition Film Handled by Pathe
Shows Extreme Degree of South
Sea Uncivilization

Reviewed by Mary Kelly

Some new sights and many of those formerly seen in South Sea Island pictures are included in this pictorial record of the Edward G. Salisbury expedition released by Pathe. It contains interesting information for almost everyone. It should be of exceptional value to the theatre where films showing explorations of uncivilized parts of the world have been popular.

"Black Shadows" alternates from the light and amusing to exhibitions of extreme savagery. It opens with scenes from the more civilized Marquesas Islands and as it proceeds, offers views of the Samoan, the Fiji, the New Hebrides and the Solomon Islands. The last mentioned, as the home of the head hunters, furnishes the biggest thrill. A barbaric battle between native tribes is vividly pictured. Preceded and concluded by a frenzied war dance, the battle commences in the thick of the jungle and continues further on water in picturesque war canoes.

The peculiar customs of the islanders provide some amusing scenes. Some of their barbaric habits will not be regarded as pleasant photographic material by all, but this depends somewhat on the sensitiveness of the patron. There are plenty of interesting types and several dances that should have box-office appeal. The scenery has the charm of the unfamiliar and among attractive shots shows the "sliding rock," a waterfall sport. A visit to the tomb of Robert Louis Stevenson and a few quotations from him in regard to these islands is another good feature.

"Black Shadows" is a comprehensive treatment of much-talked-of places, and is well varied in amusement and thrills.

This picture, which is in five reels, was filmed by Mr. Salisbury and is presented by World Tours, Inc., through Pathe.

"The Rustle of Silk"

Attractive Paramount Production of Cosmo
Hamilton Novel Stars Betty Compson

Reviewed by Mary Kelly

Romantically and materially, "The Rustle of Silk" abounds in audience appeal. It is the type of picture which has proved widely satisfactory and has been well acted and directed.

Betty Compson heads a cast of popular and accomplished players. Conway Tearle is brilliantly cast as an English parliamentary leader, Anna Q. Nilsson is exceptionally interesting in a rather unsympathetic part and Cyril Chadwick satisfies in his performance of the treacherous political opponent. The star is appealing in a Cinderella role. The close-ups do her beauty full justice, and the simplicity of her clothes is a good point because her natural charm is accentuated by this. Anna Q. Nilsson gets first honors as to wardrobe. Her clothes are distinctive and most becoming.

Cosmo Hamilton's story has several angles of popular interest. Aside from the romance of the lady's maid who falls in love with a public hero, there is an intensely human note in regard to the bill for the soldiers' bonus. This is done with just enough emphasis to add character to the picture. The affair between Lady Fallory and Chalfont, too, is handled discreetly, rising to a strong point when Lady Fallory rallies to her husband's side. The ending is not the usual romantic one, but makes the story more effective for this reason. Trite, sentimental sub-titles weaken some of the dramatic moments, particularly at the close.

There is a richness in the shading of the scenes that makes it all very pleasing to look at. A shot of one of the Parliament buildings on a rainy night is an effective moment, and there are several touches that show an appreciation of the romantic and beautiful. One of the novel interiors shows a Chauve-Souris entertainment. Herbert Brenon, aided by a good adaptation, has made a popular type of attraction from the Hamilton novel, and the exhibitor can book it with confidence.

Cast

Lola De Breze.....Betty Compson
Arthur Fallaray.....Conway Tearle
Paul Chalfont.....Cyril Chadwick
Lady Feodorovna.....Anna Q. Nilsson
Emil.....Leo White
Henry De Breze.....Charles Stevenson
Mrs. De Breze.....Tempe Piggot
Based upon novel of same name by Cosmo Hamilton.

Scenario by Sada Cowan and Guida Bergere
Directed by Herbert Brenon.
Photography by George Meyer.
Length, 6,947 feet.

Story

Arthur Fallaray, England's Colonial Secretary, is the victim of a plot by the owner of a newspaper to ruin his reputation by the publication of several love letters. He decides to give up politics, grant his wife the divorce she has demanded, and marry little Lola De Bree, a smart hair-dresser. Lola will not consent, and it is with her encouragement that he wages a winning fight and becomes Prime Minister.

"Lovebound"

Shirley Mason Is Charming Cast in Fox Comedy-Drama Offering Pleasing Entertainment

Reviewed by Mary Kelly

A typical Shirley Mason picture, alternating with the light and the melodramatic, is available in this. The star is charming in a part that suits her style and has been exceptionally well directed. "Lovebound" is a good program attraction that will please Shirley Mason fans and interest most anyone.

The story has some well-developed situations of suspense in showing how the young bride of the district attorney is involved in a theft because of her father's bad reputation. The theft of the jewels is managed in a clever ruse that entertains because it is somewhat different. While there is enough melodrama to lend spirit to the action at times, it is not exaggerated to the exclusion of other interesting features.

One of these scenes is the dramatization of a dream which the bride has on her honeymoon, because of a troubled conscience. She sees herself as queen of the water nymphs in some scenes that have considerable audience appeal. She has many attractive costumes and her charm in wearing a bathing suit is, as usual, exploited. Albert Roscoe, while perhaps not the most romantic type for her leading man, gets effective results with a meagre role.

Cast

Besse Belwyn.....Shirley Mason
John Mobley.....Albert Roscoe
Paul Meredith.....Richard Tucker
David Belwyn.....Joseph Girard
Stephen Barker.....Edward Martindale
Detective Hahn.....Fred Kelsey

Story by George Scarborough.

Scenario by Jules Furthman and Josephine Quirk.

Direction by Henry Otto.

Length, 4,407 feet.

Story

No sooner has the district attorney proposed to his stenographer, than the girl finds herself compelled to assist a crook in a swindle that the name of her father, repentant for his past, may not be dishonored. The plans of the blackmailer meet with success, but the girl finds embarrassment on every hand. She meets the crook unexpectedly in her room but confesses to her husband and all is cleared up.

"The Critical Age"

Pauline Garon, the Charming Flapper-Heroine, in Hodgkinson Release Made by Ernest Shipman

Reviewed by Mary Kelly

Rather modestly produced, but offering some refreshing qualities and featuring Pauline Garon, "The Critical Age" is an entertaining but not especially big attraction. It is an Ernest Shipman presentation of Ralph Connor's "Glengarry Schooldays." Its spirit of youth is one of its charms, and the patron who likes flapper pictures should like this one.

As usual with picturizations of Connor novels, the out-door settings are appealing. This is not an out-door picture, but the exteriors are nevertheless attractive with simple country scenes and an atmosphere of wholesomeness about it all. There is some suspense but this is not where the picture excels. The upsetting of the canoe and the rescue as the girl approaches the falls are effective more from a spectacular than dramatic standpoint. As much might be said of the grizzly bear chase. These events add color and action but somehow lack the vigor that would make them intensely thrilling. The most successful dramatic touch is the ride to the Capitol at the climax. The Capitol exteriors and interiors are a novelty as backgrounds and show good taste in selection and photography.

Pauline Garon is a type that is immensely

popular right now and proves in this picture that she is well qualified to act. She is charming and vivacious and all that one likes in an ingenue. James Harrison is appealing as her "boy friend." The cast has several likable types and includes some capable performers in the less pleasant roles. It is an interesting program picture because it is in some ways apart from the stereotyped and is wholesome and youthful.

Cast

Tom Findlay.....James Harrison
Ma Findlay.....Alice May
Peter Gorrach.....Harlan Knight
Margaret Baird.....Pauline Garon
Mr. Baird.....Wm. Colvin
Mrs. Baird.....Marion Colvin
Bob Kerr.....Wallace Ray
Mr. Kerr.....Raymond Peck

Based upon the novel, "Glengarry Schooldays," by Ralph Connor.

Scenario not credited.

Direction by Henry McRae.

Photography by Burney McGill.

Length, 4,500 feet.

Story

Tom Findlay and Bob Kerr are both in love with Margaret Baird. She favors Tom but Bob's social position and initiative almost exclude Tom. Bob's father is trying to pass a bill in the legislature that is detrimental to the farmers' interests, and Margaret's father, also a political power, opposes it. Bob's father frames Mr. Baird so that his necessary vote will be lost, but Tom and Margaret save the day. Tom of course earns first place in Margaret's affections.

"Crossed Wires"

Gladys Walton Has One of Her Successful Cinderella Roles in Universal Picture

Reviewed by Mary Kelly

The average fan, particularly of the smaller theatres, has shown a distinct liking for this type of picture. Gladys Walton plays a poor little girl who becomes a social queen. The part gives her opportunity for the style of acting which she has made successful and promises that this Universal attraction will make good.

There is a satisfactory amount of action, a few farcical situations and some suspense, although the latter is not a great factor. The plot is light and almost without plausibility. A telephone operator listens in on a society matron's plans and by a trick, attends a big function under a grand name. A missing lavallier turns suspicion on her. A compromising situation pictured in a comedy vein and a romance follow.

Miss Walton is starred as a flippant young thing, with grand ambitions and a haughty way of conducting herself while in society. Her mannerisms are in keeping with a girl of the heroine's station. Her wardrobe will be an attraction to most of the fans, as will the staging of the society affair. The other parts are inconsequential and really offer no indication of what the players' talents might be. George Stewart has the part opposite the star, and Kate Price plays an Irish mother role.

Cast

Marcel Murphy.....Gladys Walton
Ralph Benson.....George Stewart
Bellamy Benson.....Tom S. Guise
Mrs. Margaret Benson.....Lillian Langdon
Pat Murphy.....William Robert Daly
Nora Murphy.....Kate Price
Tim Flanagan.....Eddie Gribbon
Madelyn Van Ralston Kemp.....Marie Crisp
Annie.....Eloise Nesbit
Fannie.....Helen Bronenau
Cyril Gordon.....Louis Mason

Story by King Baggot.

Scenario by Hugh Hoffman.

Directed by King Baggot.

Photography by Ben Kline.

Length, 4,705 feet.

Story

Marcel Murphy was a switchboard operator. One day she "listened in" on a call from Mrs. Bellamy, social queen, to her secretary, Miss Kemp, and learned enough about a forthcoming function to call Miss Kemp later in the day and say that Mrs. Benson had requested that she attend but that she'd

like a formal invitation. Result: Marcel enters the select assemblage with the air of a grande dame. She is first suspected of being the purloiner of her hostess' necklace, then the alienator of the affections of her hostess' husband, and for this she is chalked up as "an old man's darling" by the man whose interest in life centers solely in her. Everything is adjusted when the rich man's son offers to marry her.

"Vanity Fair"

Ballin's Production for Goldwyn Unusually Accurate and Artistic Version of Classic Novel

Reviewed by C. S. Sewell

Once again Thackeray's "Vanity Fair," one of the best known classics of English literature, has reached the screen. This time in a magnificent production made by Hugo Ballin and distributed through Goldwyn, which reaches a high water mark as an artistic achievement.

Few books have been more widely read, and readers will recall it as a narrative of England in the early days of the nineteenth century, deriving its great popularity from its wonderful insight into the life of that period, and its superb character-drawing, particularly of the clever and scheming social climber, Becky Sharpe, whose type exists in every age, rather than from any stirring drama in the story.

The screen version is an unusually faithful adaptation of the book which follows the romance of winsome Amelia Sedley to a happy conclusion and shows how Becky reaped the reward of her selfishness and vanity. Mr. Ballin has been extraordinarily successful in reproducing the settings and costumes and catching the atmosphere of the Napoleonic period. Even the smallest detail has not been forgotten. It has all been beautifully photographed, and the scenes finely composed, with the result that it is a succession of striking and beautiful pictures. The ballroom scene of the eve of the Battle of Waterloo is a fine example.

It is a picture that will appeal strongly to discriminating audiences, and to the many who love the book; the higher class the audience, the greater will be the appeal. It should thoroughly satisfy those who have advocated a "better film" movement. Other classes of audiences will be impressed by the beauty of the production and for those who are not held by the narrative style and character work and demand dramatic episodes, they will find it in Rawdon's denunciation of Becky and Lord Steyne and in Becky's good impulse in furthering Amelia's love affair.

The picture is portrayed by a finely selected cast. Mabel Ballin appears as Becky and while she may not embody their ideal of this vivacious and artful schemer, she is attractive and gives a good performance. Hobart Bosworth is well cast as Lord Steyne, George Walsh as Becky's husband, and Eleanor Boardman is very sympathetic as Amelia.

Cast

Becky Sharp.....Mabel Ballin
Lord Steyne.....Hobart Bosworth
Rawdon Crawley.....George Walsh
George Osborne.....Harrison Ford
Capt. Dobbin.....Earle Foxe
Amelia Sedley.....Eleanor Boardman
Joseph Sedley.....Willard Louis
Sir Pitt Crawley.....Robert Mack

Based on novel by William Makepeace

Thackeray.

Adaptation and direction by Hugo Ballin.

Photographed by J. R. Diamond.

Length, 7,668 feet.

Story

Becky Sharp, born of humble parents, early begins to scheme for social success. At a swell school she makes friends with wealthy Amelia Sedley and later becomes governess for Sir Pitt Crawley's children, wins the love of his son Rawdon and marries him. This marriage does not bring her wealth as she planned and she and her husband live by their wits. She has an affair

with Lord Steyne and her husband denounces and leaves her. Steyne too throws her over. After years of varied adventure she again meets Amelia and is able to bring about a fulfillment of Amelia's romance with Capt. Dobbin. Later, when Becky has learned her lesson and is devoting herself to good works she realizes the folly of her life when she is snubbed by Amelia and her husband.

"The Greatest Menace"

J. G. Mayer's Anti-Narcotic Feature Points Out Evil of Traffic in Convincingly Entertaining Fashion

Reviewed by Roger Ferri

In the past three months this writer has seen no less than nine so-called dope pictures. And not until we saw J. G. Mayer's "The Greatest Menace" did any of them strike us as worthy of even mention. This picture, though dwelling on a subject that is being discussed generally throughout the country, is entertainment, convincingly presented in a fashion that recommends it for exhibition not as propaganda for or against anything but as honest-to-goodness cinematographic narrative. It tells of the downfall of an ambitious young writer in search of "atmosphere," his instrumentality in running down the traffickers, and his regeneration. These are brought about through human-interest developments that are gripping and logical, for the deadly arms of the drug monster are beyond the reach of no man or woman.

Albert Rogell's direction is to be commended for he never lost track of the fact that while the screen is educational the subject must be entertaining as well. And he has given exhibitors a subject that is entertaining, a picture that the theatre owner need not apologize for showing. It is a picture that is worth while and will make patrons do some good, hard thinking. It is not a sermon, from our viewpoint, but it is an expose of the drug conditions and traffic as they exist not only in one city but throughout the country. The story is powerfully dramatic with the cast, as a whole, doing fairly good work.

Cast

Velma Wright.....Ann Little
Charles W. Wright.....Wilfred Lucas
Chas. W. Wright, Jr.....Robert Gordon
Herb. Van Rantite.....Harry Northrup
Douglas Ferguson.....Jack Livingston
Mary Lewis.....Rhea Mitchell
The Gopher.....Andrew MacClenahan
Mrs. Chas. W. Wright, Jr.....Mildred June
Riley Hogan....."Red" Kirby
Tim.....Gorden Mullen
Gus.....Lew Meehan

Based on story by Angela C. Kaufman.

Directed by Albert Rogell.

Length, seven reels.

Story

District Attorney Wright declares war on the drug traffic. His son, a young writer seeking atmosphere for his next story, falls into the clutches of the traffickers and is charged with murder, when a girl, also an addict, is found dead from narcotic poisoning. Young Wright had absented himself from his home and wife for months. The case, however, attracts the attention of his sister, a young attorney. She soon discovers the accused murderer, who had assumed a fictitious name, is none other than a brother. She obtains information from him that results in the breaking of the "dope" ring and ultimately in the exoneration of the boy, but not until after the elder Wright had exhausted every effort to prosecute the lad, not knowing that he is his son until he is prepared to present his case to the jury.

"The Little Girl Next Door"

Pauline Starke Is Star in Blair Coan's New Version of This Production

Reviewed by Beatrice Barrett

The new production of "The Little Girl Next Door" is different from the original released some years ago. That was a picturization of the reports of the Vice Commission of Chicago, and contained much that

was greswome, and many scenes that were objectionable.

The new version, however, is just one of the incidents from the former picture, amplified and made into a story. There is not an objectionable scene in the entire picture. It is just a simple and pathetic story of the unsophisticated boy from the small town who innocently becomes the tool of an opium ring.

It is evident that the picture has two messages to convey—one, a warning to the young people coming alone to the city of the traps laid for them, and the other an expose of the trickery of fake mediums, showing how various ghostly effects are obtained.

The production is not pretentious. It has been left to the players and the story to put the picture across. The story is not a strong one, but simply a narration of events, but there is a strong appeal in the sympathy aroused for the unsuspecting boy and the unsophisticated girl who also almost falls into the hands of the crooks.

The acting is good. Pauline Starke as the simple country girl is convincing. Carmel Meyers handles well a vamp role which might easily have been much overdone. James Morrison is appealing as the tool of the crooks. Mitchell Lewis makes the wily, sleek villain very real.

The story moves along in an interesting manner with enough action to hold the interest until the climax in the seance rooms where all the tricks of the mediums are exposed and a big fight takes place which will give the audience the desired thrills. There is some interesting photography in spirit effects.

The small town exhibitor, especially, should readily get the co-operation of women's clubs, welfare leagues and churches on this picture from the standpoint of its being such a good way to place before the young people a warning of the traps which are laid for the unsuspecting who are not familiar with the city.

Cast

Mary Slocum.....Pauline Starke
Milly Amory.....Carmel Myers
Tug Wilson.....Mitchell Lewis
James Manning.....James Morrison
Hank Hall.....Edward Kennedy

Directed by W. S. Van Dyke.

Length, 6 reels.

Story

James Manning comes to the city to seek his fortune. Wilson offers him a job running errands and then suggests a steady position. When James finds it is an opium ring with which he is connected he tries to get away but they frighten him into staying. He also acts as a lure to entice men into their gambling den. Milly, another of Wilson's tools, falls in love with James. Mary comes to the city seeking James and he is afraid she will find out what he is doing, and that the gang will get hold of her. She goes to a medium who tells her to stay away from James. James takes her back, shows her the medium is Milly and exposes the tricks of the seance chamber. Wilson decides he must get rid of James. They start to fight and just as Wilson is getting the better of James, Milly shoots him. James and Mary go back to their home town.

"The Rip Tide"

Arrow's Latest Is Best It Has Ever Released and One of Greatest in Independent History

Reviewed by Roger Ferri

For straight, honest-to-goodness high class cinematographic entertainment A. B. Maescher's Arrow special, "The Rip Tide," is one of the best pictures of the year and, surely, one of the greatest productions ever offered in the independent market. Artistically produced with a cast that does meritorious work and tells an entertaining story convincing and without a hitch. There is nothing in the film that is detrimental to any race or creed, despite the fact that the

central figure is an East Indian prince who has entered the ministry against his father's wishes. But in the struggle of this young man and the love of his father for his country and his ambition that his son shall succeed him, furnishes a beautiful theme that is fascinatingly logical and invites the introduction of a scenic loveliness that is picturesque to the eye.

Arrow Film Corporation has never distributed a picture that comes up to the production and box office standard set by "The Rip Tide." Not a single detail has been overlooked. Directorially, it is splendid with Jack Pratt deserving of considerable credit. Stuart Holmes as the Russian Count, though assuming a villainous role that is anything but sympathetic, does the greatest work of his meteoric career, with Russell Simpson's portrayal of the Maharajah attracting equally as much praiseworthy attention. The rest of the cast, including Rosemary Theby, J. Frank Glendon, Diana Allen, George Rigas in a "miracle man" type, and Dick Sutherland, is superb.

But it is in the maximum entertainment value of "The Rip Tide" that it will attract the attention of most exhibitors. There are thrills galore presented in a dignified and dramatic way that cannot help but register, but it is in the beautiful romance of the young prince and Princess Indora that one is most fascinated. Exhibitors wanting an extraordinarily high class powerfully dramatic picture with attractive names should waste no time booking "The Rip Tide."

Cast

The first man.....Dick Sutherland
The Philosopher.....George Rigas
Prince Tagor.....J. Frank Glendon
Count Boris Voronsky.....Stuart Holmes
The Maharajah.....Russell Simpson
Countess Dagnar.....Rosemary Theby
Princess Indora.....Diana Alden
Adapted from story by J. Grubb Alexander.

Directed by Jack Pratt.

Length, six reels.

Story

Prince Tagor, son of the Maharajah of Darwall, envoy to the British empire, against his father's wishes enters the ministry and leaves for India to convert his countrymen. He leaves behind Princess Indora, to whom he is betrothed. In the absence of Tagor, Count Voronsky makes love to the Princess and wins her hand. Tagor returns to learn of this and performs the ceremony that joins the pair. Count Voronsky is later found to be a bigamist. The honeymooning couple is pursued by Tagor, who has abandoned his clerical cloak and starts out to gain revenge. He overtakes the couple, but believing Indora loves the villain, spares him. Indora had interfered so that Tagor might not stain his hands with Voronsky's blood. But when Voronsky attempts to attack her, the Princess fires and kills the Russian. Thus the way is left open for a revival of the old sweethearts.

"The Prodigal Son"

English Version of Hall Caine's Novel of Iceland Is Filled with Action and Intense Drama.

Reviewed by C. S. Sewell

Unusually intense and vivid drama with stirring situations following each other in rapid succession is the outstanding characteristic of the English-made production of Hall Caine's popular novel, "The Prodigal Son," offered by Stoll Film Company, Ltd.

It is a story of brother against brother and sister against sister, with almost all of the action laid in Iceland, where many of the scenes were filmed. It is marked by the ruggedness and vigor of the inhabitants of that far north country. The Icelandic exteriors are striking and many of them beautiful, and there is the charm of the quaint customs of that country. The action also shifts to England and France, where the scenes were filmed, resulting in unusual, sometimes striking, and of course authentic backgrounds.

(Continued on page 252)

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

New England's Demand for Big Pictures Closes Arrow Sales

An unusual demand for big pictures from independent producers this week brought about the consummation of a big deal between W. E. Shallenberger, president of Arrow Film Corporation, and the Independent Films, Inc., of Boston, for the rights for New England to a series of Arrow specials, including "Lost in a Big City," "Jacqueline or Blazing Barriers," "Streets of New York," "The Broken Violin," "The Little Red Schoolhouse," "The Rip Tide," "Man and Wife," "One-eighth Apache" and "Night Life in Hollywood."

Independent Films, Inc., is controlled by Messrs. Patten, McConville and Heffron, all popular New England exhibitors. They are particularly pleased with conditions in New England and with big pictures to meet the unusual demand expect to experience the biggest summer season in the history of their organization.

A conference between branch managers of Enterprise Distributing Corporation exchanges was held in Atlanta last week. Jimmy Hicks from Charlotte and J. J. Rogers from Omaha were among those present.

Charles Kranz, formerly with the Southeastern Film Exchange of Atlanta, has quit that position and is now back with the Atlanta Associated Exhibitors Exchange.

Burnell Manly, who wrote the continuity for Richard Thomas' productions, "Other Men's Money," has been engaged to write the continuity for Mr. Thomas' third picture, which goes into production at Hollywood next month.

W. E. Shallenberger, president of Arrow Film Corporation, announced this week that the metropolitan B. F. Keith interests had booked "The Broken Violin," the Atlantic Features' special, over their circuit of theatres. The deal, he said, was closed by I. E. Chadwick, president of Merit-Arrow Exchanges, which is distributing the picture in the metropolitan district.

Lester F. Scott, Jr., general sales representative for C. C. Burr, president of Mastodon Films, Inc., returned from an extensive road trip this week. He attended the opening of a number of Burr pictures in various parts of the country.

Stoll Film Company, Ltd., through its general manager, Alfred Lever, who is now in this country, on Tuesday, May 8, gave a special showing of "The Prodigal Son" at the Capitol Theatre. A. E. Coleby directed the picture.

James B. Fitzgerald, manager of the Super Film Exchange, Washington, D. C., is obtaining excellent results with Phil Goldstone's "Deserted at the Altar," which is being extensively shown in the Capitol territory.

Southern States Film Company of Dallas, Tex., is concentrating every effort to put over the C. B. C. Film Sales Corporation's pictures, "Only a Shop Girl" and "Temptation," which are getting good dates in that territory.

W. E. Shallenberger, president of Arrow Film Corporation, returned to New York from a four-day trip to Maine on Monday, following a series of conferences he had with officials of the Pine Tree Pictures Corporation, which is making pictures Arrow is State righting.

L. K. Brin of Kwalitiy Exchange, Seattle, was in Los Angeles this week conferring with Harry M. Warner of Warner Brothers relative to next year's output.

Joe Skirboll, western division manager for First National exchanges, was in Seattle last week, visiting the exchange there.

TIMELY EDITORIALS

BY ROGER FERRI

GLANCING through the "film want-ad" section of a carnival sheet the other day this writer's attention was attracted to a series of advertisements concerning certain independent films. The films advertised recent issues. But the advertisers seeking buyers for the prints were unknown and are catering to a pirate class of showmen.

Film piracy, insofar as independent pictures are concerned, is far from solved. On the contrary, it is seemingly flourishing. The pirates are more daring than ever before.

The writer communicated with the owners of certain films advertised in that sheet, but they were unable even to identify the advertisers.

Prints have been disappearing mysteriously and in great quantities during the past season. Some of them were lost in transit, but many were stolen.

These pirates purposely refrain from advertising in motion picture trade journals, knowing well enough that they will be investigated. They are advertising in a sheet catering to so-called "white-top men," that branch of the entertainment field generally known as the "sewer of show business"—the carnivals. And the latter are reaping a harvest from these stolen films.

These carnivals are now active in New England, the South and Middlewest. The apprehension of one of these men will contribute much toward solving the situation, for an investigation will bring to justice those who are robbing independents of many thousands of dollars.

IKE CHADWICK, one of the best known independent exchangemen in the East, is branching out into the production field. He will have eight features and two series of short subjects. Incidentally, this week Mr. Chadwick and W. E. Shallenberger, president of Arrow Film Corporation, celebrated the opening of their joint exchange, Merit-Arrow, at 729 Seventh avenue, with all the pomp and ceremony of a first nighter.

The enlarged exchange, one of the best in New York City, was crowded with well-wishers who came from all parts of the metropolitan district. There were independent producers, distributors, exchangemen, exhibitors, stars and directors—all came to extend their best wishes to two of the best liked film men in the business, Dr. Shallenberger and Ike Chadwick.

IF plans announced by independent producers materialize there will be in 1923-24 twice as many independent productions released during that season as there were during 1922-23. Roughly estimated plans have been completed for the production of some 220 pictures by leading companies for next season. Three weeks ago we tabulated the 1923-24 offerings of leading independents. Since that time announcements have been made by others that materially augment that list.

Here is a revised list of what the various companies will offer in 1923-24:

Arrow Film Corp.....	12	Weber & North.....	4
Equity Film Corp.....	10	Anchor Film Dist.....	6
Warner Brothers.....	18	Truart Film Corp.....	10
Al Lichtman.....	18	Principal Pictures Corp.....	20
Sam V. Grand.....	6	Phil Goldstone.....	6
I. E. Chadwick.....	6	Aywon Corp.....	6
C. C. Burr.....	6	L. J. Selznick.....	6
C. B. C. Film Sales Corp.....	18		154

Not included in the above list are productions that are now being made by individual independent producers. From them independents will get in the neighborhood of about 100 pictures.

All of which promises an unusually lively season. Certainly, there will be no scarcity of pictures.

New 'Changes Enter Market

A new combination of territorial distributors has been formed among First National franchise holders for the purpose of handling independent productions. The latter will be released through exchanges operated independently of First National, which at its recent meeting in Atlantic City voted against the distribution of outside product through its exchanges.

The new exchanges will in all probability purchase pictures in block fashion, for Sol Lesser, who controls about six exchanges in the East and Pacific Coast, has been made head of this new syndicate, which includes Balaban & Katz's Second National in Chicago; Abu Blank in Des Moines; Finkelstein & Rubin of the F. & R. Exchange, Minneapolis; Nathan Gordon of Boston, R. D. Craver in the southern States, and the Lesser interests in New York City, Buffalo, San Francisco, Seattle, and Los Angeles.

Maurice H. Binger, managing director of the Hollandia Films, a pioneer in Holland's film industry, died recently at Weisbaden, Germany, according to advices from the other side.

"The Lady Owner," a race horse picture, is the latest Violet Hopson picture, according to information from Butcher's Film Service, Ltd. It will be released in England in October.

The cast that will support Betty Compson in her first British picture, "Woman to Woman," includes Clive Brook, Miss Josephine Earle, Henry Vibart and Miss Marie Ault.

The effect of the radio craze now prevalent in England and other British provinces has aroused considerable interest in the trade, particularly in London, where the fad is at its height and broadcasting has developed enormously.

"Jacqueline" Gets New England Debut

BOSTON—"Jacqueline or Blazing Barriers," the Arrow special, which Pine Tree Pictures Corporation produced, made its New England debut at the Rialto Theatre in Providence, R. I., Monday and will remain there for an entire week. The opening reception was splendid despite the heat that prevailed. "Jacqueline" opened to bigger business than this house has recorded in three weeks and promises to be the biggest money making attraction William Mahoney has booked into his house in six weeks.

The Klein Distributing Company has given up its exchange and in the future will distribute all its productions through Progress Pictures Corporation.

Business in New England theatres, insofar as they pertain to independent pictures, has been a little off in the past month, according to exchangemen.

Sam Moscow returned to Boston Saturday morning via the Fall River line from New York where he negotiated for several pictures which he will handle through his exchange.

It is understood here that Warner Brothers' "Main Street" will be booked into the Park Theatre as opposition to Paramount's "The Covered Wagon," which opens at one of the legit houses within two weeks.

PLANS MORE PICTURES

C. C. Burr is making elaborate plans for an extensive production schedule. No less than six productions are now being made ready and shooting will begin soon.

David Belasco Pays Tribute to Independents in Warner Deal

By DAVID BELASCO

THERE are great truths than can only be expressed by silence," so said St. Martin a long time ago. It was this thought in its relation to a new way of telling a story that lured me into moving pictures. The motion picture has come to stay. It has possibilities of amazing delicacy and power and they have come into a consciousness of their purpose.

I don't think there should be any rivalry between the stage and the screen. They each have endless possibilities for expressing their story of the human soul and they can each do it from totally different angles. Every artist wishes to tell his or her story to the greatest number of people. That, I suppose, is the humanitarian motive back of all art. What possibilities the pictures give for that! How wonderful it would be if only we had a screen record of the greatest and most glorious of actresses—Sarah Bernhardt—during the early part of her career—Bernhardt as she was in Paris when she first played "Camille." It was real belief in the Warner Brothers sincerity of purpose that made me enthusiastic about having Miss Lenore Ulric do "Tiger Rose" for the screen.

"Tiger Rose" carries a great message and Lenore Ulric, with that intense sincerity that is part of her character, will be able, I am sure, to tell the story in pictures, of that little French-Canadian girl, who through love found her spiritual outlook on life. Any belief that exists in the mind writes itself in the eyes, in fact, on the entire body. Moving pictures can, and do, show the inner spirit. They can create the life of the human soul.

The stories I think will change; even now they are changing. Audiences today are more analytical. Therefore they seek logic back of the emotions. The trend of the new plays, and photoplays, will be to represent normal human beings as they are, whose actions spring from their characters, rather than from the old idea of serving the plot.

Shakespeare's observation about "The tide in affairs of men, which, taken at its flood, leads on to fortune," can be understood in more senses than one, but in connection with pictures, I think it applies to the Warner Brothers. They have shown wisdom and courage in the selection of their stories and an American intuition in grasping opportunities.

Goodman to Make Ten Features; I. E. Chadwick to Produce Eight

Two announcements of importance to the independent market in general were given out this week. One concerns Daniel Carson Goodman, producers of "Has the World Gone Mad?" an Equity release. According to this statement Goodman is contemplating erecting his own studios in New York or nearby. He is working on his next Equity release which will be ready within a few weeks.

The other announcement concerns I. E. Chadwick, the well-known New York exchange man, who next season will make a series of eight feature productions. He will also turn out a series of two-reel comedies starring Jimmy Aubrey as well as the Post Nature series. All will be handled through independent exchanges.

"He Who Conquers Himself" is the title of the next production that Blazed Trails Productions, Inc., will make for independent release through Arrow Film Corporation. John Lowell will be starred along with Evangeline Russell. L. Case Russell wrote the story. Production will be done in Gloversville, N. Y., with George Irving directing. Joe Settle will photograph.

"Bright Lights of Broadway," the Benny Zeidman picture that Principal Pictures Corporation will release through independent exchanges, is now rapidly nearing completion at the Glendale, N. Y., studios. In the cast are Lowell Sherman, Doris Kenyon and Harrison Ford. Webster Campbell is directing.

The complete cast for the next Daniel Carson Goodman-Equity picture which is now being produced

in New York includes: Tyrone Powers, Joseph King, Clara Bow, Helen Rowland, Samuel Sidman, Jack Richardson and Joseph Depew.

With announcement that C. C. Burr has signed Richard S. Thorpe as leading man for his stock company he is organizing at his Glendale, L. I., studios, comes word that several other well known players soon will be on that list. He is now negotiating with two well known stars.

I. E. Chadwick will spend considerable time next season producing pictures for the independent market. It is understood that most of his production activities will be carried on in the East. He has arranged with Edmund Lawrence, former Fox director, for a series of four pictures to be ready in the fall.

All Nations Pictures Corporation is planning to make a series of two-reel comedies for the independent market. Plans have not been completed. The firm is now scouring the field for a suitable comedy director.

Jack Harvey, formerly director of the Ernest Truex pictures, who quit the directorial end of the business for a while, is back again and is negotiating with an independent concern.

Dell Henderson, director of "Jacqueline" the Arrow special, and W. E. Shallenberger, president of Arrow Film Corporation, were the guests of Ex-Gov. Milligan, head of the Pine Tree Pictures Corporation, on a fishing trip in Maine last week.

Buffalo Business Is a Trifle Quiet

(By World Staff Correspondent)

BUFFALO—Business among independent exchanges in this territory is a trifle off, according to reports from various managers. A number of important changes have been made in the management of a number of exchanges with others pending for the next four-week period. Many of the independents in this territory intend attending the exhibitor convention in Chicago in two weeks.

Sydney Samson, manager of the Bond Photoplays Corporation exchange here, announced this week the acquisition of three C. C. Burr specials, "Secrets of Paris," and "Luck," starring Johnny Hines. Samson is also handling the "Firpo Brennan fight pictures, which were shown at the Cataract Theatre, Niagara Falls, and Rialto, Rochester, last week.

Nate Marcus, who was formerly associated with the Warner Brothers' organization, has been engaged by Harry Bernstein to represent Universal in the Albany territory.

Al Feinman, representing Warner Brothers, is in Buffalo exploiting that firm's latest picture, "Brass," which will open in this city next week.

H. A. Seed and Norman Speer are now in charge of the W-B Exchange. Mr. Speer will remain here several weeks or until a new manager is appointed to take the place of Maurice Cohen, resigned.

Jim Fater, manager of the Lichtman Exchange, is dashing about town in a new machine. Jim announces that "The Girl Who Came Back" will be shown at the Lafayette in June.

Fred M. Zimmerman, who takes over the management of the local F. B. O. exchange and who formerly conducted his own independent exchange in this city, returned to Buffalo Saturday following a conference with Pat Powers in New York. Fred takes his new job on May 14.

N. I. Filkins, in charge of the Merit Film Corporation, has accepted the resignation of Howard Riehl.

Northwest Men to Attend Convention

(Special to The World)

MINNEAPOLIS—Independent exchangers will take a week off starting Saturday, May 19, for the purpose of attending the exhibitor convention in Chicago to boost the candidacy of W. A. Steffes of this city. The local exchangers will leave in company with the local exhibitor delegation on Friday afternoon, arriving in the Windy City early Saturday morning.

Insofar as Moving Picture World's correspondent has been able to find out the Warner Brothers have as yet made no provision for the distribution of their product in this territory for next season.

Exhibitors in this territory bear that the F. & R. Film Exchange will handle something like 30 special pictures next season. This report, however, has not been verified. The exchange will continue handling the Al Lichtman product.

"Luck," Johnny Hines' latest picture, is meeting with financial success at the box offices of theatres in this territory, but it is not considered the big draw that "Sure Fire Flint" was in the smaller towns.

"Ten Nights in a Barroom," Arrow's special, is still getting dates locally and reports are good.

Pittsburgh Trade Optimistic Over 1923-24 Prospects

(By World Staff Correspondent)

PITTSBURGH—Joseph F. Young, one of Pittsburgh's oldest film men, in point of service, has resigned his position as city salesman at the Progress exchange, and accepted a similar one at the Supreme Photoplay Company, local distributor of the Warner Brothers' Screen Classics.

Walter W. Grelle, brother of Harry Grelle, manager of the Supreme Photoplay Company, is returning to the film business after an absence of two years, during which time he has traveled extensively throughout the country. Mr. Grelle, of course, will represent the Supreme exchange, and will sell the Warner Brothers' films in the key towns.

The Pittsburgh Press Film League, composed of six teams representing the various local film exchanges, has begun its operations, and the first boner run biter was William Welland, manager of the Standard Film exchange. Mr. Welland, for his feat, wins a silver shaving mug, and silver-handled shaving brush, offered by Mannie Steinberg to the first four-base swatter, and also wins free meals for six days at Jake's Lunch Room in Film Row.

Fred Moore, manager of the Progress Pictures Corporation, is wearing the big broad smile that won't come off. Mrs. Moore having presented him with a brand new baby girl a few days ago. This is the second child in the Moore household, the first also being a girl, Marjorie, now two years old.

Jack Edwards is in the Pittsburgh territory handling publicity for Hodkinson's "Down to the Sea in Ships." Milton D. Crandall, who handled the publicity for the record-breaking three-week run of the production at the State Theatre here has gone to Kansas City.

J. Allison Gribble, representing the Columbia and First National exchanges here, has returned to his duties after a ten-weeks vacation, which he spent in Sunny California.

B. J. Cornell Is New 'Change Head

(Special to The World)

ST. LOUIS.—B. J. Cornell has been named manager of the Quality Motion Picture Company of America, controlled by the General Film Manufacturing Company, 6800 Delmar boulevard, St. Louis. Cornell formerly was in charge of the news weekly department of the National Film Publicity Studios, St. Louis. He plans to inaugurate a news weekly devoted to St. Louis topics. The Quality also produces high class educational, travelogues, novelty and industrial films.

C. C. Pettijohn stopped over here Thursday en route to Omaha and addressed the St. Louis Film Board of Trade. He told of the work being accomplished by the Hays organization and dwelt especially upon their plans for closer co-operation between the exhibitors and distributors. He said that much misunderstanding can be eliminated by both sides working together.

Enterprise has a new salesman, S. T. Wilson, formerly with Associated Exhibitors.

J. D. Williams, president and general manager of the Ritz-Carlton Pictures and R. C. Seery, Chicago, district manager of First National were others from out-of-town here during the week.

Jack Curran, representing Arrow pictures, arrived in Kansas City Saturday and was greeting all his friends along movie row this week.

Truly B. Wildman, Enterprise manager, returned from a trip out in Kansas Saturday and Monday the Film Board of Trade selected him to act as their publicity man.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side. West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educational.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

ARROW EXCHANGES. 729 Seventh Avenue. Lost in a Big City. Jacqueline. Man and Wife. None So Blind. Streets of New York. The Rip Tide. The Little Red Schoolhouse. The Broken Violin.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock. Hall Room Boys. Monty Banks and Bill Francy short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street.

See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals.

Los Angeles Critics Praise Warner Bros.' "Main Street"

LOS ANGELES—(Special)—Newspaper critics here gave high praise to Warner Brothers' super-special, "Main Street," based on Sinclair Lewis' novel, following the premiere showing of that picture at Mack Sennett's Mission Theatre here. "Main Street," according to the critics, "will be seen by everyone who goes to the movies and by some who never go," and figured on "the basis of the millions who have read the book, the picture should run until the cows come dinging home," while another states that "the Warner's are entitled to high praise for translating to the screen a story of humanity with magnificent success."

Phil Selznick Will Re-enter S. R. Field

CLEVELAND, O.—Phil Selznick, who formerly conducted an independent exchange in this city, will return to the local state rights field, according to reports from New York. He has purchased the Ohio, Western Pennsylvania, West Virginia and Kentucky rights to Mayer & Quinn's picture, "The Greatest Menace," the anti-drug picture, which he intends road-showing. He is negotiating for the services of Evelyn Nesbit, now in Atlantic City.

Warners' New Studio on Coast Is Completed

LOS ANGELES—(Special)—Warner Brothers' new studio in this city has been completed and ranks as the most modern and best equipped studio on the West Coast. The new edifice was built at an approximate expenditure of \$250,000. It is fire and water proof, with 100 dressing rooms, 30 executive offices, library, and all other modern appliances in addition to a stage fully 300 feet long. The entire Warner Coast staff already has moved into the new building.

Warners Sign Frances Marion for "Beau Brummel"

LOS ANGELES—(Special)—Frances Marion, continuity writer of Mary Pickford pictures, "East Is West," "The Eternal Flame" and "The Famous Mrs. Fair," has been signed by Warner Brothers to write the continuity for "Beau Brummel," the Clyde Fitch play, which Warners will produce starring John Barrymore.

Arrow Forced to Enlarge New York Headquarters

In view of tremendously increased business and in order to adequately carry out the elaborate distribution plans made for next season, W. E. Shallenberger, president of Arrow Film Corporation, has been obliged to enlarge that firm's quarters at 220 West 42d St., New York. The floor space has been doubled.

Many Independents to Attend Chicago Convention

CHICAGO—(Special)—Hotel managers here have given out a list of reservations made for film men who will attend the M. P. T. O. A. convention here. Many independent exchange men from all parts of the country will be on hand.

Independent Pictures of Drawing Calibre Win; "Brass" Does \$24,700

PHILADELPHIA—"Brass," Warner Brothers' special, was extensively exploited prior to its run at the Stanley Theatre by the local distributor, Lou Berman, of Independent Film Corporation. The start was particularly discouraging and threatened a bad business. But the second day saw the box office figures shoot skyward with the result that the week's business showed an estimated gross of \$24,700. This is remarkable business for this house at this time of the year, and the gross is even more commendable for the picture's draw because of the stiff opposition, namely, "Where the Pavement Ends," at the Aldine; "Down to the Sea in Ships," at the Karlton, and "Bella Donna," at the other big downtown first-run house, Stanton. Ben Ali Haggan's tableau was used as the prologue for "Brass," which played to 50 and 75 cents top night prices.

LOS ANGELES—Warner Brothers' latest special, "Main Street," which independents will no doubt use as opposition to "The Covered Wagon," is getting better and better financially, every week. At the Mission Theatre, where it opened two weeks ago and where it will play indefinitely or as long as the money keeps coming to the box office, "Main Street," last week showed a vast improvement at the box office. The capacity of the Mission is limited, there being but 900 seats. The top for "Main Street" is \$1.10 at night. The gross last week was \$9,992, which is great, and all the house can hold.

WASHINGTON, D. C.—"Sure Fire Flint," starring Johnny Hines (C. C. Burr), was the headliner at Crandall's Metropolitan last week, where it grossed \$6,650.

DENVER, COL.—"Secrets of Paris" (C. C. Burr), grossed about \$4,500 at Fox's Isis here last week. The picture was well liked.

"The Empty Cradle" Booked by Fox Principal Pictures Also Scoring

Manager Bellman of the Renown Exchange, which handles all of the productions of Truett Film Corporation in the New York territory, announced the booking of the latest Truett release, "The Empty Cradle," featuring Mary Alden and Harry Morey, over the entire Fox circuit.

In addition, "East Side, West Side," featuring Kenneth Harlan and Eileen Percy, a Principal Pictures production, was also booked solidly over the Fox circuit. This is the first release of the series of five Principal Pictures special features.

Pull Out Special, "Temptation" Saves the Week

BRIDGEPORT, CONN.—(Special)—One of the most widely advertised program specials was pulled out of the Dawes Theatre last week and C. B. C. Film Sales Corporation's picture, "Temptation" substituted. The independent picture drew well.

Johnny Hines Pictures the Envy of Producers Clamoring for Him

The success attendant the premiere showings of C. C. Burr's latest Johnny Hines special, "Luck," brands that star as one of the best drawing cards in the business. He is now on the Coast starring in "Little Johnny Jones," which Warner Brothers will release next season on its "Classic 18" program. While Mr. Burr has not made any of his plans public yet, it is expected that Mastodon Films, Inc., will head the demand of independent exchanges and make a series of four pictures with Johnny Hines starred.

Appended are some of the reviews on his recent pictures, testifying to the popularity of the Hines' specials, which are coming along faster than any other pictures in the business: "Hines has created a type of comedy and a style of acting as individual as Chaplin or Lloyd or any other of our well known screen actors," says the Fairmount, W. Va. Times. In the Wichita Beacon the critic has this to say of "Sure Fire Flint," while of the same picture the Washington Post says: "One of the swiftest, most amusing comedies ever offered here."

The Waltham, Mass., Free Press in reviewing "Luck," which recently played at the Waltham Theatre, praised the feature in this way: "Luck" was presented at the Waltham Theatre last night and met with hearty approval." The Waltham News' critic wrote: "A sure way to start off any day in the proper spirit is to go and see 'Luck' at the Waltham Theatre the night before. Here is a picture which we can recommend as tonic to weary minds and bodies. 'Luck' is the most exhilarating picture it has been our duty to see this year. Only in this case it was for once, not a duty but a pleasure."

C. B. C. Studios Busy; Cheyenne, Wyo., in The Independent Production Business

LOS ANGELES—(Special)—The C. B. C. Film Sales Corporation's studios here are humming with activity and plans have been completed for the 18 pictures that firm will State right next season. Harry Cohn, production manager, is now working on production plans for the next "Big Six" releases, namely, "Pal O' Mine," "Forgive and Forget" and "The Lure of Broadway." Edward Le Saint, who made "More to Be Pitied," "Only a Shop Girl" and "Temptation," will make the next three.

Financed by a group of Cheyenne, Wyo., capitalists, the Rocky Mountain Productions, Inc., is the newest producing firm to enter the independent field. The pictures will be handled by Anchor Film Distributors, Inc., of Hollywood, of which Morris R. Schlank is president. Its first release is "The Dangerous Trail" with Irene Rich, Noah Beery, Tully Marshall and others.

Vincent Platt has been added to the cast of "The Sign," a Trimble Murfin production, which is being directed by Mrs. Murfin and Justin H. McCloskey.

Phil Goldstone has two production in the making at the Chester studio. William Fairbanks is working in "What Women Want," while "Snowy" Baker is appearing in "White Panther."

Walter McNamara wrote the scenario for "The Supreme Test" that Harry Revere is making, starring Johnny Harron.

Vic Schertzinger is preparing to direct "The Mansion of Aching Hearts," which Preferred Pictures will release through Al Lichtman exchanges.

Harry M. Warner of Warner Brothers is expected to depart from these parts next week. He will stop over in Chicago, it is expected, to attend the exhibitor convention.

Many local independent producers, hearing that many national independent distributors and exchange men are to attend the exhibitor convention in Chicago, are contemplating making the trip Chicagoward, for business and pleasure purposes.

A. & R. Exchange Gets New Office

DALLAS, TEX.—The A. & R. Film Exchange has moved from 1717½ Commerce to 1816½ Main street, with the R. D. Lewis Film Co. It is understood the Lewis people will have the physical distribution of the A. & R. pictures, and that Jack Adams will be the general office manager of the new combination. The arrangement appears to be a very good one as it cuts overhead expense and gives a large volume of pictures for exhibitors through this cooperation.

H. J. Smasal, the genial secretary and booker of the Independent Film Service Co., in Dallas was married to Miss Frieda Wald of Dallas at the City Temple, Wednesday evening last week.

Frank Fay, president of the Southwestern Film Corporation, says business is very good. He thinks it's going to improve right along and to show he believes what he tells us he announces that he has bought a new bunch of Westerns.

Ben Wilson will not start working on the Sam Grand pictures until the latter part of June, according to what information has been available in local circles.

Milburn Moranti will make a series of pictures that Anchor Film Corporation will in all probability State right.

George Larkin has signed with Russell Productions, Inc. to make "The Valley of Unrest," a Kentucky story.

John Waters Quits Enterprise 'Change

OMAHA—Johnny Waters, one of the best known managers in this part of the country, has resigned as head of the local exchange of Enterprise Distributing Corporation. He left immediately for New York to be at the bedside of his mother who is seriously ill. John J. Rogers has succeeded him. Mr. Waters was very popular in this section, particularly with exhibitors.

Barney B. Kean, formerly with Enterprise, is now on the job for American Releasing Corporation, having started on the road for the latter firm this week.

F. M. Di Lorenzo, who was in the independent film distributing business in New York, handling the "Big Boy" Williams' series, is now in Omaha, having taken the managerial berth with the local Select Exchange.

"I Am the Law," C. C. Burr's Northwest production, is still making money in this territory.

starring William (Bill) Fairbanks, and four new Peter B. Kyne stories which have made the Saturday Evening Post so popular. Roy Stewart, with Marjories Daw and Kathleen Kirkham are the stars in these late Kyne story plays.

Wallace Walthall, resident manager of the Enterprise Distributing Corporation, in Oklahoma City, is down in the southern part of the state this week. He reports business good and heavy bookings for "The World's a Stage," the Bill Hart Classics, "Flesh and Blood" and the Bulseye series of Westerns. By the way, his house is now one of the largest independent film distributors in the country, having eight branches in as many cities in the South and Middle West.

From all reports the Enterprise Distributing Corporation in Oklahoma City is having wonderful success with "The World's a Stage." It is running five days at the Rialto in Tulsa this week, and it is booked for an early showing at the Capitol Theatre in Oklahoma City. It is an Elinor Glyn story of life in Hollywood with Dorothy Phillips as the star, and she is a most brilliant one, with Kenneth Harlan to support her makes a combination which was not supposed to exist until this play was produced.

Money Reports on Independent Films

WASHINGTON, D. C.—(Special)—Johnny Hines has developed into one of the best single draws in this city. Last week he appeared in C. C. Burr's "Sure Fire Flint" at Cran-dall's Metropolitan Theatre where he grossed about \$6,500 on the seven-day period. The picture was well liked by patrons who are inclined to accept him as Wallace Reid's successor.

PROVIDENCE, R. I.—(Special)—"Temptation," C. B. C. Film Sales Corporation's latest feature, did around \$4,000 last week at the Victory Theatre where it was coupled with a program picture. At the Rialto Theatre C. C. Burr's Edgar Lewis' production, "You Are Guilty," drew about \$3,100 coupled with Universal's "Bavu."

DENVER, COL.—(Special)—"Luck," Johnny Hines' latest production, was given its premiere showing in this territory at Fox's Isis, where it held up business exceptionally well. The estimated gross of \$5,000 on the week was considered particularly well in view of opposition which included "Grumpy" at the Rialto, "Omar the Tent Maker" at the America and

Arrow Closes Another Foreign Deal

Business in the export market, insofar as independents are concerned, continues to be better than ever. The dynamic foreign sales director of Arrow Film Corporation, D. J. Mountain, this week consummated two more sales. He sold Arrow's special, "Jacqueline or Blazing Barriers," and "The Broken Violin," to Societe des Etablissements Gaumont for France, Belgium, Switzerland, Spain, Portugal, Egypt and Palestine. That firm also bought Arrow's new serial, "The Fighting Skipper," for France and Belgium.

A. B. Carrick and J. Berger have incorporated the Special Enterprises, Inc., of New York for the purpose of importing and exporting films to and from England. Mr. Carrick owns Special Enterprises, Ltd., in London.

"Man of the Sea" and "Honor," two Victor Seastrom pictures, have

"Where the Pavement Ends" at the Colorado.

CHICAGO—(Special)—Al Lichtman's Preferred Picture, "Poor Men's Wives," was given a particularly spectacular showing at the Chicago where it was widely exploited with paper and street ballyhoo stunts. Good notices in the Chicago dailies helped the draw considerably. The gross, estimated at about \$40,000, was considered great, for this picture was generally liked and the comments heard in the lobby praise-worthy.

INDIANAPOLIS—(Special)—Warner Brothers' latest picture, "Brass," topped the boards at the Apollo here last week and was reported to have pulled satisfactory business. The picture was cleverly exploited in a conservative style and the gross was estimated at about \$4,000, which is good.

TOLEDO, O.—(Special)—Equity's "Has the World Gone Mad?" opened to satisfactory business at the Pantheon Monday afternoon. Considerable newspaper space was purchased by the house, which is expecting a good gross as the result of the fine comments heard at the opening and the exceptionally good newspaper reviews published Tuesday.

CLEVELAND—(Special)—Al Lichtman's "The Hero" topped at the State with an exceptionally good vaudeville bill is expected to do a satisfactory business. However, business at all theatres has somewhat been off since the opening of Edward Albee's five million dollar house, the Palace.

PITTSBURGH—(Special)—Warner Brothers' "Brass" opened at the Grand Theatre Monday night and got a good play at the opening show.

PROVIDENCE, R. I.—(Special)—Two independent pictures are topping bills at local houses this week. Arrow Film Corporation's "Jacqueline or Blazing Barriers," which Dell Henderson directed, is heading the bill at the Rialto, while at the Modern Warner Brothers' "Brass" is featured. Both opened satisfactory. At the Victory Theatre Bob Russell's reissued "Camille," with Sarah Bernhard, an old feature cut down to two reels, was an added attraction on a bill that included "Sin Flood" and another feature.

PROVIDENCE, R. I.—(Special)—Juanita Hansen, the reformed drug addict, and former movie star, was booked into the Empire Theatre, a former burlesque house, on Friday of last week by her manager, Joe Lee, and opened there on Wednesday for a four-day run.

PATERSON, N. J.—(Special)—Principal Pictures Corporation's "Environment," with Alice Lake and Milton Sills, opened at the Garden Theatre Monday afternoon. The opposition here this week is stiff.

been purchased by the Ideal Films, Ltd., of London for distribution in Great Britain.

Western Import, Ltd., has purchased the rights for the United Kingdom to C. B. C. Film Sales Corporation's latest feature, "Temptation." Joseph Simmonds negotiated the sale for C. B. C.

Harry Rowson, of Ideal Films, Ltd., arrived last Thursday on the S.S. Homeric from England. He is stopping at Hotel Astor and will be in New York for several weeks.

Jacobo Glucksman, who is operating a string of theatres in South America in improved American fashion, is expected to arrive in New York some time late this week. A wireless from Buenos Aires had it that he had left that city early last week.

Stoll's English-made picture, "The Prodigal Daughter," was shown to the trade at the Capitol Theatre Tuesday morning, and judging from comments the picture, which was chopped down to nine reels from 17, made a favorable impression



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Appropriate Films for the Summertime

There will be no shortage of feature comedies and comedy dramas for those exhibitors who feel that their audiences demand a lighter grade of screen entertainment during the Summer months, as far as First National is concerned.

The problem of how to fill the theatre during the hot weather period, is, in the opinion of many showmen, best solved by offering the theatregoer a variety of pictures including plenty of stories with a comedy element predominating. Respecting this demand, First National will have an attractive list of high class comedies and comedy dramas available to exhibitors for the Summer season.

First National exchanges already report that they are feeling the demand for comedy dramas for Summer bookings. Charlie Chaplin's "The Pilgrim" and Thomas H. Ince's "The Hottentot" are two First National releases which are in consistent demand for Summer shows, it is stated, and in some territories these two pictures have already been booked solid for July and August.

Marshall Neilan's "Minnie" is a heart interest drama, rich in comedy interest. Other First National pictures which are now available for Summer runs are: "Brawn of the North," "Bellboy 13," and "Daddy."



RENEE ADOREE

who has been placed under a long term contract by Louis B. Mayer. She will be seen in "The Law Bringers," a Metro Release.

Girls Club to See "Nanook" Film

By arrangements made through the Will H. Hays organization of Motion Picture Producers and Distributors, and by courtesy of Pathe which loaned the film, "Nanook of the North" will be presented at the Town Hall, New York, on Friday afternoon May 18 by and for the benefit of the New York League of Girls Clubs.

The League is an organization of self-supporting working girls, of which Mrs. Courtlandt D. Barnes is president.

Goldwyn Signs Two More Actors

Goldwyn has recently signed two well known foreigners—Georges Calliga, a young Roumanian who has been playing leads in Paris and London, and Eosta Ekman, a young Swede who is now concluding his season at the Swedish Theatre in Stockholm as leading man opposite Edith Erastoff, wife of Victor Eastrom, who is now in Culver City directing Goldwyn pictures.

"The Street Singer" New Pickford Film

Definite title and completed cast for Mary Pickford's next screen feature, on which production now is progressing rapidly, is now announced.

"The Street Singer" is the title chosen by Miss Pickford and her associates.

The picture, built against a background of early nineteenth century Spain, has been in course of production for the last eight weeks, and summer probably will be well advanced before it is completed. Those in the cast are: Mary Pickford, Holbrook Blinn,

Irene Rich, George Walsh, Charles Belcher, Frank Leigh, Mme. Mathilde Comont, George Periolat, Bert Sprotte, Snitz Edwards, Mme. de Bodamere, Phillipe De Lacey, Donald McAlpin and Doreen Turner.

In the forthcoming feature Miss Pickford will be presented as an altogether new type, it is stated. As the little street singer of Toledo, Spain, she will appear not in one of the little girl parts with which the public associates her, but as a young woman and with her hair up.

Praise for Goldwyn Film at the Capitol

Hugo Ballin's screen version of Thackeray's famous novel, "Vanity Fair," is the offering at the Capitol Theatre, New York, this week and it found many friends among both critics and the picturegoing public. Reviewers paid special attention to the faithfulness of the photoplay to Thackeray's

story—its characters and its incidents. Its picturesqueness also came in for special consideration, as did the exceptional cast.

Alan Dale, reviewing it in the New York American, wrote: "The filmization was undertaken reverently. There was atmosphere, there was characterization; there was a certain charm."



The girl is Jean Haskell, Goldwyn player, and the dog is Monty.

Otto Kruger Engaged for Big Film

Otto Kruger, one of the particularly bright young stars of the legitimate stage, has finally felt the call of the silent drama and will make his motion picture debut in "Under the Red Robe," the film version of Stanley Weyman's famous story which Alan Crosland is now directing for the Cosmopolitan Corporation. Kruger will impersonate the character of de Cocheforet.

Blanche Sweet in Leading Role

The role of the heroine, Dolores, in Goldwyn's film version of the F. Marion Crawford novel, "In the Palace of the King," will be played by Blanche Sweet, wife of Marshall Neilan. Miss Sweet was selected some months ago to play Tess in Neilan's picturization of Thomas Hardy's "Tess of the D'Urbervilles," but that production is waiting while Neilan produces "The Rendezvous" for Goldwyn, and Emmett Flynn, who is directing "In the palace of the King" selected the actress for the leading role.

"The Man Next Door"

by EMERSON HOUGH

Author of

"The Covered Wagon," "North of 36," Etc.

Telephone Company "Scars of Jealousy" Gets Film Print

Through the courtesy of J. Ernest Williamson, producer of "Wonders of the Sea," the American Telephone and Telegraph Company now has in its archives a full reel of motion pictures containing interesting views of the famous inventor of the telephone, the late Dr. Alexander Graham Bell, and his wife.

During the production of the picture in the Bahama Islands, Dr. and Mrs. Bell were frequent and interested observers of the subsea exploration, and at various times descended to the sea bottom through the Williamson submarine tube.

Has Feminine Lead

Marguerite Courtot has been engaged by Distinctive Pictures Corporation to play the leading feminine part in "The Steadfast Heart," a Clarence Budington Kelland story. Sheridan Hall will direct. The picture will be distributed by Goldwyn. Joseph Striker will play the male lead.

Irene Rich Signed by Mary Pickford

Irene Rich has been signed by Mary Pickford to play the role of queen in Miss Pickford's forthcoming screen romance of nineteenth century Spain, and in which the star producer has the role of Rosita, a street singer.

Selects Miss Rickson

Lucille Rickson has been selected by Marshall Neilan and the Goldwyn casting department for the leading feminine role in Neilan's production of Madeleine Ruthven's story, "The Rendezvous."

Lichtman Production Doing Good Business

The Al Lichtman Corporation reports that several important first run contracts were closed recently for "The Hero," a Preferred picture, presented by B. P. Schulberg. It is a Gasnier production.

In Goldwyn Picture

Marshall Neilan has announced the selection of two more players for his third Goldwyn picture, "The Rendezvous" — Sydney Chaplin, brother of Charlie Chaplin, and Elmo Lincoln, one of the best known of the screen's leading men.

Tie-Up with Film

In order to further help the exhibitors in exploiting the one reel feature, "The Land of Tut-Ankh-Amen," Fox Film Corporation has arranged with Harry Von Tilzer for a special and complete orchestration titled "Old King Tut." This music score has been forwarded to all the Fox exchanges.

Praised by Critics

"Scars of Jealousy," a Thomas H. Ince production released by First National, opened at the Strand, New York, Sunday, May 6, to crowded houses and was received with enthusiasm. This play, dealing with the lives of an aristocratic youth and a mountain boy and having for its theme the maxim, "blood will tell," has in its cast Frank Keenan, Marguerite de la Motte, Lloyd Hughes and Edward Burns.

Following is the substance of what motion picture critics of the New York dailies had to say of it: The Evening World: "Scars of Jealousy," now on view at the Strand, is a real story of the South, handled as Thomas H. Ince knows so well how to handle such a story."

The Evening Telegram: "This latest of Thomas H. Ince photoplay productions, which was directed by Lambert Hillyer, offers as an entertaining example the story of a dissipated son of an Alabama Colonel."

The Evening Sun: "The picture is the first rate melodrama of home life among the moonshiners in the backwoods of Alabama. And it is beautifully acted." The Mail: "A good movie, thanks to plenty of action and outdoor sets."

The Tribune: "On the way out we heard two men talking and

they liked the picture; so do not stay away." Morning Telegraph: "The picture is somewhat unusual and the dramatic story is told by competent actors and photographers."

Big Crowds to See "Monte Cristo"

"Monte Cristo," the Fox special with John Gilbert in the title role, has achieved unusual success in Australia, according to the reports received at the home office of Fox Film Corporation. At the initial screening of the Dumas adventure story in Melbourne, the crowd outside the Paramount Theatre was so large that another theatre had to be engaged, it is stated.

Tom Mix Wears New Sailor Hat

Tom Mix exchanges his famous Stetson for the round white hat of a sailor during part of the action in "Stepping Fast" which was released May 13 by the Fox Film Corporation. This is said to be a high speed adventure story that carries Mix from the Arizona desert across the Pacific to China and back to the San Francisco waterfront.

Four Big Pictures Listed by Universal

One of the strongest groups of pictures ever put out by Universal will be released during the month of May, it is announced at the Universal home office. The group includes five-reel features by Herbert Rawlinson, Gladys Walton, Hoot Gibson and Roy Stewart. They were made by such leading directors as Stuart Paton, King Baggot, Henry Lehrman and Herbert Blache.

The pictures, in the order of their release, are "Fools and Riches," a Rawlinson vehicle; "Crossed Wires," the latest Wal-

ton picture; "Double Dealing," a new Hoot Gibson feature, and "Burning Words," Roy Stewart's first Universal feature production.

Doug Fairbanks to Start New Film

Douglas Fairbanks, after more than nine months of studio inactivity, is expected to start on his new picture, a tale of Bagdad, in a few weeks. The forthcoming production probably will be called "Douglas Fairbanks in the Thief of Bagdad."

"Eleventh Hour" Is Fox Special

The pirate theme which has been the keynote of numerous picture successes during recent years has been used as the center of action and interest in the new Lincoln J. Carter melodrama, "The Eleventh Hour," which will be announced on the 1923-24 schedule of release by Fox Film Corporation.

"The Eleventh Hour" follows closely on the heels of the universal favor experienced by "The Fast Mail," a special feature on the Fox program of the past year by the same author. It, too, is an honest melodrama with a colorful love story.

An original lot of pirates are those in this latest photoplay, for instead of the three-mast and riggings of tradition they ply their trade in a modern twentieth century submarine, the use of which was obtained from the United States Navy.

Rialto Theatre Books Metro Film

Announcement was made by Metro that "Soul of the Beast," a Thomas H. Ince production, released through Metro, will be shown at the Rialto Theatre, New York, beginning Sunday, May 20. The showing will be elaborate in every respect, a special prologue being arranged by Hugo Riesenfeld, managing director of the Rialto.

"Soul of the Beast" is one of the most unusual pictures ever shown on the screen, in that an elephant plays one of the leading parts. Madge Bellamy is featured in the production and she is "supported" by Oscar, a trained elephant, which does everything but talk. The story is filled with the atmosphere of circus life, and is one that appeals strongly to children as well as grown-ups.

"Soul of the Beast" not only has a pretty love story, but is filled with adventure and thrills. Richard Stedman and Vola Vale are among others in the cast.

American Releasing Films Soon Ready

Among the pictures acquired by American Releasing for early distribution are "Clansmen of the North," "Toilers of the Sea" and "The Cricket on the Hearth."

"Clansmen of the North" was written and directed by John W. Noble. "Toilers of the Sea," suggested by Victor Hugo's great novel, was filmed in Italy by R. Wm. Neill.

"The Cricket on the Hearth" is a picturization of Charles Dickens' immortal story of home life.

Title Selected

William de Mille's next picture for Paramount, on which production will start about June 1, has been definitely titled "Mortal Love."

To Start Work Soon on "Potash and Perlmutter"

Abe Potash and Mawress Perlmutter will be at home on and after May 15 at Fort Lee, New Jersey, when Clarence Badger will start filming the famous play "Potash and Perlmutter" for Samuel Goldwyn for First National release. Coincident with the announcement that production is soon to start on this picture comes word that the two leading characters of the story, equally important and equally humorous, will be portrayed in the screen version by Alexander Carr and Barney Bernard, who played the famous roles on the stage during the entire run of the play on Broadway.

The third member of the cast to be selected is Vera Gordon. The screen adaptation has been completed by Frances Marion. "Potash and Perlmutter" will be the first of Samuel Goldwyn's productions to be released through First National. George Fitzmaurice is leaving for Rome at an early date to start filming the Hall Caine story, "The Eternal City," for Samuel Goldwyn.

Paramount Studios Rushing Production on 17 Big Films

Returning recently to New York on a hurried trip, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announced that the Paramount production department was now at the peak of its activity in producing a series of the biggest pictures in the history of the company.

Seventeen units are at work or are about to begin work within a week or two at both the Lasky and Eastern studios, said Mr. Lasky, and the general production standard is higher than ever before reached in the company's history.

"With the sensational success of 'The Covered Wagon' before us," said Mr. Lasky, "we are putting every ounce of energy and all our resources into a group of pictures that will emulate the tremendous appeal of this production.

"At the Lasky studio we have twelve pictures either in work or about to be started. Cecil B. De Mille is making the greatest effort of his career with his screen version of 'The Ten Commandments.' In this picture the public will see

some of the biggest sets ever shown on the screen.

"James Cruze, whose picture, 'The Covered Wagon,' has made him immortal among screen directors, is now nearing the finish of 'Hollywood,' which I confidently predict will be the biggest box office triumph ever released.

"Herbert Brenon, whose pictures, 'The Rusle of Silk' and 'The Woman With Four Faces,' will be the big hits of the spring season, will return to Hollywood next week to begin production on Pola Negri's next picture, 'The Spanish Dancer.'

"William De Mille is now in New York finishing the cutting of his picture, 'Only 38,' and in a week or two he will return to California to begin work on 'Mortal Love.'

"Gloria Swanson has just finished Sam Wood's production of 'Bluebeard's Eighth Wife,' and will arrive in New York next week to begin work on 'Zaza.' This picture will be directed by Allan Dwan, who produced 'Robin Hood.'

"The first Zane Grey picture in the series which we plan to make from this popular author's stories

is now in work. It is 'To the Last Man,' Mr. Grey's most recent novel. The director is Victor Fleming.

"Thomas Meighan is about to begin his next picture, 'Homeward Bound,' from Peter B. Kyne's story. George Melford is making Bret Harte's famous story, 'Salomy Jane.' In the leading roles are Jacqueline Logan and George Fawcett.

"Leatrice Joy, Owen Moore and Robert Edeson head the cast of 'The Silent Partner,' Maximilian Foster's story which Charles Maigne is now engaged on.

"Just before I left Jack Holt had begun work on his picture, 'A Gentleman of Leisure,' a fast-moving comedy. Jerome Storm, who was responsible for the most successful of the Charles Ray pictures, is now nearing the completion of 'Children of Jazz.'

"In the East, Bebe Daniels and Antonio Moreno are now finishing 'The Exciters,' from Martin Brown's play; Agnes Ayres is completing 'The Heart Raider,' and Dorothy Dalton is finishing her picture, which has not yet been titled."

New Jackie Film

Jackie Coogan's next First National production will be released under the title of "Circus Days. The picture is founded on the story "Toby Tyler," by James Otis, and was made under that working title.

To Collaborate on First National Film

Cynthia Stockley, the author of "Ponjola," story of the African gold fields, will collaborate with Sam E. Rork in the film production of her novel, which is to be made at the United Studios for First National, with James Young directing. Anna Q. Nilsson will have the leading role.

Sylvia Breamer in Coming Production

Sylvia Breamer, who plays the leading feminine role in "The Girl of the Golden West," Edwin Carewe's production which is a current First National release, will be seen in "The Lord of Thundergate" when it is produced for First National.

"Black Shadows" Listed by Pathe

Pathe's program of ten releases for May 20 contains "Black Shadows," a picture of savages and sirens of the South Seas in which a cannibal "head hunt" is staged in conditions of unfamiliar perils never before encountered by any picture producer. This feature, which is presented by World Tours, Inc., is the most distinguished result obtained by the Salisbury Expedition. Aboard the "Wisdom II" Edward G. Salisbury and his staff of explorers heading from San Francisco toward the South Pacific made a journey backward along the worn trail of time to the land of jungle savagery."

At the Solomon Islands they found that the last vestige of any sort of civilization had disappeared. Here, accepting the doubtful hospitality of Chief Gau, mightiest of all the ruling "head-hunters," they filmed their screen epic of the most savage and superstitious race of human beings remaining on the face of the earth. The picture is said to bear comparison for realistic human drama with only one other ever filmed—"Nanook of the North" which, at that very time, by strange coincidence, was being made by Robert J. Flaherty at the opposite end of the earth, in the frozen land of the Eskimos.

Unusual Arrangement for Hodgkinson Film

What is considered to be one of the most unusual booking arrangements ever made in the Cleveland territory, says Hodgkinson, was consummated by C. L. Peavey, branch manager for the W. W. Hodgkinson Corporation for the Elmer Clifton production "Down to the Sea in Ships" released by Hodgkinson. The Circle and the Hippodrome Theatres in Cleveland opened simultaneously with the picture recently. Owing to the exceptional business done by the Circle it was held over for an additional week.

Realizing the insistent demand for this production Manager Peavey and Salesman Johnson secured contracts for ten, day and date runs for the production for

one week beginning Sunday, May 20. It is stated in Cleveland that this is something never before accomplished in that territory. It is considered quite probable that before May 20 Mr. Peavey will add two more to this number, making a total of twelve day and date runs.

According to reports of business in Cleveland most runs have been for three or four days and only a few day and date bookings.

Finishing Metro Film

Robert Z. Leonard is fast nearing completion on "The French Doll," Mae Murray's latest starring vehicle now in the making on the West Coast for Metro.

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LABORATORIES AND STUDIO

New Production Is Being Made Ready

Associated Authors are now cutting "Richard, the Lion Hearted," a screen version of Sir Walter Scott's "The Talisman," and the initial production of the trio of authors, Frank E. Woods, Elmer Harris and Thompson Buchanan, for release through Allied Producers and Distributors Corporation.

Levee in New York

M. C. Levee, producer of Maurice Tourneur pictures and president of United Studios, arrived in New York this week to confer with First National officials on several important matters, including the exploitation of "The Brass Bottle," Tourneur's fantastic comedy melodrama, which is now in production with an all star cast, and which is expected to be the most sensational picture of the famous French director's career.

More Bookings for Binney Picture

The Associated Exhibitors feature Constance Binney in "A Bill of Divorcement," which has just closed a successful run in the Arcadia Theatre, Philadelphia, and has been booked for a series of engagements on the Nixon-Nirdlinger circuit in that city.

The newspapers of Philadelphia praised the production highly.

Goldwyn Has Signed Lowe and Cody

In addition to having signed up nearly a dozen of the leading women stars in motion pictures, Goldwyn has been adding to the leading men comprised in its stock company. The latest addition to this roster of leading men is Edmund Lowe. Lew Cody is another recent acquisition.

Playgoers Picture for June 10

Playgoers Pictures announced this week that it has arranged to release on June 10 the five-part production, "Counterfeit Love," which Murray W. Garson is presenting. The story is by Thomas Fallon and Adeline Leitzbach, and direction by L. R. Sheldon and Ralph Ince.

E. K. LINCOLN

IN

"The Right of the Strongest"

A Great Picture With a Great Cast

New Orleans Item Lauds Martin Johnson Picture

Following the endorsement of Mr. and Mrs. Martin Johnson's picture "Trailing African Wild Animals" by the American Museum of Natural History comes this bit of enthusiastic eulogy in the "New Orleans Item" issue of April 16. The author is Stanley Clisby Arthur, a well-known natural historian and an expert on wild game of every description.

The occasion was the showing of "Trailing African Wild Animals" in the Globe Theatre, New Orleans. Mr. Arthur said in part: "To say that these pictures are 'wonderful,' 'remarkable,' 'thrilling' but inadequately describes the 'bag' that took Martin Johnson two years to obtain but which were reeled off in ninety gripping minutes. They were all that—plus."

Goldwyn Producing "The Green Goddess"

Production activity on "The Green Goddess" is now in full swing at the New York studios of Distinctive Pictures Corporation. This is the dramatic spectacle, based on William Archer's melodrama, which will mark Alice Joyce's return to the screen after an absence of two years. Miss Joyce will support George Arliss, who will be featured as the Rajah

of Rukh—the role in which he has been starring on the legitimate stage for two years.

Mr. Arliss completed his theatrical season last week at the Bronx Opera House and now will devote his entire time for many weeks to come to the screen version of "The Green Goddess," as it has been arranged for Distinctive by Forrest Halsey.

Big African Film Booked into Capitol

The booking by Metro Pictures Corporation of Mr. and Mrs. Martin Johnson's picture, "Trailing African Wild Animals," into the Capitol Theatre for the week of May 20 marks the culmination of a whirlwind national sales campaign on this picture. Following special instructions from the home office, Metro exchanges have completed a definite array of play dates which embrace all the lead-

ing communities of the country and insure a series of important first runs in record breaking time, it is stated.

"Trailing African Wild Animals" has been booked to the Southern Enterprises and will be exhibited to more than forty different towns on the Southern Enterprises' circuit. These first run bookings will insure a wholesale exhibition of the picture all through the Southern states.

Vitagraph Speeds Up Work of Production

Production at Vitagraph in Hollywood has been speeded up a hundred per cent since the arrival of President Albert E. Smith last month. He summoned C. Graham Baker, editor-in-chief of Vitagraph to the West Coast recently

for a conference concerning two new super-features upon which work will begin immediately.

"The Alibi," which David Smith is now directing, is an original story by Mr. Baker.

President Smith will return East next week while Mr. Baker will remain in the West for two months preparing scenarios. The summer plans of Vitagraph include the making of only special features of the same type as "The Ninety and Nine," "Masters of Men" and "The Man Next Door." Each of the contemplated pictures will have an all-star cast.

Lasky Signs Beery

Noah Beery, famed as a screen heavy and one of the foremost character actors in pictures, has been signed by Jesse L. Lasky to a three-year contract to appear in Paramount pictures.

4,000 Cattle to Be in Stampede

In order to stage a real stampede in which 4,000 cattle will participate Metro Pictures Corporation has found it necessary to take over all the cattle on the Smithsonian ranch near Bishop, California.

This stampede is to take place for an important episode of "The Eagle's Feather," which Edward Sloman will direct.

Good Progress on Pickford Picture

Exceptional progress is being made on Mary Pickford's new photoplay, "The Street Singer," according to reports from the Pickford-Fairbanks studios in Hollywood, where this film is now in the process of making. Of the thousand scenes to be taken, 431 already have been shot.

Miss Boardman in a New Goldwyn Film

Eleanor Boardman, bright particular star of Goldwyn's latest Rupert Hughes picture, "Souls for Sale," has been selected to play the leading feminine role in the screen version of Arthur Somers Roche's popular novel, "The Day of Faith," a big new Goldwyn picture.

Sidney Chaplin in New Paulton Farce

Sidney Chaplin, well known screen leading man and brother of the famous comedian, is to play the leading role in "Her Temporary Husband," Edward Paulton's farce comedy success which is to be filmed at the United Studios for First National Pictures.

Cast Selected for Coogan Picture

After many weeks of careful selection the cast to support Jackie Coogan in "Long Live the King," his first production for Metro Pictures Corporation has been chosen.

Among those newly engaged are, Vera Lewis, Walt Whitman and Robert Brower.

Plans for Handling Five New Pictures

Continental Productions, Inc., of Miami, Fla., has selected Associated Exhibitors, Inc., for the distribution of a feature starring the well known players, J. P. McGowan and Helen Holmes, and four features in which Mr. McGowan alone will be starred.

First Runs Listed for Lichtman Film

Many first runs are scheduled for the Tom Forman production, "Are You a Failure?" a recent Preferred Picture released by the Al Lichtman Corporation.

Interest in Film

The success of "Douglas Fairbanks in Robin Hood," in the Ohio territory, has aroused keen interest in motion picture trade circles in that section, says United Artists. At the present time forty prints of the film are working out of the Cleveland office of United Artists Corporation, an unusual number for a production of the calibre of this latest Douglas Fairbanks feature.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

EDUCATIONAL FILMS CORP.

	Review	Consensus	Footage
The Three Must-Get-Theres.....Max Linder.....Sept. 9.....			3,800
Garrison's Finish.....Jack Pickford.....Jan. 27.....May 12.....			8,000
Salome.....Nazimova.....Jan. 13.....Mar. 24.....			6,000
Suzanna.....Mabel Normand.....Mar 3.....May 5.....			8,000
The Shriek of Araby.....Sennett Prod.-Turpin.....Apr. 28.....			4,154

AMERICAN RELEASING

The Challenge.....Dolores Cassinelli.....Apr. 14.....	5,000
Bluebird Jr.....Mary Anderson.....Oct. 14.....	5,000
The Other Side.....Hugh Dierker.....	6,000
The Deerslayer.....Sacramento Prod.....	6,000
At the Cross Roads.....Seena Owen.....	6,000
The Danger Point.....Carmel Myers.....Nov. 18.....	5,807
The Marriage Chance.....All Star.....Nov. 25.....Mar. 10.....	6,000
Beyond the Jordan.....Biblical.....Dec. 2.....	1,000
The Super Sex.....Hillyer Prod.....Dec. 9.....Mar. 3.....	5,749
What Fools Men Are.....Terwilliger Prod.....Dec. 9.....Mar. 31.....	6,087
As a Man Lives.....Featured Cast.....Dec. 23.....May 12.....	6,000
That Woman.....Catherine Calvert.....Dec. 23.....	6,000
Voice of the Land.....Biblical-series.....Dec. 23.....	6,000
Solomon in Society.....Strauss Prod.....Jan. 6.....	6,000
Milady.....Featured Cast.....Feb. 3.....Apr. 7.....	7,622
One Million in Jewels.....Helen Holmes.....Feb. 10.....Mar. 24.....	5,326
Bohemian Girl.....Harley Knowles Prod.....Feb. 17.....Mar. 24.....	4,462
The Grub Stake.....Nell Shipman.....Mar. 17.....Apr. 14.....	8,061
Son of the Desert.....W. Merrill McCormick.....Mar. 24.....	4,144
Quicksands.....Chadwick-Dix.....Apr. 7.....	6,307
Outlaws of the Sea.....Marguerite Courtot.....Apr. 7.....	5,395
Modern Marriage.....Bushman-Bayne.....Apr. 14.....	6,331
Vengeance of the Deep.....Ralph Lewis.....Apr. 28.....	4,753

ARROW

One-Eighth Apache.....Roy Stewart.....Feb. 24.....	5,634
Peaceful Peters.....William Fairbanks.....Nov. 4.....Dec. 2.....	4,690
Streets of New York.....Burton King.....Nov. 11.....	7,000
The Double O.....Jack Hoxie.....Dec. 9.....	4,720
Lost in a Big City.....John Lowell.....Jan. 20.....May 12.....	8,000
Jacqueline.....Star cast.....Mar. 31.....	6,000
Man and Wife.....Maurice Costello.....Apr. 28.....	5,000
The Broken Violin.....Star Cast.....Apr. 28.....	6,000
Spawn of the Desert.....Wm. Fairbanks.....May 5.....	4,500

ASSOCIATED EXHIBITORS

Grandma's Boy.....Harold Lloyd.....Aug. 12.....Sept. 30.....	4,377
Till We Meet Again.....Hae Marsh.....Nov. 4.....Nov. 18.....	5,822
Conquering the Woman.....Florence Vidor.....Dec. 30.....	5,887
A Bill of Divorcement.....Constance Binney.....Jan. 20.....Mar. 24.....	5,419
Head Hunters of the South.....Martin Johnson.....Jan. 27.....	
The Tents of Allah.....Mary Alden, Monte Blue.....Apr. 7.....	7,864
Alice Adams.....Florence Vidor.....Apr. 28.....	6,000
Is Divorce a Failure?.....Leah Baird.....May 5.....	5,448

	Review	Consensus	Footage
Natural Born Liar.....Bruce Scenic.....Dec. 16.....			1,000
Via Radio.....Special-Scientific.....Dec. 23.....			1,000
The Educator.....Lloyd Hamilton.....Dec. 23.....			2,000
Hazel From Hollywood.....Christie Comedy.....Jan. 6.....			2,000
The Terrible Tree.....Tony Sarg.....Jan. 6.....			1,000
Duch!.....Cameo Comedy.....Jan. 6.....			1,000
No Luck.....Lloyd Hamilton.....Jan. 13.....			2,000
The Prickly Conscience.....Bruce-Scenic.....Jan. 13.....			1,800
Tea N Tea.....Jimmy Adams.....Jan. 13.....			1,000
Be Yourself.....Neal Burns.....Jan. 20.....			2,000
Hot Shots.....Howe Hodge-Podge.....Jan. 20.....			1,000
Casey Jones, Jr.....Mermaid Comedy.....Jan. 27.....			1,000
Second Childhood.....Christie.....Jan. 27.....			1,007
Bumps.....Cameo.....Feb. 3.....			2,000
Wilderness Tales.....Bruce Series.....Feb. 3.....			1,000
Dog Sense.....Cameo Comedy.....Feb. 10.....			1,000
Pest of Storm Country.....Louise Fazenda.....Feb. 10.....			2,000
Extra! Extra!.....Lloyd Hamilton.....Feb. 10.....			2,000
Broke.....Jimmy Adams.....Feb. 24.....			1,000
Chicken Dressing.....Hurd Cartoon.....Feb. 24.....			1,000
Hold Tight.....Lige Conley.....Feb. 24.....			2,000
A Hula Honeymoon.....Christie Comedy.....Feb. 24.....			2,000
Message of Emile Coue.....Special.....Mar. 3.....			
Babies Welcome.....Dorothy Devore.....Mar. 10.....			2,000
Oh, Sister!.....Jimmie Adams.....Mar. 10.....			1,000
Fishing for Tarpon.....Howe "Hodge-Podge".....Mar. 10.....			1,000
A Jungle Romeo....."Snooky".....Mar. 10.....			2,000
Hot Water.....Neal Burns.....Mar. 17.....			2,000
Uneasy Feet.....Lloyd Hamilton.....Mar. 24.....			2,000
Kick Out.....Lige Conley.....Mar. 31.....			2,000
Family Troubles.....Eddie Barry.....Mar. 31.....			1,000
Green as Grass.....Jimmie Adams.....Apr. 7.....			2,000
Movie Daredevil.....Cartoon.....Apr. 7.....			1,000
The Dude.....Jimmie Adams.....Apr. 14.....			1,000
Take Your Choice.....Bobby Vernon.....Apr. 14.....			2,000
Cold Chills.....Louise Fazenda.....Apr. 21.....			2,000
Traffic.....Jimmie Adams.....Apr. 28.....			1,000
Winter Has Come.....Christie Comedy.....Apr. 28.....			2,000
F. O. B.....Lloyd Hamilton.....May 5.....			2,000
Speed Demons.....Howe Hodge-Podge.....May 5.....			1,000
From Windows of My House.....Bruce Scenic.....May 12.....			2,000
Exit Stranger.....Cliff Bowes.....May 12.....			1,000

FAMOUS PLAYERS-LASKY

To Have and to Hold.....Geo. Fitzmaurice.....Nov. 4.....Dec. 9.....	7,518
When Knighthood Was in Flower.....Marion Davies.....Sept. 30.....Dec. 16.....	11,618
On the High Seas.....Dorothy Dalton.....Oct. 14.....Nov. 18.....	5,050
Clarence.....Wallace Reid.....Oct. 28.....Nov. 25.....	6,146
The Impossible Mrs. Bellew.....Gloria Swanson.....Nov. 4.....Dec. 9.....	7,155
Man Who Saw Tomorrow.....Thomas Meighan.....Nov. 11.....Dec. 2.....	6,993
The Young Rajah.....Rodolph Valentino.....Nov. 18.....Mar. 10.....	7,704
Anna Ascends.....Alice Brady.....Nov. 25.....Mar. 3.....	5,959



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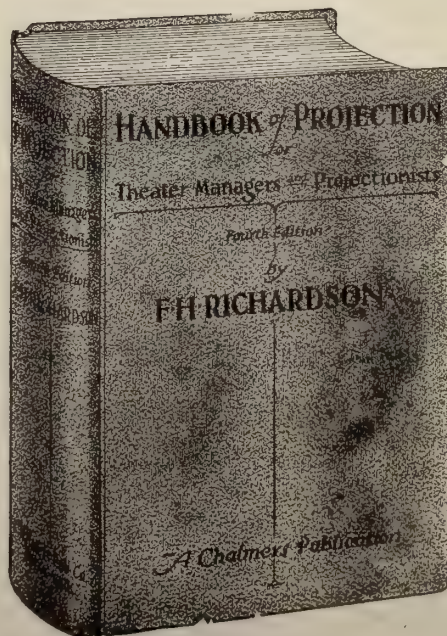
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(Continued from preceding page)

Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10	7,494
Singed Wings	Daniels-Nagel	Dec. 9	Mar. 3	7,788
A Daughter of Luxury	Agnes Ayres	Dec. 16	Apr. 14	4,538
Back Home and Broke	Thomas Meighan	Jan. 6	Apr. 14	7,788
Thirty Days	Wallace Reid	Dec. 23		7,074
Kick In	Fitzmaurice Prod.	Dec. 30	Apr. 7	6,000
Making a Man	Jack Holt	Dec. 30	Apr. 7	6,061
My American Wife	Gloria Swanson	Jan. 13	May 5	5,000
Drums of Fate	Mary Miles Minter	Jan. 27	May 5	5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17	6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17	4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31		7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31		5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glumpies of the Moon	Dwan-Daniel	Apr. 7	May 12	5,662
The Leopards	Alfred Brady	Apr. 7		5,621
Grumpy	Thee Roberts	Apr. 21	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21		6,217
Prodigal Daughters	Gloria Swanson	Apr. 28		5,703
You Can't Fool Your Wife	Star cast	May 5		7,414
The Ne'er Do Well	Thomas Meighan	May 12		

FILM BOOKING OFFICE OF AMERICA

Thelma	Jane Novak	Dec. 2	Apr. 14	6,000
Captain Fly-by-Night	Johnny Walker	Dec. 30	Mar. 3	4,940
The Third Alarm	Ralph Lewis	Jan. 20	Mar. 24	6,700
Keep 'Em Home	The De Havens	Jan. 26		2,000
Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Canyon of the Fools	Harry Carey	Feb. 3		5,180
Pop Tuttle Detective	"Tuttle" Series	Feb. 3		2,000
The Long Shot	Dan Mason	Feb. 10		2,000
A Waggon Tale	Carter DeHaven	Feb. 24		2,000
Stormswept	Noah & Wallace Beery	Mar. 3		5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10	Apr. 7	6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10	May 5	4,852
The Fourth Musketeer	Johnnie Walker	Mar. 31	Apr. 21	5,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Pop Tuttle's Lost Control	Dan Mason	Apr. 7		2,000
Westbound Limited	Ralph Lewis	May 5		5,100

FIRST NATIONAL

East Is West	Constance Talmadge	Sept. 9	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,942
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25	Mar. 10	2,966
Brawls of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2	Mar. 24	7,204
Minnie	Marshall Neilan Prod.	Dec. 9	Mar. 10	6,690
Omar, The Tent Maker	Guy Bates Post	Dec. 9	Apr. 7	8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13	Apr. 7	5,102
The Pilgrim	Charles Chaplin	Jan. 27	Mar. 31	4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3		8,000
Fury	Richard Barthelmess	Feb. 3	Mar. 24	8,700
Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge O'Brien	Feb. 17	Mar. 31	6,685
Jell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
The Balloonatic	Buster Keaton	Feb. 17		2,152
Day Dreams	Buster Keaton	Feb. 17		2,246
Scars of Jealousy	Thos. Ince Prod.	Mar. 17		5,738
Daddy	Jackie Coogan	Mar. 17	May 5	2,000
The Love Nest	Buster Keaton	Mar. 17		7,425
The Isle of Lost Ships	Tourneur Prod.	Mar. 24		6,000
Refuge	Katherine MacDonald	Apr. 14		7,500
The Bright Shawl	Richard Barthelmess	Apr. 28		8,034
Within the Law	Norma Talmadge	May 12		6,299
Slippy McGee	Wheeler Oakman	May 12		

FOX FILM CORP.

The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,603
Boss of Camp Four	Chas. Jones	Dec. 2	Apr. 14	4,235
While Justice Waits	Dustin Farnum	Dec. 9	Mar. 3	4,762
The Great Night	William Russell	Dec. 16		3,892
A California Romance	John Gilbert	Dec. 23	Mar. 3	2,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	William Russell	Dec. 30		2,316
Man's Size	Tom Mix	Jan. 6	Apr. 14	4,070
Catch My Smoke	Dustin Farnum	Jan. 6	Mar. 31	4,850
Three Who Paid	Dogs Acting	Jan. 6		1,000
The Runaway Dog	Paul Parrott	Jan. 6		1,000
Watch Your Wife	H. B. Walthall	Jan. 13	Mar. 17	5,787
Face on Barroom Floor	Chester Conklin	Jan. 13		2,000
The Fresh Heir	Al St. John	Jan. 13		2,000
The Alarm	Lupino Lane Feature	Jan. 20		4,527
A Friendly Husband	Shirley Mason	Jan. 20	Mar. 10	4,871
Pawn Ticket 210	Educational	Jan. 20		1,000
Bits of Europe	Mary Carr	Jan. 27	Mar. 24	6,166
The Custard Cap	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,779
The Footlight Ranger	Wm. Farnum-Hawley	Feb. 10		4,829
Brass Commandments	Al St. John	Feb. 10		2,000
Young and Dumb	Cartoon	Feb. 10		1,000
Needing the End	John Gilbert	Feb. 17	Mar. 31	5,611
Truxton King	Sunshine Comedy	Feb. 17		2,000
The Five-Fifteen	Tom Mix	Feb. 24	Mar. 31	3,975
Romance Land	Hope Hampton			
Does It Pay?	I. G. Edwards Prod.			
The Net	Comedy	Feb. 24		2,000
The Wise Cracker				

Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Hello, Partner	Sunshine Comedy	Mar. 24		2,000
Three Jumps Ahead	Tom Mix	Apr. 14		4,854
The Salesman	Al St. John	Apr. 14		2,000
Bucking the Barrier	Dustin Farnum	Apr. 21		4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28		4,719
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25	Mar. 17	4,983
Broken Chains	Featured Cast	Dec. 23	May 5	6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,760
The Christian	Tourneur Prod.	Mar. 10	Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10		5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin			7,668
Souls for Sale	Rupert Hughes Prod.	Apr. 7		
Backbone	Edward Sloman Prod.	Apr. 7		6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	

HODKINSON

Bulldog Drummond	Carlisle Blackwell	Nov. 25	Mar. 3	5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Sherztzinger Prod.	Jan. 6	Mar. 31	6,006
White Faria Sleeps	Tourneur Prod.	Jan. 27	Mar. 17	4,850
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships	Ellen Clifton Prod.	Mar. 3		1,000
Colonel Heeza Liar	Cartoon Series	Feb. 10	May 5	6,600
The Four Orphans	All-star comedy	Mar. 10		2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10		1,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31		5,800
The Good for Nothin'				
The Rapids				
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.	Nov. 25	Mar. 3	6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
Col. Heez Liar & Burglar	Cartoon comedy	Apr. 14		1,000
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000

METRO

Love in the Dark	Viola Dana	Nov. 26	Apr. 7	6,000
Quincy Adams Sawyer	Star Cast	Dec. 9	Mar. 3	7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
Hearts Aflame	Reginald Barker Prod.	Dec. 30	Apr. 7	8,119
The Forgotten Law	Milton Sills	Dec. 30	Mar. 3	
All the Brothers Were				
Valiant and Romance	Chaney-Billie Dove	Jan. 27	Mar. 17	6,263
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mac Murray	Feb. 24	Apr. 7	8,000
When Knights Were Cold	Stan Laurel	Feb. 24		2,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
Rob 'Em Good	Bull Montana	Mar. 24		3,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Pop Tuttle's Polecat Plot	Dan Mason	Mar. 17		2,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14		5,643
A Noise in Newboro	Viola Dana	Apr. 14		5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28		5,400
Soul of the Beast	Made Bellamy	May 5		5,300
Her Fatal Millions	Viola Dana	May 5		6,000

PATHE

Dr. Jack	Harold Lloyd	Dec. 9	Mar. 24	4,700
Plunder	Pearl White Serial	Dec. 16		1,000
The Gliders	Cartoon	Feb. 10		1,000
Once Over	Paul Parrott	Feb. 10		1,000
Jailed and Bailed	Paul Parrott	Feb. 17		1,000
Lost, Strayed or Stolen	Western	Feb. 17		2,000
A Loose Tight-Wad	Paul Parrott	Feb. 17		1,000
The Cobbler	"Our Gang"	Feb. 17		2,000
The Mysterious Hat	Terry cartoon	Feb. 24		1,000
Tight Shoes	Paul Parrott	Feb. 24		1,000
Double Cinched	Leo Maloney	Mar. 3		2,000
The Big Show	"Our Gang" comedy	Mar. 3		2,000
Shoot Straight	Paul Parrott	Mar. 10		1,000
Do Your Stuff	Paul Parrott	Mar. 10		1,000
Spider and the Fly	Terry cartoon	Mar. 10		1,000
The Sheikh	Aesop Fable	Mar. 17		1,000
For Safe Keeping	Paul Parrott	Mar. 17		1,000
Partners Three	Leo Maloney	Mar. 17		2,000
A Pleasant Journey	"Our Gang" Comedy	Mar. 17		2,000
The Alley Cat	Cartoon	Mar. 24		1,000
Rowled Over	Paul Parrott	Mar. 24		1,000
Safety Last	Harold Lloyd	Mar. 31	May 5	6,400
Where Am I?	Snub Pollard	Mar. 31		2,000
The Extra Seven	Leo Maloney	Mar. 31		2,000
Get Your Man	Comedy	Mar. 31		1,000
The Jolly Rounders	Terry cartoon	May 5		1,000
Pharaoh's Tomb	Terry cartoon	May 5		1,000
Sunny Spain	Paul Parrott	May 5		1,000
Don't Flirt	"Dippy Doo Dads"	May 5		1,000

(Continued from preceding page)

Farmer Alfalfa's Bride	Cartoon	Mar. 31	750
Haunted Valley	Roland-Serial	Apr. 7	15-2 r
Day by Day in Every Way	Cartoon	Apr. 7	750
The Smile Wins	Paul Parrott	Apr. 7	1,000
Boys to Board	"Our Gang" comedy	Apr. 7	2,000
When Fighting's Necessary	Leo Maloney	Apr. 14	2,000
Good Riddance	Paul Parrott	Apr. 14	1,000
The Hard Pull	Terry Cartoon	Apr. 14	1,000
The Gamblers	Terry Cartoon	Apr. 21	1,000
Deeping Waters	Scenic	Apr. 21	1,000
Speed the Swede	Paul Parrott	Apr. 21	1,000
California or Bust	Snub Pollard	Apr. 28	2,000
% Nerve	Leo Maloney	Apr. 28	2,000
Don Whistle	Stan Laurel	Apr. 28	1,000
White Wings	Stan Laurel	Apr. 28	1,000
Ants vs. Yanks	"Our Gang"	May 12	2,000
Kings of the Storm	Leo Maloney	May 12	2,000
The Mouse Catcher	Terry Cartoon	May 12	750

PLAYGOERS PICTURES

Someone's Corners	Edgar Jones	Nov. 11	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	4,470
The Inner Man	Wyndham Standing	Dec. 30	4,914
Pauper Millionaire	C. M. Hallard	Feb. 10	4,804
He of the Doubt	Wyndham Standing	Sept. 30	5,483
Clouded Name	Norma Shearer	Mar. 3	4,885
The Man Who Waited	Star cast	May 12	5,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
For Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.			
Others in Law	Gasnier Prod.			
For Men's Wives	Gasnier Prod.	Feb. 10		6,963
The Girl Who Came Back	Miriam Cooper	May 12		6,100

SELZNICK

The Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Unwound	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

Little Lord Fauntleroy	Mary Packford	Oct. 1	Oct. 8	9,984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Boys of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Kill Made Man	Charles Ray	Dec. 9		8,649
The Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100

UNIVERSAL

New Leather Pushers	Every Two Weeks			2,000
The Flirt	Jewel Prod.	Dec. 30	Apr. 21	8,000
The Flaming Hour	Frank Mayo	Dec. 30	Apr. 14	4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
The Flame of Life	Priscilla Dean	Jan. 20	Mar. 17	5,780
Harriet Car	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
The First Degree	Frank Mayo	Feb. 3		4,385
Arm Follies	Comedy	Feb. 3		2,000
The Love Letter	Gladys Walton	Feb. 10	Mar. 31	4,426
Indelible Courage	Hoot Gibson	Feb. 10	May 12	4,426
The Oregon Trail	Art Record	Feb. 10		Serial
Hearts of the Movies	Roy Stewart	Feb. 10		2,000
By Your Side	Baby Peggy	Feb. 10		2,000
By Your Side	Buddy Messinger	Feb. 10		2,000
Entleman From America	Hoot Gibson	Feb. 17		4,058
Given	C. J. Brabin Prod.	Dec. 9	Mar. 10	5,400
The Merry-Go-Round	Super-Jewel			
Phantom Fortune	Wm. Desmond			
The Prisoner	Herbert Rawlinson	Feb. 24	Apr. 14	4,795
Wads	Lewis Sargent	Feb. 24		1,000
Treasure Before Business	Comedy	Feb. 24		2,000
Out of Order	Neely Edwards	Feb. 24		1,000
Wettie	Baby Peggy	Feb. 24		2,000
Knockback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Apr. 7	4,426
Spooky Romance	Century Comedy	Mar. 3		2,000
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
The Best Man	Lewis Sargent	Mar. 3		
Despise	Gladys Walton	Mar. 10	Apr. 7	4,488
Howling Success	"Brownie"	Mar. 10		2,000
Sweet and Pretty	"Brownie"	Mar. 10		2,000
Olives of the Waterfront	Jack Mullhall	Mar. 10		2,000
The Aboard Brute	Reginald Denny	Apr. 21		7,737
The Midnight Guest	Graxe D'Armond	Mar. 17	Apr. 21	4,795
The Bikers	Lewis Sargent	Mar. 17		1,000
One of Three	Roy Stewart	Mar. 17		2,000
Single Handed	Hoot Gibson	Mar. 24	May 12	4,255
The Night Riders	Harry Carey	Mar. 24		2,000
Party	Buddy Messinger	Mar. 24		2,000
Body's Bride	Herbert Rawlinson	Mar. 31	Apr. 21	4,861
Ed's Law	Roy Stewart	Mar. 31		2,000
Said to Order	Lewis Sargent	Mar. 31		1,000
amped	Jimmie Adams	Mar. 31		2,000
Hammed in Scarlet	Kathlyn Williams	Apr. 7	May 5	4,765
unny Gym	"Brownie"	Apr. 7		2,000
Under Secret Orders	Roy Stewart	Apr. 7		2,000
The Town Scandal	Gladys Walton	Apr. 14		4,704
Ants	Lewis Sargent	Apr. 14		1,000
Atlaw and the Lady	Harry Carey	Apr. 14		2,000
unting Big Game in Africa				
ad Game	Hoot Gibson	Apr. 21		4,819
ay Terms	Neely Edwards	Apr. 21		1,000
ll Over Twist	Buddy Messinger	Apr. 21		2,000
vu	Wallace Berry	Apr. 28		6,968
e Guilty Hand	Roy Stewart	Apr. 28		2,000
Nursiel	Jack Cooper	Apr. 28		2,000
rtune's Wheel	Ethel Sargent	Apr. 28		1,000
hat Wives Want	Ethel Grey Terry	May 5		4,745
ght of Way Casey	Neal Hart	May 5		2,000
he Secret Code	Roy Stewart	May 5		2,000
le and Riches	Herbert Rawlinson	May 12		4,904
ing with Honor	Rockcliffe Fellows	May 12		
e Eagle's Talons	Serial	May 12		7,785

Review Consensus Footage

VITAGRAPH

Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23	May 12	6,000
One Stolen Night	Alice Calhoun	Feb. 16		4,900
Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21		2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 21		
Forward, March	Jimmy Aubrey	Apr. 28		
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,249

WARNER BROTHERS

Brass	Charles Norris	Mar. 17	Apr. 21	8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street	Star cast	May 12		8,000
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24		6,300

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000
Queen of Sin	Lucy Doraime	Apr. 7		8,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31		5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
High Flyers	Hall Room Boys	Mar. 10		2,000
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6,000
Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200
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PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000

JOE ROCK PRODUCTIONS

The Pill	Joe Rock	Feb. 24		2,000
Little Red Robin Hood	Joe Rock	Feb. 24		2,000

LEE-BRADFORD

Squirrel Comedies				2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4,611
Is Money Everything?	Miriam Cooper			5,800
Call of the Hills	Maud Malcolm	May 5		5,000

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28		6,000
Temporary Marriage	Mildred Harris	May 5		7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RUBICON PICTURES

For You My Boy	B. H. Lewin	May 5		6,000
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TRUART FILM CORP.

The Empty Cradle	Alden-Morey			6,600
Women Men Marry	E. K. Lincoln	Apr. 14		5,600
Fatsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9		5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000
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TRI-STONE FILM CORP.

Dough and Dynamite	Charlie Chaplin	Apr. 7		2,000
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PROJECTION

EDITED BY F. H. RICHARDSON

Pennsylvania Laws

A certain projectionist down in the state of Pennsylvania, whose name and address I withhold, lest vengeance overtake him for his plain speaking, writes:

Dear Brother Richardson: First of all let me thank you for having made the Bluebook of Projection possible. Its chapters on optics alone are well worth the entire price of the book.

Attached find a letter which I am mailing to every projectionist in this county. Sorry I cannot do more. At the meeting it is proposed to discuss problems vital to the profession; also to try to form an organization along the lines of the American Projection Society. Would be very glad if you would send a message to the men in time for the meeting.

Unfortunately this letter came while I was away. I was therefore unable to send the desired message. I hope the meeting was held, and that at least some good was accomplished.

Too bad there are not more men like this one, who have not only the ambition, but also the energy and courage to do things, or at least to attempt them.

Just what the provisions of the proposed "bill" may be I do not know, except that it provides a fee of ten dollars for license, which I hold to be wrong. Society has the undoubted right to protect itself against danger through incompetency, but I question its right to say, in effect, that a man or woman shall pay ten dollars, or any other sum, before he or she will be permitted to practice his or her profession or trade to earn his or her daily bread.

No Guarantee

But that is not all. Supposing this bill to become law, and that the fee is collected, WILL THE STATE OF PENNSYLVANIA, HAVING COLLECTED THE FEE, GUARANTEE THAT LICENSES ARE ISSUED TO THOROUGHLY COMPETENT PROJECTIONISTS ONLY? Will it? Personally I am willing to bet dollars against nickels that it will not, and CANNOT, and if it will not, or cannot, then it seems to me the State of Pennsylvania will come pretty close to RECEIVING MONEY UNDER FALSE PRETENSES.

Sounds ugly, yes, but is it nevertheless not pretty close to just plain truth? Can you honestly deny it?

Who prepared this "bill?" Was it prepared by men fully competent to deal with projection room matters and license matters—projection engineers, or by politicians, through the medium of attorneys who, however competent to either uphold or defeat the law, according to which they are called upon and paid to do, know about as much about matters pertaining to the projection of motion pictures as Adam knew about a dress suit, or Eve about French heels.

It really seems to me that the sovereign Keystone state has already pretty well passed the limit in the matter of enacting fool laws with relation to motion picture theatres, and laws which, while directly harmful to projection, therefore tending to lower the value of the entertainment bought by Pennsylvania theatre patrons, serve absolutely no good purpose.

Two Years Ago

Two years ago I, at my own personal expense, journey to Harrisburg, appeared before the bureau presumed to have charge

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

of such things, and laid before it many reasons why Pennsylvania laws pertaining to projection rooms should be immediately revised.

The officials agreed that what I said was reasonable. It promised that such revision would be undertaken at the earliest possible moment. That was about two years ago—or was it three? I have reminded them of their promise from time to time, but it seems to be just the old case of politicians: side-stepping and stalling, without any real intention of doing anything, except it be politically expedient to do it, in which case it does not much matter whether the action is good or bad, provided those politically powerful want it.

Harsh Words

Harsh words—yes, but no more harsh than the abuse practiced on the motion picture industry by the enactment of laws founded in ignorance, grafted on political expediency and fertilized by some one's desire for personal gain.

If the politicians really cared to enact laws for the good of the people and the motion picture industry, they would have those laws submitted to competent engineers in the branches of the industry dealt with, BEFORE PASSAGE.

I am very sure the Society of Motion Picture Engineers would be quite willing to appoint a committee to examine bills and make recommendations thereon. As chairman of the Theatre Committee of the Society of Motion Picture Engineers I am, myself, willing to serve the Pennsylvania lawmakers, or to have the Theatre Committee itself act, though I think it should be a special committee appointed by the President of the Society.

At present some of the provisions of Pennsylvania law dealing with motion picture theatre projection rooms is very much worse than foolish. They are bad and work out badly, without any gain of any sort to offset the injury done.

The letter in question reads as follows:

Brother Projectionists: A bill is to be presented to the Legislature of our state, seeking to amend act No. 96, P. L., the laws on projection rooms, projectionist license examinations, etc.

This proposed bill provides for the creation of license boards and, naturally, to defray expense and enable some Senator to get his name in the papers, before we will be permitted to earn our bread and butter we will be "invited" to contribute ten dollars, in the form of a "fee" for license. This latter will really mostly be to provide some petty politician, whose knowledge of projection is merely dollars and cents, with a job.

Let us not permit a crowd of ward heelers to run our examinations. If we do we will suffer. We have the opportunity to get some really decent legislation, provided we get

together, place our shoulders to the wheel and push.

You are invited to attend a meeting of motion picture projectionists to be held at the — Theatre, in —, Pa., April first, at two P. M.

The explanation of the lateness of publication of this important matter is the work which piled up during my absence. It is much too late now to help the meeting in question, but possibly not too late to wake up at least some Pennsylvania projectionists and locals to the importance of getting on the job and insisting on the submission of laws pertaining to projection matters to competent engineers, or to such a committee as I have suggested, which would of course really be a committee of engineers.

Mazda and Arc

Vincent Tate, Tate Theatre, Mildred, Pennsylvania, asks:

Would like to know if I can get a better light on the screen by installing incandescents. Have two Powers 6-B projectors, latest type. Am using 60 cycle current at the arc. Don't want to install motor generator, as the power voltage varies from 80 to 100, which would not give good results.

I understand the Powers Company is making a new G. E. machine, with 900 watt lamp, consuming one K. W. per hour. This would be a large saving in power.

Would appreciate your expert advice on this matter. If these lamps will work, what will I have to get in place of the inductors; also about what will the change cost? State charge for advice and will send it at once.

No Charge

As this is a matter which will bear occasional repetition in the department, there will be no charge.

From the wording of your letter I am led to think you believe the 900 watt Mazda is a new thing, or that the 900 watt Powers equipment is new. This is not true. The 900 watt Mazda has been in use for quite a long while, and the Powers Company has equipped many theatres with its 900 watt lamp equipment.

The equipment is complete in itself. You would have nothing extra to buy, since the regulator, which takes the place of the inductor, is a part of the outfit. Just what the outfit costs I don't know. Write the Powers Company, No. 90 Gold street, New York City.

As to your query about getting a better light on the screen, your statement as to motor generators being unavailable by reason of voltage variation, and your remark about the possible saving, all that is as may be. A competent projectionist can get a very much stronger, more brilliant screen illumination with 60 amperes A. C. at the arc than can possibly be obtained with Mazda (incandescent), but it must be remembered that brilliancy is not the only thing to be considered.

Cold Light

Light from an alternating current arc is very "cold," or perhaps the better term would be harsh. It contains, so the scientific gents say, a high proportion of ultra violet rays, which, again so 'tis said, are hard on the eyes, and generally objectionable.

The Mazda light, on the other hand, while comparatively weak, when properly handled, under right conditions, seems amply strong enough to serve all purposes, and it is very mild and "mellow." It contains relatively

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Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

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much of yellow, which is easy on the eyes, provided the screen illumination be strong enough to not set up eye strain through in distinctness of photographic details.

The Mazda will, IF HANDLED RIGHTLY, give ample illumination for a twelve or even a sixteen foot picture, again provided you have a good screen surface and your screen is not flooded with light from other sources than the projection lens. Your A. C. arc may give very poor and very uneven illumination if not expertly handled.

You see, friend Tate, there are so many inevitable "ifs" in such a thing as this, that one just simply MUST know what the conditions are, which include auditorium (especially orchestra music), lighting, screen surface, ability of projectionist and his energy to apply what knowledge he may have.

As to variable voltage, there is a voltage regulator which will receive your variable voltage and deliver it to your motor generator at steady pressure. Write J. H. Hallberg (see his advertisement for address) for full information concerning same, together with its price.

The "Saving"

You speak of the "saving" there would be by installing Mazda. Maybe so—why not? If it gives a better result, or as good as what you now have, there will be the saving. If the result be not so good, then the picture will not be as good and the box office will have to answer as to whether you have saved or lost.

As a final word, I regard Mazda, WHEN CAREFULLY AND EXPERTLY HANDLED—handled exactly according to directions laid down in the Blue Book of Projection—the new handbook—as superior to a 60 ampere A. C. arc, provided the condition be such that all the light from a condenser located twelve inches from the aperture can be gotten into the projection lens.

Otherwise you will have a condition as per figures 49 and 47 of the Bluebook. Figure 51 will help you understand this. However, this will, I think, be vastly improved by the new condenser to be put out by the Bausch and Lomb Company. If you get Mazda, insist upon this condenser being installed.

Now here is my final answer, the foregoing being in the nature of explanations: If you have not to exceed an eighty, or perhaps ninety foot distance of projection, do not exceed a fourteen or at most a sixteen foot picture, have a good screen surface, get the new Bausch and Lomb condenser and follow the Mazda instructions in the Bluebook (which are fully approved by the Mazda lamp manufacturers) you need have no hesitancy in installing Mazda.

All I have said before this last was designed to give you some understanding of the proposition as a whole, and of its different phases.

Hot Stuff

Below I quote from an editorial published in a recent issue of "The American Projectionist," a paper published by the American Projection Society. There is a lot of truth in this particular writing.

Have you ever noticed how peeved and sore the average operator becomes when a scientific analysis of his problems is suggested to him? He usually acts as if he had a sneaking suspicion that someone was going to make trouble for him, and at once adopts a contemptuous or sarcastic attitude as a sort of defensive armor. . . . His vanity will not allow him to admit to himself that his attitude is due to a desire to avoid a little hard thinking. And the language used on occasions like these is often very emphatic.

In fact when we call to mind the many times we have heard operators beseech high heaven to send destruction and damnation on the luckless head of F. H. Richardson we often wonder why he hasn't broken his neck by falling off his motorcycle or been killed in a railway accident or been wiped off the

cosmic slate in some other sudden manner.

It makes us meditate sadly and skeptically upon what the Sunday school teacher told us many years ago about the efficacy of prayer.

Influential Solely on Account of Numbers

Richardson and men of his type have always been the bugbear of that influential and numerous class of operators who are always very careful not to use their brains any more than they can help.

They are influential solely on account of their numbers. And they are numerous mainly because of the ever prevalent disinclination among human beings generally to disturb the cowl-like placidity of their mental state.

If you hand one of these fellows an A. P. S. Bulletin he will throw it away in disgust with sundry remarks about "theoretical bunk," etc. It was with this contingency in mind that we started out to write up the following few practical hints.

Notice there is no theory involved—absolutely none. For this reason they ought to appeal to him as a "practical" man.

No. 1. Always use plenty of tension on the film. If the tension on the film is loose the picture on the screen will also be loose.

No. 2. When running new film always make sure that you insert a piece of fat in the upper film trap. This will keep the emulsion from sticking to the film-tracks or springs and will also help to lubricate the projection lens.

No. 3. If you should lose the loop don't waste any time looking for it, make another one.

No. 4. Always use plenty of oil. If the floor becomes slippery on account of the oil dripping from the machines, scatter some sawdust around. If sawdust is not available sand may be used, but sand is rather unpleasant for operators who work barefooted or in their stocking feet.

No. 5. If a ghost appears upon the screen don't get scared. Just keep altering the distance between the different parts of your optical system until the ghost disappears, taking care that the picture does not also disappear. If the boss complains that he still sees a ghost tell him he is too superstitious.

Notice the remark about "practical men." It is distinctly good because there are so many who refuse all "book learning," declaring themselves to be "practical men."

The real truth is that they are too d—d lazy to study. They are self-complacent, conceited and steeped in just plain IGNORANCE. An ugly term—yes, but it FITS.

A man must be a practical man—yes, but he must be a practical man who understands theory and has a good grounding, at least, in "book learning," else he is not an efficient or even a good workman. I am quite willing to be cursed by such as he.

Generator Trouble

DeForest L. Peck, chief projectionist, Strand Theatre, Niagara Falls, is having trouble with his motor generator set which he describes as follows:

At the time you visited the Strand I spoke to you concerning trouble we were having with our motor generator set. Since that time we have installed two 100-ampere General Electric compensars, supplying current to high intensity lamps.

The trouble is that when pulling 100 amperes at the arc the current flow will occasionally drop back to as low as 70; at other times it will go as high as 140. We have taken this up with the people from whom we bought the compensars. They claim the machines are absolutely perfect. If you can help me out in this matter I will be very much pleased indeed.

Takes Exception

I am obliged to take exception with the motor generator chaps to the extent of saying that there is nothing "absolutely perfect" in all this vale of sin, sorrow and tears.

It is very difficult to say just what may be causing your trouble, though presumably it is due to fluctuation in line voltage. I shall

refer your complaint directly to Schenectady, asking that they look into the matter. Meanwhile I would suggest that you have the power company arrange to test your line voltage at the incoming terminals of the compensars. Since your amperage fluctuates so heavily, you cannot possibly have a constant current machine. I think it will be best to just test the line voltage (which you may find to be the seat of the whole trouble) and wait for an application of the wisdom of Schenectady.

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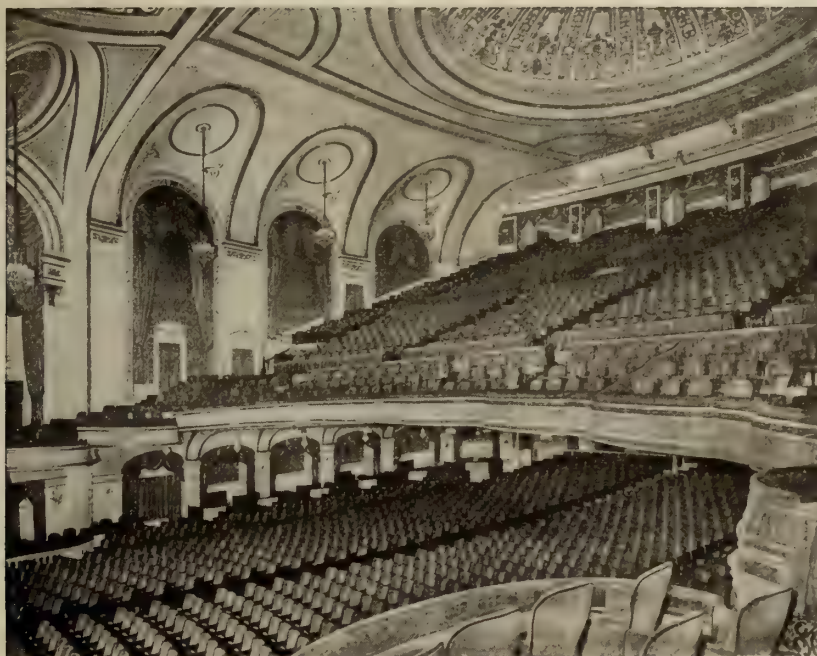
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WHEN theatre patrons enter your theatre, the first impression they get is its beauty. Their eyes wander from one point of interest to another and all unconsciously make comparison with other theatres. But, however beautiful your theatre may be, if the seating is of poor quality the lack of comfort creates a feeling of restlessness so that performance and

attractions cannot be fully enjoyed. Great care is taken by our Theatre Engineering Department to plan chairs that not only harmonize perfectly with the theatre interior but offer the greatest possible comfort as well. Ease in operation, elimination of squeaks, well proportioned backs and seats and correctly placed arm rests are only a few of the points considered for proper comfort.

A broadside is being prepared showing recent theatre chair installations made by us and also chair suggestions for the refurbishing of old or the entire equipping of new theatres.

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CONDUCTED BY E. T. KEYSER

Many Picture Theatres Are Being Renovated or Improved

IN our May 12 issue, we published a list of one hundred and seven new picture theatres, construction on which is either under way or contemplated for the immediate future.

That this list in nowise embraces all the current activities in picture theatre construction is convincingly demonstrated by the following record of improvements in existing picture houses, which range from interior painting and redecorating to the enlargement of seating capacities.

While summer is generally considered to be the logical time for the renovation of picture houses and the installation of new equipment, it will be noted that many exhibitors who are represented in the following list have taken time by the forelock and are making a bid for summer business with theatres in which improvements have already been completed.

Pennsylvania Houses Active

The good work of house cleaning appears to have been most active in Pennsylvania, in which state ten houses are on the renovation list. New York follows with seven and Illinois and Ohio with six each. The remaining house cleaning operations distributed as follows: Alabama one, Arkansas one, California two, Colorado two, Florida one, Georgia two, Indiana two, Iowa two, Kansas four, Louisiana one, Massachusetts one, Michigan one, Minnesota one, Mississippi one, Missouri two, Nebraska two, North Dakota one, Oklahoma four, Oregon two, South Dakota one, Tennessee one, Texas four, Washington four and Wisconsin one.

TUSCALOOSA, ALA.—Mrs. Daniel Collier plans to rebuild Belvedere Theatre.

JONESBORO, ARK.—Grand Theatre will be closed in June for renovation. The exterior will be repainted and interior redecorated. Cooling system will be augmented with another large typhoon fan.

LOS ANGELES, CALIF.—Large addition will be built to Metropolitan Theatre.

COLORADO SPRINGS, COLO.—George A. Loveland plans to expend \$20,000 for improvements to Odeon Theatre, on South Nevada avenue.

LAFAYETTE, COLO.—Jewell Theatre has been purchased by John F. Herbrich and John Anderson. Improvements are planned, including redecorating and new equipment.

PUEBLO, COLO.—Extensive alterations will be made to Majestic Theatre. Interior

will be redecorated and new furnishings installed.

FORT PIERCE, FLA.—Sunrise Theatre Company will erect two additions to building nearing completion; Spanish architecture, hollow-tile and stucco.

CARROLLTON, GA.—Fire gutted Strand Theatre some months ago; is being rebuilt and enlarged.

COLUMBUS, GA.—Bonita Theatre has been remodeled, redecorated and reopened.

CHARLTON, IA.—Extensive improvements have been made to Lincoln Theatre.

CROWLEY, IA.—Extensive improvements are being made to Acadia Theatre, including new concrete floor.

CHICAGO, ILL.—Hoyburn Theatre on Davis street will be enlarged and seating capacity increased to 2,500. Improvements will cost \$500,000.

CHICAGO, ILL.—Harry M. Goldberg and Jacob S. Cohen have purchased moving picture theatre and store building at 4415-19 Montrose avenue. Theatre has seating capacity of 500. New owners will expend \$10,000 for improvements.

CHICAGO, ILL.—Columbia Theatre at 11 North Clark street will be remodeled.

MOLINE, ILL.—Repairs are being made to Palace Theatre, recently damaged by fire. House will be redecorated and new seats installed.

POCAHONTAS, ILL.—Gem Theatre is being remodeled.

WAUKEGAN, ILL.—Orpheum Theatre will be remodeled and seating capacity increased 300, to cost \$30,000.

CLINTON, IND.—J. B. Stine, proprietor of Wonderland Theatre, plans to build an addition to present structure.

TERRE HAUTE, IND.—Liberty Theatre will be remodeled.

COLONY, KAN.—Frank Denton has purchased Garden Theatre and plans to make improvements and install new equipment.

HERINGTON, KAN.—Eagle Theatre will be remodeled and new furnishings installed.

LAWRENCE, KAN.—Patee Theatre, owned by Clair Patee, is being remodeled.

LA HARPE, KAN.—Jewel Theatre is being remodeled.

SHREVEPORT, LA.—Saenger Amusement Company, Inc., Tulane and Liberty streets, New Orleans, will remodel Grand Opera House, with seating capacity of 2,000, to cost about \$300,000.

***PITTSFIELD, MASS.**—Goldstein Brothers' Amusement Company Broadway Theatre, Springfield, will expend from \$15,000 to \$20,000 for alterations to Palace and Colonial theatres.

SAULT STE. MARIE, MICH.—Strand Theatre has been remodeled and reopened.

DULUTH, MINN.—Zelda Theatre has been remodeled and reopened under management of P. F. Schwie.

VICKSBURG, MISS.—Saenger Amusement Enterprises will make extensive improvements to Walnut and Alamo theatres.

LEWISTOWN, MONT.—Judith Theatre will be renovated and redecorated.

KANSAS CITY, MO.—E. J. Willet, 806 Lathrop Building, has plans by Lodge & Cornall, 1505 Commerce Building, for remodeling theatre at 36th street and Broadway.

WASHINGTON, MO.—Large air-cooling system has been installed in Calvin Theatre.

BAYARD, NEB.—William Ostenberg has remodeled and reopened his theatre.

AUBURN, N. Y.—Grand Theatre has been redecorated.

BATAVIA, N. Y.—N. Dipson, Family Theatre, has plans by L. Lempert, Cutler Building, Rochester, for remodeling moving picture theatre on Jackson street, to cost \$30,000.

KINGSTON, N. Y.—After extensive improvements are made to the Auditorium, house will reopen with high-class picture policy.

KINGSTON, N. Y.—Extensive improvements will be made to New Orpheum Theatre.

NEW YORK, N. Y.—Samuel T. Flah, 620 Madison avenue, contemplates making alterations to three-story brick moving picture theatre at 744-46 Madison avenue.

NEW YORK, N. Y.—Broadway Corporation, 485 Fifth avenue, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for alterations to theatre, to cost \$1,000,000.

NEW YORK, N. Y.—Cosmopolitan Theatre Corporation has purchased Park Theatre on Columbus Circle and will make extensive improvements.

DICKINSON, N. D.—Ray Theatre has been redecorated and reopened.

AKRON, O.—Winter Theatre on South Main street, has been remodeled, redecorated and reopened with vaudeville and pictures.

EATON, O.—Star Theatre has been remodeled.

EAST PALESTINE, O.—Samuel Jenkins has purchased Grand Theatre and plans to enlarge and remodel building.

SALEM, O.—Plans are being considered for new lobby and entrance for State Theatre.

SALEM, O.—Extensive improvements will be made to Grand Theatre, including repainting and redecorating.

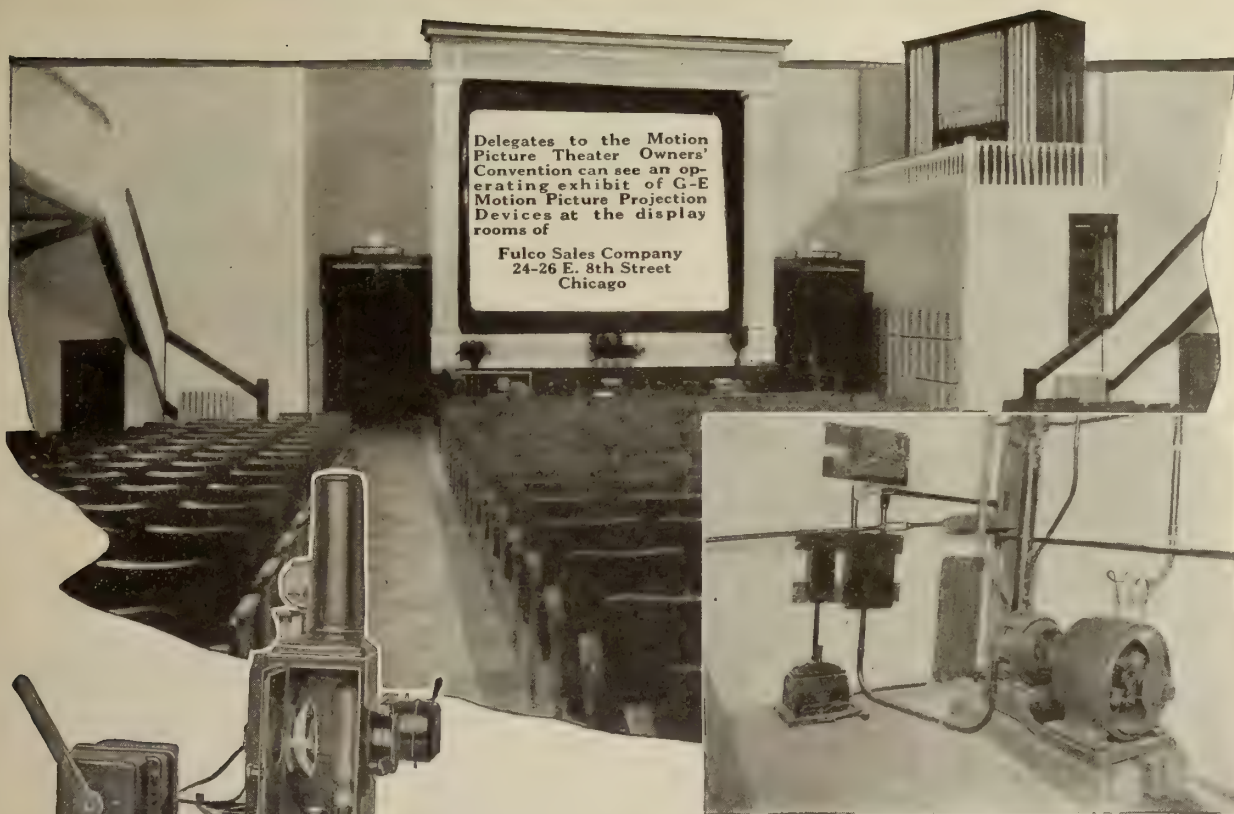
SCIOTOVILLE, O.—Stanley Theatre will be remodeled and seating capacity increased.

BARTLESVILLE, OKLA.—Robert Morton pipe organ has been installed in Lyric Theatre.

DRUMRIGHT, OKLA.—Strand Theatre has been improved and reopened under management of R. W. Elrod.

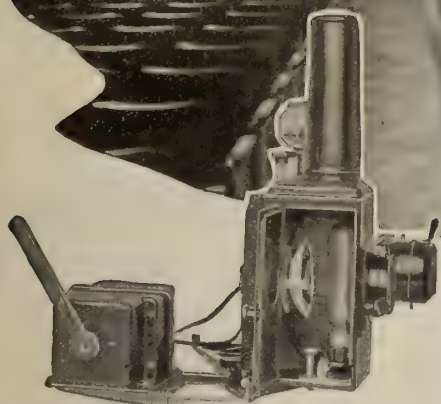
***DURANT, OKLA.**—Lyric Theatre has been remodeled and reopened with picture policy.

***PICHER, OKLA.**—Gayety Theatre has been redecorated.

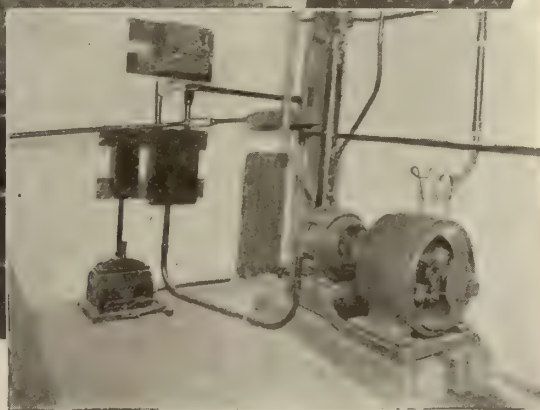


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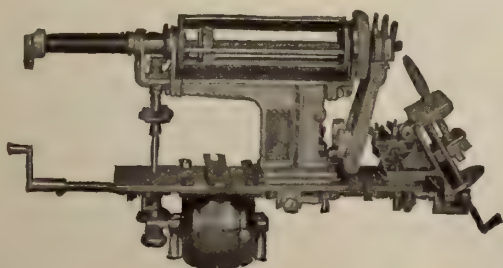


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G-E Compensarcs furnish direct current for the projection arc from an alternating current supply. They insure steady, flickerless illumination and are safe, easy to operate, economical and reliable.

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MARSHFIELD, ORE.—Sum of \$14,000 will be expended for improvements to Masonic Theatre, operated by Marsden and Noble. These will include construction of new entrance, installing new seats, pipe organ and moving picture machine, etc.

PORTLAND, ORE.—Columbia Theatre will be remodeled.

AMBRIDGE, PA.—Ambridge Amusement Company, 628 Merchant street, has plans by W. Ward Williams, 309 Fourth avenue, Pittsburgh, for alterations to theatre and store building on Merchant street, between Sixth and Seventh avenues, to cost \$20,000.

BEAVER FALLS, PA.—Empire Theatre, recently damaged by fire, is being remodeled.

DORMONT, PA.—J. N. Alderdice, 2835 Broadway, Pittsburgh, has plans by T. E. Cornelius, Magee Building, Pittsburgh, for remodeling and building an addition to moving picture theatre.

NEW CASTLE, PA.—James Passias has purchased Star Theatre, on East Washington street, and plans to remodel and reopen with pictures and vaudeville.

PHILADELPHIA, PA.—Michael Capibanco, 778 South Seventh street, is preparing plans for alterations to brick mov-

ing picture theatre at 84th street and Eastwick avenue, to cost \$6,000.

PHILADELPHIA, PA.—S. Borwosky, 1610 South Broad street, has plans by Richard R. Neely, 2301 Spruce street, for alterations and brick and stucco theatre addition, 40 by 60 feet, at Lex street and Fairmont avenue.

PHILADELPHIA, PA.—Edward Purn has contract for alterations to moving picture theatre at northeast corner 25th and Cambria streets for George Noudarcher, to cost \$1,400.

PHILADELPHIA, PA.—Philip Haibach Contracting Company has contract to build additions to moving picture theatre on south side Woodland avenue, east of 64th street, for Stanley Company of America, to cost \$10,000.

TARENTUM, PA.—Gem Theatre on West Seventh avenue is being remodeled.

WASHINGTON, PA.—Regent Theatre, on Main street, has been remodeled and reopened by Imperial Amusement Company under management of Earl M. Forsythe.

GETTYSBURG, S. D.—B. C. Hoover, proprietor Palace Theatre, contemplates erecting new brick addition.

COLUMBIA, TENN.—New Grand Theatre

will be remodeled. Improvements will cost \$12,000.

BEAUMONT, TEX.—Crystal Theatre, at Pearl and Fannin streets, will be remodeled, to cost \$5,000.

BEAUMONT, TEXAS.—Improvements costing \$2,500 are being made to Tivoli Theatre.

*DENISON, TEXAS.—Arcade Theatre has been remodeled.

WACO, TEX.—Improvements have been made to Strand Theatre and house reopened.

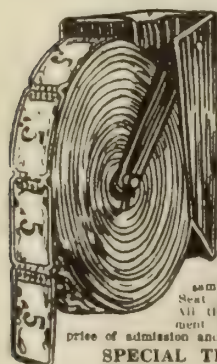
CENTRALIA, WASH.—Grand Theatre has been remodeled, enlarged and opened.

CONTRANA, WASH.—Extensive improvements have been made to Grand Theatre and house reopened.

EVERETT, WASH.—Rose Theatre has been remodeled at cost of \$8,000 and reopened.

RAYMOND, WASH.—Extensive improvements are being made to Lyric Theatre, a moving picture house.

MILWAUKEE, WIS.—Juneau Investment Company, 880 Layton Boulevard, will remodel its theatre at 429 Mitchell street.



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The Missouri Theatre of St. Louis Will Expend \$50,000 on Renovation

WHEN plans for the remodeling and redecorating of the Missouri Theatre, Grand Boulevard and Lucas Avenue, St. Louis, Mo., are completed the big Paramount first run house will possess one of the finest ladies' rest rooms in the West—comparing favorably with any in America or elsewhere.

Recently contracts were let and permits taken out for the erection of a twelve-story \$1,000,000 office building adjoining the theatre. This construction project necessitates a complete change in the lobby plan of the Missouri. More than \$50,000 will be spent on the theatre proper.

When the artisans have completed the work now under way the Missouri will be redecorated from stage to street. The mezzanine floor has already been completed with the exception of installing new furnishings and equipment for the ladies' rest room on that floor. The walls are finished in French grey and gold leaf with lighting fixtures to match. Eventually it will have the last word in boudoir tables, lounging chairs, writing tables, etc. The matron of the house making the selection so that the proper feminine touch will not be lost. A rich brown velvet carpet will adorn the floor.

A Second Rest Room to Be Added

On the main floor another ladies' rest room is being installed. It was found that the rest room on the upper floor was rather inconvenient for the theatre's patrons and the new room will meet this situation. It will be practically a duplicate of the mezzanine floor room.

The lobby of the Missouri is to be completely rearranged.

The ceiling of the vestibule will be low-

ered several feet to permit the installation of a suite of offices on the second floor for the manager, assistant manager, publicity director, auditor and other officials. The present office of the manager will be converted into a men's smoking room.

On the second floor there will also be a studio for the poster department and all of the theatre's work will be prepared there.

Change in the Lobby

Several large pillars will be placed in the lobby to support the office building being erected in connection with the theatre. The box office will be greatly enlarged. The present white, shiny marble will be replaced by one of buff colored, while the walls will be finished in French grey and gold leaf. Silk draperies of warm old rose will be used in the lobby panels.

The series of small mirrors now in use will be replaced by one large mirror on each side of the lobby. On each side of the entrance will be nine art lobby display frames finished in bronze to conform to the general theatre plan.

The work will be completed within the next few months, so that when the new season rolls around the Missouri will be in complete new dress. The James Black Construction Company has been awarded the contract for the work.

SITUATIONS WANTED

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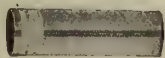
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Linen Hose

Approved for interior use in theatres. Made according to the Underwriters' Laboratories' specifications and bears their label of approval. One and one-half inch hose in 50 ft. lengths is ordinarily specified for theatres; other sizes and lengths if required.



Hose Couplings

Couplings to fit any size and style of hose.



Hose Racks

Approved racks of automatic or non-automatic types to hold 25 to 150 feet of linen hose. Finished to harmonize with your interior decorations.



Nozzles

Furnished in different styles and types. The style shown is ordinarily used for the interior of theatres.



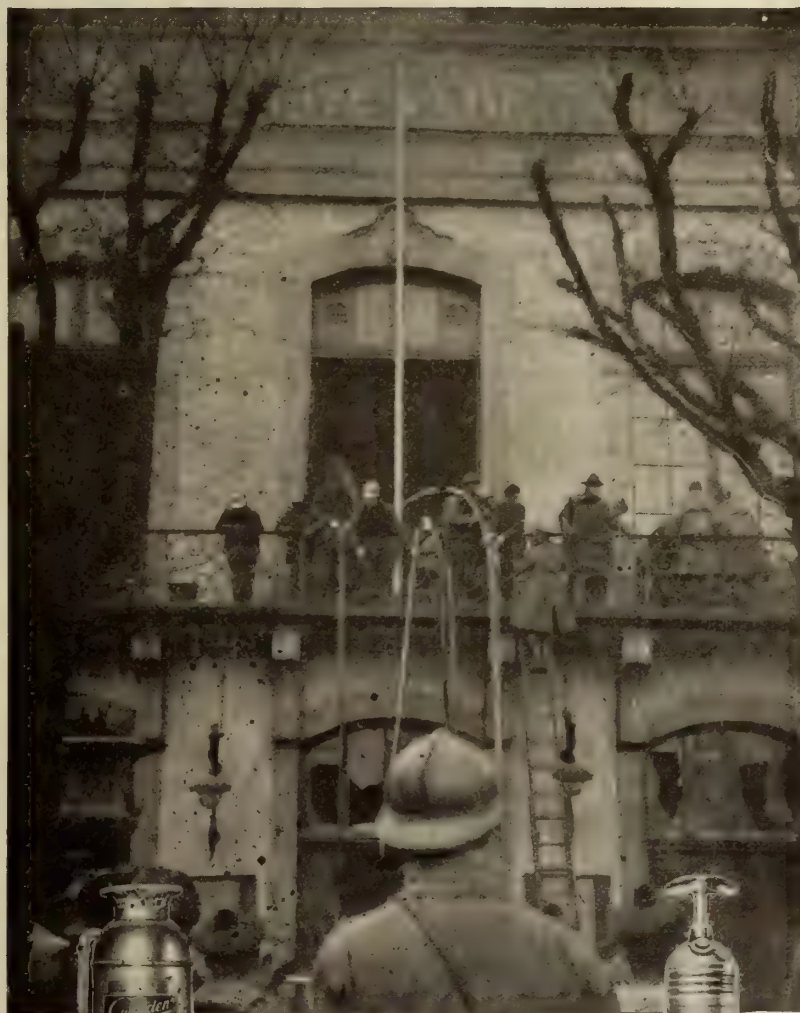
Fire Axes

Two axes are usually required by fire department regulations on each side of the stage.



Fire Hooks

From one to three hooks are required by fire department regulations on either side of the stage. Fire hooks can be furnished in any length required.



Leading theatre of Brest, France, completely destroyed by fire.

(Photo by International Film Service)



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Albany Incorporations Show a Decided Slump

With only four companies incorporating in the week ending May 5, the corporation bureau of the secretary of state's office showed a decided slump in the motion picture business.

The newly formed companies included Special Enterprises, Inc., \$20,000, with Allyn Carrick, Jacob Berger and Harry G. Kosch, of New York; Newark Theatres, Inc., Newark, N. Y., \$5,000, Harold L. Brainard, Lester Hoffman and H. P. Dyerg, of East Rochester; The Tophole Corporation, \$25,000, Joseph Cohen, Ella L. Bishop and Sophie Cohen, New York; Genesee Theatrical Enterprises, Batavia, \$5,000, N. D. Dipson, John R. Osborn, E. A. Washburn, of Batavia.

The first four months of this year have brought the incorporation of 127 motion picture companies in New York state. These companies, according to the records in the secretary of state's office at Albany, have brought to the industry a capitalization of \$6,449,000.

While the month of April showed an increase in the number of companies entering the business, over the month of March, when twenty-seven companies were incorporated, the thirty-two firms chartered in April represented a total capitalization of but \$851,000, as compared to the March total of \$1,422,500.

WACO, TEXAS.—J. Dean Costley, in charge of religious work at the county home, is raising funds to purchase moving picture machine for the institution.

Washington Open Air Show Being Remodeled

The Truxton Gardens, Washington, D. C., are being remodelled and will be open to the public May 20, according to an announcement of O. M. Jones, who is now operating the Truxton Theatre. It is stated that about \$2,000 is being spent in putting the gardens in shape for the summer business. New benches are being put in and two Simplex projectors have been added. William Watts, who is manager of the theatre, will have charge of the garden. There are only three large open-air theatres in Washington, the other two being the Savoy and Apollo Gardens.

Swaab Reports Many Simplex Installations

Installation of the Simplex machines and new screens were recently made by the Lewis M. Swaab & Son Company, Thirteenth and Vine Streets, Philadelphia, in the Criterion Theatre, Bridgeton, N. J.; the Karlton Theatre, Quakertown; Northeastern Theatre, Philadelphia; the Patterson, Landisburg, Pa.; the Neptune Fire Company Theatre, Richland, Pa., and Moose Hall Theatre, Lykens, Pa.

Steingut Bills Pass

The two Steingut bills, each relating to miniature picture apparatus, have passed both houses of the New York state legislature, and are now in the hands of the Governor. One of the measures amends the general business law, while the other amends the general city law. The bills are much the same, and require that the projection machine being operated must be of a type approved by the National Board of Fire Underwriters, and that it must be operated in a fireproof booth so constructed that it can be immediately closed in case of combustion.

Management Changes

MAGNOLIA, ARK.—J. M. Hudson has purchased Majestic Theatre, and will conduct it under management of Dewey Hudson.

MULBERRY, ARK.—Henderson Theatre has opened under management of Guy Henderson.

TALLULA, ILL.—J. O. Beck has sold Kinema Theatre to Lawrence Schaefer, of Greenview. New owner promises to give people of town first-class moving picture entertainments.

CANTON, KANS.—R. H. Evans has sold his interest in Auditorium Theatre to Otis Greenhaw. New owner has assumed management.

FRONTENAC, KANS.—Charles Doolittle has sold his interest in Frontenac Amusement Company to Lennie Russing and William Fielder.

HUTCHINSON, KANS.—Allen Norton has purchased De Luxe Theatre.

BARBOURVILLE, KY.—Hinkle Brothers have leased National Theatre. House has seating capacity of 700, and operated with a picture and vaudeville policy.

SARCOXIE, MO.—S. O. Deeds has sold Star Theatre to J. L. Newman.

BLUE HILL, NEB.—O. W. Persons, of Minden, has purchased Sterling Theatre.

ELK CITY, OKLA.—Everett C. Wagner has purchased Story Theatre.

WICHITA FALLS, TEXAS.—Dye, Ford & Rogers have purchased interest of Southern Enterprises in Olympia, Palace, Empress and Majestic Theatres.



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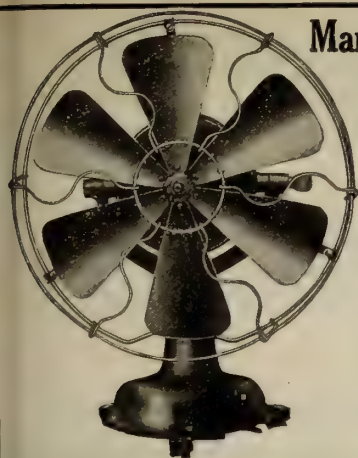
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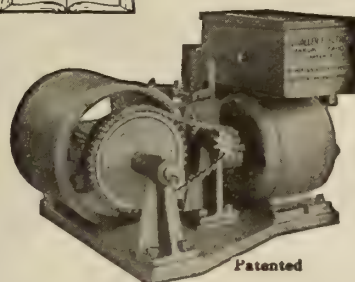
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THE PRECISION MACHINE CO.

Presents its favorite sons
in a

Simple Short Single Subject

entitled

"THE BROTHERS UNITED"

or

"Together After Twelve Years"

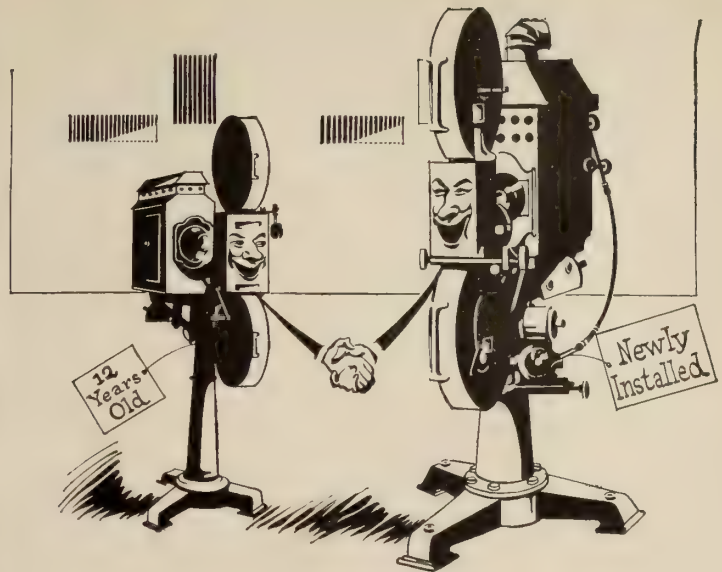
SCENE—Projection room interior

TIME—Any time between shows

PLACE—HOOSTHIS THEATRE—

WHERESTHIS, U. S. A.

Characters { Twelve year old Simplex
Newly installed Simplex



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two machine projection room has just added another Simplex projector to his equipment.



New Simplex: (Looking its neighbor over appraisingly) "Hello, old feller, how do you feel after being on the job for twelve years?"

Old Simplex: (Resentfully) "Say, where do you get that 'old feller' stuff? Why I feel as good as the first day I came here in 1911."

New Simplex: (Apologetically) "Now don't get on me, old brother, I just called you 'old feller' because you are twelve years older than I am, but to me you look every bit as spry and healthy as any of the new members of our family that I left at the factory a week ago."

Old Simplex: "You betcha life I do, and let me tell you, that with the care I always get here, I am good for twelve years more. Do you know (confidentially), Jack, the projectionist here, is a prince? He sure knows how to use a machine. He's got a lotta good sense, that feller has. Why, do you know he often says to me, 'Simplex, old kid, you certainly are a thoroughbred. Any old mule can

drag a wagon around but it takes a thoroughbred to win a race.' He rubs me down and grooms me and cleans me up just as though I was a race horse and I certainly appreciate it for I've given him everything I had in return for his considerate treatment."

New Simplex: "Gosh! I think I am going to like it here."

Old Simplex: "I'll say you will, but here comes the boss. You just keep your eyes on me while I am doing my act and watch me perform."

"New Simplex: (Soliloquizing admiringly) "Oh boy! look at that twelve year old baby humming along without a murmur. Believe me, my family is THERE."

"I must have another chat with the old boy after the show."



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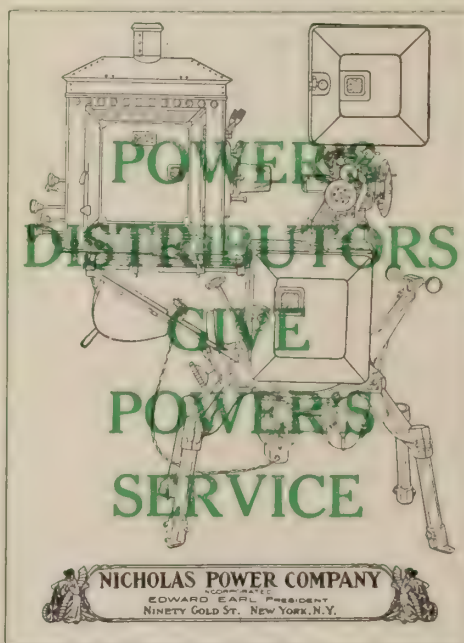
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Moving Picture WORLD

Vol. 62, No. 4

May 26, 1923

PRICE 25 CENTS



"We can't imagine anyone not liking 'The Ne'er Do Well,'" says Harriette Underhill, famous critic of the New York Tribune. "It is perfect on all counts."

The picture played two capacity weeks at the Rivoli and Rialto Theatres, New York, and is now cleaning up all over the country.

Scenario by Louis Stevens
Directed by Alfred E. Green

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Picture

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN

IN

"The Ne'er-Do-Well"

BY REX BEACH

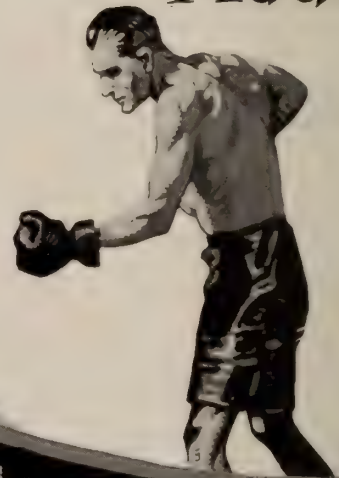
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Exhibitors' Box-Office Reports

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UNITED ARTISTS

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A very entertaining picture with plenty of thrills. Did excellent business at popular prices on second run showing here. (Middle West.)

The Girl I Loved—

Holding it for second week. Splendid business. The kind of picture superficial critics roast but audiences like. Think it is Ray at his finest. (Middle West.)

Tess of the Storm Country--

Splendid production. All Pickford fans delighted. Business good and picture held over for extended engagement. (East.)

Robin Hood—

The first picture in the history of the house that ever has held over for a fourth week. (Middle West.)

Business is good

with

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The Strangers' Banquet
A Drama of the Pacific Shipyards



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THE CHRISTIAN
An event in motion pictures!



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The drama of Hollywood revealed!



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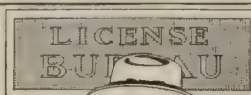


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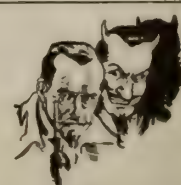


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HUNGRY HEARTS
A great epic of Humanity



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THE SIN FLOOD
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An amazing mystery drama



A Distinctive
Picture

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From the thrilling Satevepost story



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GOLDWYN
is doing big things



John Barrymore in

SHERLOCK HOLMES

With a Topnotch Cast of Stars!



A Distinctive Picture

THE RAGGED EDGE

Watch for the
announcement!



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The joys and battles of married life!



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A comedy-drama of domestic bliss



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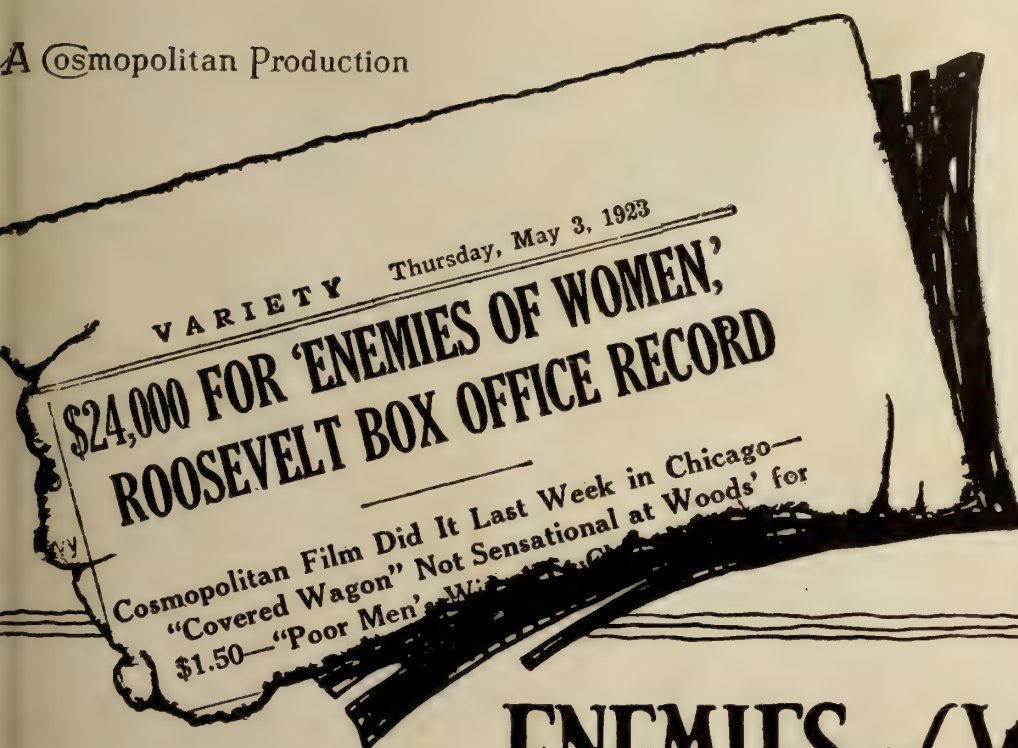
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It is The Year's Biggest Box-Office Picture!

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Year in New York, Year in London

By Paul Dickey and Charles W. Goddard

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1923
1924

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By Owen Wister

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Proven by Previews in New York and Los Angeles
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DAVID BELASCO'S Wonderful Play
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From the Song that will Live Forever
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By the author of "Lulu Bett"
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"POISONED PARADISE"

From the Novel of Monte Carlo
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ARROW'S

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or comm*

ARROW FILM

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NEW

**"NONE
SO
BLIND"**

**"THE STREETS
OF NEW YORK"**

Box Office Successes



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WITH the eyes of the world focused on China and the capture of Americans by bandits, F. B. O. comes across with a photodramatic smash that tells in unforgettable scenes—

The Story of an American Girl Captured by Chinese Bandits

MAN, oh, man—what an on-the-minute chance to make money! Backed by thousands of columns of newspaper space relating to an actual capture by Chinese bandits, this thrilling adventure drama of a beautiful society girl who was captured and flung into a world of Chinese intrigue WILL PROVE AN ABSOLUTE SENSATION!!! Beat your competition. Write, wire, 'phone or run to your nearest F. B. O. Exchange THIS MINUTE!!!

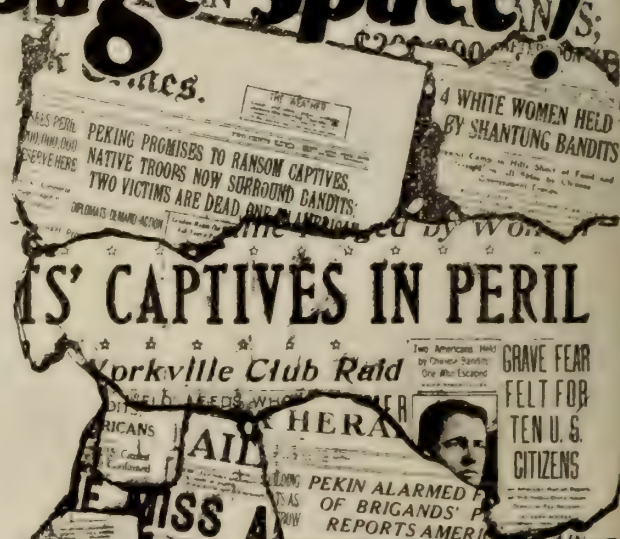
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Cruel,
cunning,
remorseless—
The hideous
creature
sealed their
doom.

Clean up on \$1,000,000 worth of front page space!



ETHEL CLAYTON IN "The Remittance Woman"

PRESENTED BY
P.A. POWERS

from the
Everybody's Magazine Story by **ACHMED ABDULLAH**

DIRECTED BY
WESLEY RUGGLES

A Powerful Box Office Picture.

MOVING PICTURE WORLD



"What a Wife Learned"

First National Presents Thomas H. Ince
Attraction of Great Appeal
Reviewed by Mary Kelly

Thomas H. Ince has achieved in this a box-office attraction of unquestionable power. "What a Wife Learned" is a production with a penetrating appeal to both sexes, to anyone who appreciates good drama. It has a stirring theme produced not only artistically but, with a commanding sense of showman-ship values.

In considering its box-office worth, the names of the three principals should count substantially. John Bowers, Marguerite De La Motte and Milton Sills compose a love triangle built upon an absorbing situation. Their performance individually and as a unit is a strong attraction worthy of featuring.

With the exception of the remarkable flood scenes in the climax, the action is not melodramatic. The story of a woman whose band and herself is depicted with a realism that to many will be the picture's greatest appeal. Mr. Ince has handled his characters with fine skill. He has recognized the finer contrasts and has shown so marked an understanding of each one that the sympathy of the observer is never for a moment one-sided. Also there is an attention to detail and bits of humor that are charming.

John Bowers demonstrates his ability to a striking degree. He plays a Westerner with dominant primitive qualities, and still with an overpowering emotional sincerity that invests the character with great human appeal. He has several scenes of mental conflict that are exceptionally well done. In some of these Milton Sills is his antagonist, and both actors show a dramatic force that gets a splendid effect. Marguerite De La Motte is charming and unusually gifted. The settings are chosen with excellent taste. The breaking of the dam is a thrilling spectacle, splendidly photographed, and involving tremendous suspense in the survival of the two rivals who are caught in the current. This closes the film with highly dramatic effect.



Thos. H. Ince presents

"What a Wife Learned"

Written by Bradley King

Directed by John Griffith Wray

Under the personal supervision of Thos. H. Ince

Distributed by

Associated First National Pictures, Inc.

NEW YORK DAILY NEWS

FOUND: ONE THRILLING MOVIE—



*Year's Greatest
Novelty Picture
A Triumph at Big
New York Strand!
Tell your patrons
of this unusual ~
picture and clean up*

M. C. Levee
presents

a Maurice Tourneur Production
"The ISLE of LOST SHIPS"

By CRITTENDEN MARRIOTT; Personally directed by Maurice Tourneur; Art Director, Milton Monasco; Asst. Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence.

A First National Picture

"THE ISLE OF LOST SHIPS"

By P. W. GALICO.

Title of picture, "THE ISLE OF LOST SHIPS."

Story by CRITTENDEN MARRIOTT.

Directed by MAURICE TOURNEUR.

Released by ASSOCIATED FIRST NATIONAL.

Presented at the STRAND THEATRE.

A splendid yarn of high adventure is housed at the Strand this week. We recommend it heartily to all lovers of excitement, of romance and of the unusual. It is called "The Isle of Lost Ships," a title as mysterious and fascinating as the picture. Against a background that fires the imagination, Director Tourneur has told a fast-moving melodramatic story that captures and holds one completely. Under the spell of the action and the weird, ghostly settings, New York, Broadway, the Strand Theatre become detached and remote. The fate of three shadow characters is the thing of importance.



Walter Long

In a town in South America Detective Jackson (Frank Campeau) captures his man, Frank Howard, an escaped convict (Milton Sills). On the same boat on which Jackson is bringing his man back to the electric chair is one Dorothy Fairfax (Anna Q. Nilsson). The ship hits a derelict in a storm. Crew and passengers quit the ship, leaving the above three on board.

Slowly but surely the crippled steamer drifts into the center of the Sargasso Sea, where, tradition has it, is an island of lost ships held imprisoned in the thick kelp. Here great galleons from Spain's greyhound. Great broken clippers, tramps, tankers Armadas tower over less deserted ocean and barks lie side by side in this graveyard of ocean wanderers. Tourneur has handled the canvas masterfully. His background of tangled masts and rotting ships is as thrilling as one as we have seen.

In the middle of this pile of hulks lives a colony of some fifty castaways under the rulership of a Captain Forbes (Walter Long). It is a law of his that all women coming to the colony must marry within an hour. Dorothy marries the convict. Their subsequent adventures and final escape in a submarine are as exciting a piece of picture narration as one could wish for.

Frank Campeau does excellent work as the detective who becomes his prisoner's friend. Milton Sills makes a first rate hero and we liked Walter Long. But to Tourneur must go most of the praise and all of the credit for a finely imaginative piece of film direction.



Frank Campeau



Anna Q. Nilsson and Milton Sills





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



Watch Your Step

AS convention time nears, the statements of the candidates—and their friends—pour into the editorial desk with greater frequency. And, we are sorry to say, with an increasing note of acidity.

Nothing serious yet, we'll admit. No blasting charges hurled, nor dire threats made. But the partisan note is growing keener. There is no telling what a hectic Chicago week MIGHT produce.

And a warning can do no harm.

Watch your step, boys!

Don't let the heat of battle ignite the organization. Stick to the ISSUES, avoid the personalities.

The organization is above all else; in everything that is said and done, place the organization before all else.

And Chicago in 1923 will have marked a glorious chapter in exhibitor organization history.

SYDNEY COHEN and his aides have nursed national exhibitor organization through severe trials.

In surviving the bitterness and carnage of last year's gathering at Washington, a miracle of administrative politics has been accomplished. No impartial observer of that period of stress and storm can fail to wax enthusiastic over the picture that Chicago presents.

Slurring personalities filled the air at Washington; bitter-enders seemed impossible to reconcile; the days were overcast with the darkness that too often in the past had presaged the disruption of theatre owner unity.

And through it all the M. P. T. O. A. has come.

With a few scars, perhaps, but with real vigor, strength, and spirit.

To us, because of what Washington threatened, the development of the past twelve months has marked the greatest period in exhibitor organization. Outshadowing, in its significance, the wonder-

ful building job accomplished by Sydney Cohen and his little band of workers three and four years ago.

For the first time national exhibitor organization breasted the stormy wave of dissension—and CAME THROUGH.

Don't undo that good work. Don't even endanger it. Bend backwards in refraining from the personalities and innuendos that stain.

IT is admitted that the organization and method of operation of the M. P. T. O. A. do not approach perfection by any means.

There is room for herculean labor at Chicago.

The drafting of a democratic and representative constitution and by-laws; the devising of business-like and permanent means of financing; the expansion of public-welfare work; the creation of plans to meet such problems as the music tax, arbitration, etc., these are all a task that will call for the best brains and the most sincere effort the membership boasts.

But they are labors that demand COOL heads. Hands unstained with the mud of personalities, eyes unblurred by partisan venom.

If Chicago brings forth the solution of these problems—or even long strides towards that end—Chicago will have been the dawn of a glorious day in the organization's annals.

LET'S have our politics in Chicago. Let's have our rivalries.

But keep the ISSUES above the men; keep the ORGANIZATION above the personalities.

A word of warning perhaps unnecessary—but offered humbly and with all sincerity and faith in exhibitor organization.

Robert E. Welsh

Editorial Personalities

Toot! Toot! Two days more and a large and more or less important slice of our industry transfers itself to Chicago.

One solid—or liquid—week of the usual “conventioning”—and gosh, how we dread it.

If the convention survives the opening day it will have shown unusual powers of assimilating punishment. Three trade paper editors are scheduled to speak.

That's a severe tax to put on the circulation departments.

Al Lichtman surely has been lining up the artillery for a loud bang at convention time. Jack Bachman mislaid the rubber band for the bankroll a few weeks ago and the money has poured into Broadway for the biggest stage hits available.

Now a list headed by “The Boom-erang” and “The First Year” is all complete and registered in time for the convention doings.

With competition sending the prices of stories out of sight, players of any value at all at a premium, and good directors writing their own tickets—next Fall's production sheets are going to hit new marks. Which means QUOTAS scaled up so that every subject is on a “super” basis. So—

If this convention wants a real and serious PROBLEM—no film gathering is complete without one—let's find out where the money is coming from to pay the bill.

Admission prices CANNOT go down. We have been told in the past that they could not go up—and have seen them rise despite that belief. Can history repeat and the average move still higher?

Personally—all the affidavits in the world as to production cost wouldn't soothe our injured feelings if we had paid cash to witness seventy per cent. of the past season's Broadway offerings. Speaking as a relative of Mr. and Mrs. General Public we'd ask more intelligent entertainment and less money talk.

After which ser-ee-ous interlude we will proceed with the Personalities. FLOYD BROWN, Indianapolis manager for First National, at lunch with IRVING LESSER. An exchange man who says, with a note of convinc-

ing sincerity, that he is going over his quota this Summer. Has promised the home office to that effect.

Then ran into “BILL” WRIGHT, of VITAGRAPH, and heard figures to prove that labor was never so scarce, never got so much money, and was never so all-fired willing to spend it as this Summer will show.

A few more encounters like this and we began to feel CHEERFUL over the Summer prospect. That's going some. Remember the licking we took a year ago? Gr'r'r'h! Now it looks as though the cue is for that song favorite, “Them Days Has Gone Forever.”

HODKINSON showed the New Yorkers something this week with a bang-up campaign on the thirty simultaneous week showings of “DOWN TO THE SEA IN SHIPS” that followed the Cameo run.

Half-Minute Editorials

One of these days they are going to carry a raving exhibitor off to the booby hatch and the learned doctors, after lengthy examination, will report that the word “QUOTA” did the trick and will repeat on any occasion said exhibitor hears it. “QUOTA” is the word that has come to serve the double purpose of “breaking the bad news” and giving the alibi for it at the same time. Right now “QUOTA” is a red flag to Mr. Exhibitor. What will it be after the exchange men and salesmen get through the August and September drives?

Always seemed a mistake to us that trade paper advertising men didn't assign “QUOTAS” to the producers.

And—sometimes—get advance deposits. But that's getting too serious for thirty-second frivolities.

Here's a suggestion for the new M. P. T. O. A. administration: Flooding the trade papers with lengthy COLLECT telegrams is not exactly the EASIEST WAY of getting publicity. It just “isn't done” in the most select press agent circles. It has given us many a smile over the past year, but when a thousand-word night press rate wire drifted in from Chicago last Wednesday we rebelled at our “QUOTA.”

NAT ROTHSTEIN returned to New York this week. Pretty soon we'll hear the cannon roaring. NAT has had many a chance to “circus it” in the year past—and handled the job with much success—but, man, oh, man, what an opportunity that two-fisted boy has on “HUMAN WRECKAGE.” Here's a case of the picture finding the organization and the men to handle it right.
R. E. W.

FOSTER GILROY and GEORGE GALLUP deserve a half dozen bouquets on the corking newspaper ad copy that put the idea over. We liked it particularly because it seemed to be aimed at efficiently selling the picture and the thirty theatres—and not utilized as a Roman holiday for “clevah” copy-writing.

The thirty theatre stunt reminded us of CLYDE ECKHARDT'S feat—which probably still holds the Windy City record—of forty-nine consecutive seven day showings on “OVER THE HILL.” Boy, that was putting it over.

We happened through Chicago about the time CLYDE was sowing the preparatory selling seeds and heard him variously described from the extremes of lunacy to highway robbery. Went through again a few months later and the chorus was, “I told you so!”—“I knew he'd put it over.”

Then CLYDE ECKHARDT followed with seventy-three theatres for five day showings of “THE QUEEN OF SHEBA.” No wonder they pulled him back to the home office quick and pronto, where we saw him last week, solidly and firmly entrenched, and bubbling over with enthusiasm over the FOX Fall line-up.

While under the ether recently “BILL” YEARSLEY discovered some new mountain streams so as soon as his underpinning would stand firm he packed the kit, inveigled P. A. PARSONS into joining him, and last Friday to Monday were sad and sorrowful days for the festive trout.

It was serious business for “P. A.” but just a dress rehearsal for “BILL.” On June 1st the latter is going to start a three months' leave of absence from FIRST NATIONAL. Finally had to succumb to his yearning for a holiday in the “broad, open spaces.”

DR. GIANNINNI—the one and only banker to whom film men can talk without stuttering—in a reckless moment at the MIKE LEVEE luncheon declared that he was “always willing to meet and co-operate with other LEVEES and help them along the road to success.”

The bread lines form on the right—and left—and center.

Save a space for us till we get back from Chicago. So long! R. E. W.

Famous Players Accuses Exhibitor of Violations of His Agreements

STATEMENTS made by Joseph C. Boss, at previous hearings before the Federal Trade Commission, regarding Famous Players' alleged attempts to monopolize the moving picture industry, were partly discounted Wednesday when Prather McDonald, representing Famous Players, produced letters purporting to show that the corporation had offered to aid Boss out of financial distress.

Boss is an exhibitor of McAllister, Okla. McDonald stated that Boss violated his contract with Famous Players frequently and this brought about disagreement between the exhibitor and the film company.

These contract violations, McDonald said, were entirely Boss' fault. He stated that Boss frequently rented pictures for four days' runs, but at the end of three days returned them.

Famous Players' alleged price boosting tactics were testified to by James S. Burnham, an exhibitor of Cortland, N. Y. He said that the prices were raised so high that he had to give up the service and that his patronage dwindled because the Famous Players stars were favorites with his clientele.

Exhibitors complained of the "unfair competition" of Famous Players as far back as 1920, according to testimony given Tuesday.

This testimony was in the form of a letter which Sydney Cohen, president of the Motion Picture Theatre Owners of America, wrote to Adolph Zukor three years ago. Famous Players, the letter stated, was considered by the exhibitors as their most dangerous enemy, because it was destroying their property by building theatres which would compete with theirs to the extent of forcing them out of business.

Wall Street Influence

Wall Street had influenced Famous Players and Zukor, Mr. Cohen complained, and had urged monopolistic policies by Famous Players. He said that as a last resort the independents would take their case to the public and show how under independent conditions better pictures would be shown and lower admissions to theatres charged, and hoped that the fair-mindedness of the public as well as its self-interest would dictate a policy helpful to the independents.

Thomas A. Edison was placed on the stand as a government witness. The government attempted to bring out through Mr. Edison's testimony that control of the moving picture industry would give enormous power to those who had it in control. Mr. Edison stated:

"There is nothing so powerful as motion pictures in influencing people. They are the most powerful means of influencing people at the present time and will increase in power from year to year. Whoever controls the motion picture industry controls the most powerful medium of influence over the people.

"I think motion pictures have just started," he said in answer to a question about the future of the industry. "It is my opinion that in twenty years children will be taught through pictures and not through books."

Mr. Edison said that he regarded moving pictures as 100 per cent perfect for teaching. They could influence people mightily for good or bad in the moral sense. They were the best means for the dissemination of

knowledge, especially among children. He said he believed that children were more susceptible to education through the screen than persons over twenty years of age—more susceptible to good and bad influences alike.

Dr. J. J. Tigert, United States Commissioner of Education, sustained Mr. Edison's contention that motion pictures are the world's greatest educational instruments. He said that in years to come the value of motion pictures for educational purposes will be much more appreciated, and that they will also be of vast aid in Americanizing foreigners by giving them an insight into our history, institutions, traditions and geography, which knowledge they would be unable to absorb so expeditiously in any other way.

"The commercial and entertainment phases of the industry are destined to be far out-distanced by the educational and instructional developments of the business," Mr. Tigert said.

Mr. Cohen was called to the stand to present minutes of conventions of 1920-21 which contained correspondence bearing on the matters in dispute between the M. P. T. O. A. and Famous Players. Mr. Cohen could not produce these minutes as he said they were needed for an executive meeting which is scheduled just prior to the Chicago convention, but promised to have them on hand soon after.

Strong Words Exchanged

Attorney Swayne, for Famous Players, questioned J. C. Boss, the exhibitor of McAlester, Okla., who was also on the stand last week, in an effort to have him testify that Famous Players had treated him fairly and even considerately. A telegram, alleged to have been sent by Frank Freeman, and which had a bearing on the case, was shown to Mr. Boss. It brought forth the hot retort from Boss that "if Freeman had sent such a telegram he lied."

"Would you be willing to repeat that if Mr. Freeman were in the room?" Mr. Swayne asked. "I certainly would," Boss replied, "and for emphasis I restate that if Freeman sent such a telegram he lied."

When Swayne said, "you will have the opportunity of telling Freeman that to his face," Boss replied, "I will welcome it."

There was no hearing of the case Monday out of tribute to the memory of Edward C. Leffingwell, prominent attorney, who died Friday. Mr. Leffingwell was a member of the firm of Cravath, Henderson, Leffingwell & De Gersdorff, which has been aiding Elek J. Ludvigh in the defense of Famous Players.

In his testimony Thursday Boss told how he had difficulty with Famous Players after he had agreed to use 100 per cent of the organization's pictures. That was in 1920, he stated. Instead of living up to the contract, Boss said, Famous Players put up a theatre across the street from his under the management of Willis Adams, and "froze" him out of business. He said one of the ways which Famous Players used to overcome him was by putting up the price of pictures, and that by the summer of 1920 he was paying ten times as much for his pictures as he had paid the year before.

"Not only did they raise the price beyond reason but they tried to foist second-run pictures on me—such sorts that would have injured my house's reputation," he said.

"I went out on the market to buy pictures of as great drawing power as the Paramount, but I found the Palace had already

booked United Artists and Universal Pictures, including Metro and Realart. The opposition had enough pictures to run three houses. They had gone out and got the pictures Paramount did not control in order to block me.

"It amounted to this," he added, explaining his contracts with Paramount a few minutes later. "If I wanted to stay in McAlester and use Paramount pictures I had to submit to Paramount dictation."

Letters sent by Boss to Zukor and Zukor's agents were then introduced. In one letter Boss said that Famous Players ought to have bought him out or given him an opportunity to buy the opposition theatre.

In another letter to Zukor, Boss said that when he built the theatre in McAlester he had an understanding with Freeman and Lynch that Famous Players were to establish no Paramount theatre in that city.

"But you decided to drive me out instead," he added. "In five years you have changed from a harmless pup into a ravenous wolf. You want to hog it all."

Boss admitted that he announced he would take up the matter with the Department of Justice and made three visits to see Mr. Burns, who was in Florida. In November, 1921, Willis Adams, the new manager of the Palace Theatre, began negotiations with him for the purchase of the theatre.

"First he offered \$6,500 cash as a first payment, then he cut the price to \$5,000, then to \$3,000, I accepting each time, and finally he said he could only raise \$2,000 in cash and I agreed to that," said Boss. "With the Paramount and its millions across the street, I did not see any other way out of it."

Nat Rothstein Back

Nat G. Rothstein, general publicity and advertising director of the Film Booking Offices, has returned from California whence he went in company with H. M. Berman, F. B. O. sales manager, to attend a conference on the forthcoming production made by Mrs. Wallace Reid, "Human Wreckage."

Enroute back to the east Rothstein and Berman stopped off at San Francisco where final arrangements were made with the Ackerman-Harris forces for the premiere showing of the anti-narcotic film in that city. Berman has remained in the west where he will visit several F. B. O. exchanges.

Moves to Larger Quarters

Robert W. Priest, an independent distributor, announces the establishment of spacious new quarters in the Strauss Building, 565 Fifth avenue, New York.

The announcement states that owing to the extension of his activities, including the distribution of projectors in the non-theatrical field, Mr. Priest has found it necessary to move to larger quarters.

Opens Larger Offices

In Moving Picture World of May 19 it was made to appear that National Screen Service had moved its New York offices to Chicago, whereas the facts in the case are that the organization retains its New York offices and has opened larger quarters in Chicago, having outgrown its former quarters in the latter city. The company's new address is 845 South Wabash Avenue.

Presidential Fight Overshadows Big Problems M. P. T. O. A. Will Solve at Great Convention

By ROGER FERRI

CONVENTION CALENDAR AND WHAT'S WHAT

Convention headquarters—Sherman Hotel.
Meeting place, Coliseum.

SATURDAY, MAY 19—10 a. m., M. P. T. O. A. Board of Directors' meeting at Hotel Sherman. 10 a. m., Convention Committee meeting, Sherman. 2 p. m., joint session of Board of Directors and Convention Committee to draw up convention schedule. During the day the campaign committee of W. A. Steffes, J. A. Ritter and M. J. Smith will be held.

SUNDAY, MAY 20—Lake Michigan sails for exhibitors who will have arrived.

MONDAY, MAY 21—10 a. m., registrations. 11 a. m., opening session. Mayor William Dever of Chicago and head of Illinois M. P. T. O. will greet exhibitors. Introductory address by Sydney S. Cohen, president M. P. T. O. A. 12 noon, first business session. Naming of committees. Report of Committee on Motion Picture Palace of Progress. Recess. 3 p. m., addresses by Robert E. Welsh of Moving Picture World, William A. Johnston of Motion Picture News and Martin Quigley of Exhibitors Herald. Others will also talk; their identity, however, has not been disclosed. Representatives of the Departments of Agriculture, Post Office, Labor, Commerce and Interior of the United States Government also will talk.

TUESDAY, MAY 22—10:30 a. m., business session. Committee reports. Reports by National Treasurer W. T. Collins of Rutherford, N. J., and special committees. 2 a. m., Governor J. A. O. Prues of Minnesota will talk on "Theatre Insurance." Addresses by Bruce Dodson of Kansas City and other theatre experts. Discussion of insurance question and other issues, including bogus picture stock, with address on the subject by a Congressman. Others who will talk are Peter J. Brady, labor leader of New York City; William J. Burns of the United States Secret Service; W. D. Burford of Chicago, who will report on negotiations between the M. P. T. O. A. and Will Hays; Martin J. O'Toole on "Public Service"; a report on "Code of Business Ethics," by E. W. Collins of Jonesboro, Ark.; George Eastman of Rochester, address. This session is expected to last into the early evening.

WEDNESDAY, MAY 23—10:30 a. m., business session. 12 noon, recess. 2 p. m., business session. 7 p. m., annual banquet and ball of M. P. T. O. A., at Sherman Hotel.

THURSDAY, MAY 24—10:30 a. m., business session, including the annual election of officers. 2 p. m., business session.

FRIDAY, MAY 25—10:30 a. m., business session. 2 p. m., business session.

SATURDAY, MAY 26—10:30 a. m., final business session.

Here are some of the States that aspire to have one of their sons elected to the presidency: Michigan (J. C. Ritter), Ohio (M. G. Smith), Minnesota (Al Steffes), Missouri (Joe Mogler), Wisconsin (F. J. McWilliams), Pennsylvania (M. J. O'Toole), and Illinois (W. D. Burford).

This unexpected wholesale invasion of candidates into the field has prompted many well informed exhibitors to draw the following conclusion:

A CONSTRUCTIVELY effective, financially sound and co-operatively business-like M. P. T. O. A.—that is the motto of the three thousand exhibitors who congregated in Chicago on Monday morning, May 21, to attend the fourth annual convention of the Motion Picture Theatre Owners of America.

If ever the exhibitors of the country demanded a constructive business national organization of theatre owners they are demanding one today. Instead of internal political wrangles, such as marred the convention in Washington last year, exhibitors in general are focussing their attention on the question of who will be their next leader. Three candidates are being mentioned nationally; two of them are determined to fight it out to the finish, while the third, although allowing his name to be mentioned, is non-committal as to platform or his personal attitude. But—

A surprise is in store, according to the political students within the ranks of the M. P. T. O. A. The field for the presidency is replete with candidates representative of virtually every section of the country. All but two of these will probably have withdrawn before the exhibitors convene. These are W. A. Steffes, president of the Motion Picture Theatre Owners of Minnesota, and James C. Ritter, president of the M. P. T. O. of Michigan. The other candidate who has telegraphed the trade papers his candidacy, but who is non-committal on his platform, is Martin G. Smith of Toledo, head of the Ohio theatre owners.

And yet despite the determinedly systematic campaigns being waged in the interests of Messrs. Steffes and Ritter, Sydney S. Cohen, present head of the exhibitors' organization, will be virtually a dictator at the convention. And there will be no surprise if, despite his personal announcement that he will not be a candidate for re-election, he is induced by his friends to serve the organization for a fourth time.

As a matter of fact, exhibitor circles in the East and the Middle West were buzzing with an undenied and unconfirmed, but nevertheless persistent, report that friends of Mr. Cohen were prepared to bring about a situation in Chicago that would make it impossible for the present leader of the national organization to refuse to run again. Mr. Cohen himself points to his statement of declination of another term as his only comment on these reports.

However, as the presidential race stands now none of the announced ambitious exhibitors will be able to carry a majority number of votes. Until two weeks ago the presidency seemed a certain thing for Steffes, who had been promised that position last year. He resigned at that time in favor of Cohen because of the fight of the anti-Cohen faction and the necessity of vindicating the national leader. That the administration is favorably inclined to back Steffes is believed to be a fact, but with the entrance of Messrs. Ritter and Smith into the fight a monkey wrench has been thrown into the machinery so carefully erected by the administration officials.

Sydney S. Cohen will either be re-elected or he will name his own successor.

That a majority of the delegates who will attend the convention and who will have the right to vote for the presidency are Cohen adherents and will follow his dictates.

However, the presidential problem is but one of the many questions with which the exhibitors will have to contend once they sit down to business. And this convention, from all indications, will be a strictly business one. While there have been many social functions arranged for the entertainment of the exhibitors, their wives, sweethearts and friends, the schedule is literally choked with items that will command immediate and careful consideration.

Here are some of the more important issues that will come up and their present status as observed by unbiased onlookers:

1—The music tax. This will be one of the outstanding problems, for the reason that exhibitors are determined on a showdown. The report that the music publishers' association is prepared to offer a compromise is denied in both exhibitor and music publishers' circles, but insisting on a fight to the finish. The publishers, however, will seek a conference with the exhibitors in Chicago.

2—The exhibitor-distributor project. A complete report on the proposals of this new venture, which was hinted at last year in Washington, will be given by William A. True, its head. It is believed that the committee in charge of this plan have been busy raising \$5,000,000 to finance the project. Nothing has been said about this project by the administration.

3—The shorter feature stand. Exhibitors will pass a resolution demanding shorter feature productions and the elimination of nine and ten-reel pictures as "specials."

4—Adverse legislation. Various means of combating adverse legislation have been taken under consideration by the Administration. One calls for the division of the entire country into twenty-six territories to function co-operatively with State units. This item will be embodied, together with suggestions, which will in all probability be incorporated into resolution form later, in President Cohen's annual report.

5—Finance. Five various methods of financing the national organization will be selected. Each of the candidates, with the exception of Mr. Smith, who has not made known his stand on this question, will offer some sort of financial plan. That the exhibitors will be called to vote on some form of taxation matter is certain. The financial question promises to be the big business issue.

6—Reorganization. That the M. P. T. O. A. will be reorganized, irrespective of who is elected, is certain. Mr. Cohen and his administration will suggest a reorganization plan, as will also Messrs. Steffes and Ritter. In the event of the election of the latter, the M. P. T. O. A. will be fashioned strictly after the Michigan unit.

7—Insurance plan. All candidates will submit an insurance plan. The insurance question, according to exhibitors, constitutes a problem that positively must be solved at

this convention and many of them will go to Chicago with the set purpose of getting action on this matter.

8—Credit system. Exhibitors have been active during the past few months in urging upon distributors the necessity of a credit bureau which theatre owners will seek to make a departmental branch of the national organization.

9—Public service. M. J. O'Toole, in addition to submitting his annual report on the public service division of the M. P. T. O. A., will make a number of suggestions. That the public service scope of the organization be enlarged will be one of the issues of all presidential candidates. A number of co-operative plans also will be presented.

10—The uniform contract. An old problem, but none the less important in so far as the exhibitors are concerned. Discussion of this question will definitely establish the relationship of the M. P. T. O. A. administration and the Hays organization.

11—Will Hays. Just what the future attitude of the M. P. T. O. A. toward Mr. Hays and his organization will be will be decided at this convention. To date the Cohen administration has been somewhat hostile toward Mr. Hays. However, it is believed that some sort of agreement will be effected at this convention concerning the extent of future co-operative negotiations between exhibitor and producer-distributor organizations.

The foregoing are but a few of the vital issues that will come up for consideration. That a "showdown" will be demanded on all those matters is certain. The ultimate election of the next president, unless some political machinery is set to work, will depend largely upon the attitude of the various candidates on those issues.

That the next president of the M. P. T. O. A. will be placed under annual salary is possible. Several resolutions are now being made and will be presented at the convention. One resolution provides that the President and General Manager devote all their time to the association at stipulated salaries. The salary of the General Manager in one resolution is fixed at \$50,000, while that of the President at a like figure.

The finance plan of Mr. Steffes provides for the immediate raising of a loan of \$50,000 on notes payable in one year, bearing interest at the rate of six per cent. Further, he purposes to collect a tax of \$10 on each theatre represented on the membership list of the M. P. T. O. A. units, payable directly to the national organization, and undertaking to secure the remainder of the necessary revenue through a system of indirect assessment such as percentage on revenue secured from distribution of the organization's official screen publication, commission on insurance premiums, etc.

H. M. Richey, business manager of the Michigan organization, wired the following telegram to our chief, "Bob" Welsh: "If report is true that proposition to pay a reduced music tax is to be presented to M. P. T. O. A. at coming convention, Chicago, next week, such a move will have unstinted opposition of James C. Ritter, of Michigan, candidate for national President. "There is no compromise between right and wrong," declared Mr. Ritter, "by making ourselves a party to such an arrangement. We would be admitting tax is just and that at least a portion should be paid. Believe exhibitors of United States are demanding that law be amended or repealed and that such action should be taken by national organization through Congress to make this possible, with, of course, the 100 per cent backing of exhibitors of the country, which, I am confident, such movement would have. In many

Candidates' Last Minute Statements

By W. A. STEFFES

President, Motion Picture Theatre Owners of Minnesota



I solicit and invite the support and co-operation of all those who favor a national organization of material strength, functioning constructively in the interest of all of the independent exhibitors of the country. I pledge a firm and unswerving policy against the practice of inserting paid advertisements in pictures leased to exhibitors, to demand better and cleaner pictures, to lower film rentals and curtail picture lengths, to establish a system of credit which will allow theatre owners reasonable time in remitting for films they play, to fight block booking, establish an effective insurance plan, to negotiate a loan with members for \$50,000 on notes payable in one year and taxing each theatre \$10 and establish avenues of revenue for the financing of the organization, practice strict economy, promulgate an effective constitution and establish a business administration that will be for, of and by the exhibitors exclusively.

By J. C. RITTER

President, Motion Picture Theatre Owners of Michigan



I am willing to allow my name to be announced as a candidate provided the exhibitors of the country will give into the hands of a carefully selected board of directors adequate finances for one year, that we can go out and show the exhibitors of the country real beneficial results. I pledge, if elected, to establish an organization that will be free from petty policies and in which personalities play no part. I promise to establish for the exhibitors—with their co-operation—a strictly business organization that will always function in the best interests of the exhibitors, intelligently and constructively, making no promises that cannot be kept, but at all times serving the theatre owners.

By MARTIN G. SMITH

President, Motion Picture Theatre Owners of Ohio



There will be no campaign committee to extol my virtues. Personally, I intend to spend no money to advance my candidacy, and I have requested that my friends do the same. The wolves will not. I have suggested to the members of the Ohio delegation that they not make any commitments prior to their arrival in Chicago on any matters pertaining to the convention, but instead to go into session with an open mind to decide for themselves what is best to protect their investments. And above all let us not forget "it ain't the individual, nor the army as a whole, but the everlasting team work of every blooming soul."

sections rate of seven and one-half cents a seat is nothing new. Entire tax unfair and should be abolished for motion picture theatres and ought to be placed where playing of taxable music is of benefit to composer and publisher instead of damaging him."

President Sydney S. Cohen, Martin J. O'Toole, William A. True, Edward Fay, and many others left for Chicago Wednesday afternoon, May 17, on the Twentieth Century Limited, arriving in the municipality of winds Thursday forenoon. The Board of Directors will have their meeting Saturday morning, when the business program will be made up. Ben Moeller, business manager of the M. P. T. O. A., has been in Chicago for two weeks completing arrangements for the Picture Progress Pageant, which will be held in conjunction with the exhibitors.

Fred S. Meyers, of Hamilton, O., one of the most popular exhibitors in that live State, in a letter to "Bob" Welsh, says that he is for Al Steffes as President. He also attacks the candidacy of Mr. Ritter, charging that

his "Michigan record means nothing. What the M. P. T. O. A. needs," he says, "is a 'getter'."

The following resolution was passed by the Board of Directors of the M. P. T. O. of Illinois Thursday, May 11, at a meeting in Chicago: "Inasmuch as a number of States have made endorsements of candidates for President of the M. P. T. O. A. and inasmuch as Illinois is one of the great important States . . . the Illinois Motion Picture Theatre Owners endorse W. A. Steffes, President of the Minnesota division, for national President, and we ask the Illinois delegation to cast its vote accordingly."

The Colorado M. P. T. O. last week at a meeting passed a resolution urging the convention to act on the following matters: Repeal of the tax on admissions of 25 cents and under, repeal of music tax, definite ruling on non-theatrical exhibition, producer-theatre extension, credit rating to eliminate deposits, public service and excessive film prices.

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F. H. Richardson, projection; E. T. Keyser,
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Cole Is President

Elected at M. P. T. O. of Texas Convention

H. A. Cole of Marshal, Texas, was elected
president of the Texas Motion Picture The-
atre Owners' Association of Texas at Dallas,
Texas, on Wednesday afternoon of the sec-
ond and last day of the convention, held in
the junior ballroom of the Jefferson Hotel.

Other officers elected were J. A. Holton,
first vice-president, Port Arthur; C. W. Bas-
sett, second vice-president, Sherman, and E.
L. Byar, secretary and treasurer, Terrell.

The board of directors comprises H. T.
Hodge, Abilene, chairman; H. H. Hoke, Ty-
ler; C. J. Musselman, former president of
the association, and W. R. Bryan. The next
meeting of the association will be held at
Dallas in December, 1923.

Spoke at Convention

An outline of the manner in which mov-
ing pictures could be used for educational
purposes was one of the outstanding fea-
tures presented before the Woman's Uni-
versal Alliance at its first annual confer-
ence held in Washington, D. C., from April
30 to May 5. The talk along these lines
was made by Miss Maibelle Heikes Justice,
of New York, who introduced to the con-
vention Will H. Hays' new four-point plan
on educational films and the program of ed-
ucational pictures which is headed by
Francis H. Hugo.

C. P. Sheehan Returns

Returning after a six months' trip
through South America, Clayton P. Sheeh-
an, eastern district manager for Fox Film
Corporation, paints the countries he visited
—Brazil, Peru and Chili—as a real promised
land for American picture trade.



A QUARTET OF OFFICIALS OF PATHE EXCHANGE, INC.

Left to Right: John Humm, treasurer; Elmer Pearson, vice-president and general man-
ager; Bernhard Benson, vice-president; Lewis Innerarity, secretary.

Officer Personnel of Pathe Guarantees "Absolute Fairness to All"

By ELMER PEARSON

Vice-president and General Manager, Pathe Exchange, Inc.

THE composition of Pathe's Board of Directors and officers is such that one can
forecast the company's policy almost with exactness.

It is very clear that such men can have no other watchword than "Absolute
fairness to all."

The dominant note is certain to be aggressive progressiveness.

It has been demonstrated that they consider it more profitable to lose an investment
in a poor subject than to offer it to our trade who are coming rapidly to know that
Pathe can be relied upon to offer nothing but the very best of its kind.

The corporation was never in better financial condition than today.

Never in its history did it have contracts for product all of which was of such high
excellence.

Pathe Exchange, Inc., enjoys the good will of practically every theatre in the land
because of its excellent service and its invariable policy of absolute fairness to its
customers.

We are not content to live upon past laurels, but are going to extend that good
will to the utmost.

Our neutral and independent position, giving us entre to every theatre, enables us
to secure for our producers a very broad distribution, thus enabling us to merchandise
at live and let live prices and yet secure a larger gross for any subject than would
be possible with restricted distribution even though rental prices be secured that are
difficult for the exhibitor.

As this policy is further developed and becomes better known, Pathe Exchange, Inc.,
must become a better and better middleman between producer and exhibitor.

Last year Pathe Exchange, Inc., delivered to exhibitors of the United States over
one million five hundred thousand shipments of film totaling over two and one-half
millions of reels.

This is an average of thirty thousand shipments of film per week and averaged
over thirteen thousand exhibitors served per week.

With the remarkably increased excellence of our product for this year we anticipate
a much greater business and will not be content until we number as regular customers
every one of America's seventeen thousand exhibitors.

We are very grateful to our customers for their patronage during the past years
and they may depend upon our best efforts to deserve its continuation.

Goldwyn-Cosmopolitan Meet to Be Held in Atlantic City

ALL set and ready for the Gold-
wyn-Cosmopolitan convention to
be held at the Ritz-Carlton
in Atlantic City from May 20 to 23,
inclusive! This is the first general
gathering of the headquarters and
field distribution executives since the
distribution merger of Goldwyn and
Cosmopolitan and the association for
Distinctive Pictures.

Plans for the fall sales and distribution
campaigns will be decided upon at this con-
vention in which Goldwyn, Cosmopolitan and
Distinctive officials will participate.

Announcements will be made at the con-

vention of the promotion of a number of
Goldwyn salesmen to be managers of branch
exchanges and of the transference of branch
managers from one exchange to another.
Arrangements will be completed for the
opening of the four new branch offices—
Portland, Ore.; Butte, Mont.; Des Moines,
Ia., and Charlotte, N. C., all four of which
are scheduled to be in operation by June.

Officials of the three producing organiza-
tions whose product is to be handled by
Goldwyn-Cosmopolitan who will be present
are F. J. Godsoll, president of Goldwyn;
Edward J. Bowes, vice-president; J. R.
Grainger, general manager of sales; Arthur
Friend, president of Distinctive Pictures,
and H. N. Marin of Distinctive.



Rothacker-Aller Laboratories, Inc.
Hollywood, California

"The best advertisement in the world will never be written because the Motion Picture is the superlative advertising medium and exceeds the limitations of any pen."

—Watterson R. Rothacker

1909

13

Thirteen years ago, May 1910, this institution was founded by Watterson R. Rothacker.

The ideal of service has been our guide-post—*quality and service.*

Dependability, quality, service—are given practical expression in every transaction.

The inspiring motives in the conduct of our business are:

In prints — *to give the utmost in screen quality.*

In performance — *to give the utmost in service.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

Many Interesting Papers Read at Annual Meet of Picture Engineers

By F. H. RICHARDSON

DOWN at Atlantic City, right beside where the wild waves are waving more or less wildly, beginning May 7 ending May 10, the Society of Motion Picture Engineers held its annual meeting. The attendance was excellent and the program par excellent.

Looking around upon arrival, I saw the faces of such old war horses as George Blair, Eastman Kodak Company; George Speer, Speer Carbon Company; "Bill" Kunzman, National Carbon Company; William V. D. Kelley, Prizma; Past President A. A. Campe, Westinghouse Electric Company; W. B. Cook of Pathescope; Mr. Hubbard, of the Cooper Hewitt; S. E. Rogers, of the West Lynn General Electric plant; Henry Phelps Gage, of the Corning Glass Works; Mr. Peck, Department of Commerce and Labor, Ottawa, Ont.; E. G. Egler of the Nela Park Laboratories of the General Electric Company; Mr. McNabb, of the Bell & Howell Company, Chicago; Dr. Hermann Kellner, Bausch & Lomb Optical Company; L. E. Davidson, Bausch & Lomb Optical Company, and Otto Nelson of the National Cash Register Company, Dayton, Ohio. C. Francis Jenkins, first president of the society, came later.

Sixty Were Present

These are only a few of those noted on the first day. The total attendance was in the neighborhood of sixty, which was excellent, everything considered.

The papers placed before the Society were as follows: "The Place of the Motion Picture in Education," by E. L. Crandall; "High Speed Photography" without the use of an especially designed camera, by J. H. McNabb; "Cine Light," by Douglass E. Brown; "Mazda Lamps for Protection," by J. A. Summers; a paper on the Spirograph, by Charles Urban; "The Phonofilm," by Lee DeForest; "Pictures by Radio," by C. Francis Jenkins; "The Photographic Recording and Photoelectric Reproduction of Sounds," by J. P. Tykociner; "Problems of the Film Finishing Laboratory," by W. R. Rothacker; "Testing Motion Picture Projectors for the Naval Service," by C. S. Gillette; "Heat Protection for Motion Picture Films," by E. D. Tillyer; "Efficiency in Carbon Arc Projection," by William Roy Mott and W. C. Kunzman; "A Preliminary Note on the Average Uniformity of Development of Motion Picture Film," by E. F. Renwick; "The Development of Motion Picture Films by the Reel and Tank Systems," by J. I. Crabtree.

Some of the committee reports brought out a great deal of discussions, particularly the report made by the theatre committee in which Chairman F. H. Richardson presented a proposal designed to provide theatre managers and projectionists a means for making practical tests of glare spots, and to establish a working chart by means of which auditorium lighting may be standardized and glare spots eliminated. It is believed and hoped that this step made by the theatre committee may eventually result in much good.

The nomenclature committee presented several new names, which under the rules, must lay over for six months before final action. The report of the electrical devices committee John Hertner, chairman, was extensive and excellent.

The president's address touched on many points. It showed that the Society is now in position to and does command the respect

and co-operation of all branches of the industry. "Successful men," said he, "are giving their membership prominence upon their letterheads, because the Society has created for itself a high standard of engineering practice in the motion picture field, and it is recognized that those men selected for the various committees are men of ability—authorities in their line." He also called attention to the fact that negotiations have been started for the placing of the historical material selected by the historical committee in charge of the Smithsonian Institute at Washington.

The president spoke of the advisability of combining certain committees, the work of which was along similar lines.

And right here, let me say in passing, that the present incumbent of the office of president, L. C. Porter, has, everything considered, been perhaps the best president the organization has ever had. And that isn't any slap at former presidents either, because they have all been good. Mr. Porter, however, is one of those men who does mighty little talking and gets away with worlds of work. How he does it I don't know, but he does, and that is, after all, the main point.

A departure from former procedure, taken

Resumed in Next Issue

Articles being written by F. H. Richardson from different parts of the country about projection and theatres will not, as stated in last week's issue of *Moving Picture World*, appear in the current issue. The publication of the articles has been postponed for another week.

at this meeting, was to permit manufacturers of various devices to exhibit them before the body and give a short talk thereon.

An allowance of ten minutes was made for each manufacturer, followed by discussion limited to three minutes per person. The following devices were placed before the body on the forenoon of the second day: The Beacon portable motion projector, "The Disrola" by C. Francis Jenkins; "A Combined Motion Picture Camera and Projector" by A. R. DeTartas; "The Cine Kodak Kodoscope" by the Eastman Kodak Company, represented by C. E. K. Mees; "A New Standard Film for Amateur Cinematography" by the Eastman Kodak Company, represented by C. E. K. Mees; "Description of Pathescope Standard Safety Projector" by Williard B. Cook; "Home Motion Picture Cameras and Projectors Combined" by the Pictures Development Company; "The Motion Picture a Practical Feature of the Home," by A. F. Victor.

The latter was really a discussion of the new low priced camera and projector invented by Mr. Victor. In addition there was a paper describing the spiograph, by Charles Urban. This feature seemed to be quite popular and, particularly where the apparatus itself was displayed, valuable. It brought out considerable discussion.

The meeting took one very important action. It made changes in the constitution and by-laws of the Society which will permit of the formation of a section of the Society of Motion Picture Engineers on the

western coast. This action was deemed both desirable and necessary by reason of the fact that much of the producing end of the industry is centered on the West Coast, and distances are so great that the item of expense prohibits either the holding of meetings of the body as a whole on the West Coast, or any considerable attendance of West Coast men at the meetings held in the East. It is expected that a good sized section of the Society will be formed almost immediately in Los Angeles.

A Classy Affair

On Wednesday evening the banquet, which has become a feature of all the meetings, was held in the Hotel Traymore, which means it was a reasonably classy affair. William Reed, who in 1896 went out with William T. Rock ("Pop") and opened the first motion picture theatre of which we have any authentic record in the United States on Canal street in New Orleans, is still projecting pictures in Atlantic City. He is therefore the oldest motion picture projectionist, working continuously at the business, of which there is any record. This matter was laid before the convention by the writer and the meeting promptly invited Brother Reed to the banquet as its guest. Reed gave a very interesting talk descriptive of the events which led up to the opening of the theatre, of the theatre itself and what happened during the time it ran its brief course.

Also there was an intensely interesting and highly instructive talk and demonstration of the possibilities of directed light and of colors in theatre lighting by Mr. Powell, one of the chiefs of the Harrison, New Jersey, Edison Lamp Works.

The Fall meeting will be held in Ottawa, Ontario, the capital city of Canada.

Trustee to Run Theatres

As Result of Failure to Sell Allen Houses En Bloc

The thirty-six Allen theatres in Canada are to be continued under the direction of G. T. Clarkson, Toronto, authorized trustee in bankruptcy, as a result of the failure of the attempt which was made to sell all assets of the Allen theatre chain in Canada en bloc. When tenders for the theatre properties were opened in the office of Mr. Clarkson, it was found that there were no bulk offers. There were bids for individual theatres in Toronto and various other cities, but, after a consultation, it was decided not to divide the assets and arrangements were made to continue the operation of the thirty-six theatres involved under the direct supervision of Mr. Clarkson and inspectors.

This development was quite unexpected, as there had been many rumors of offers to purchase by several large film companies of the United States, and also by one or two prominent moving picture and vaudeville theatre men. These surmises gained credence when Mr. Clarkson made a trip to New York City prior to the closing date for the tenders. Properties and assets to be sold had been listed in advertisements which appeared in both Canadian and American publications.

Two months ago announcement was made that the Allen theatres would be sold outright to the highest bidder, but this sale has now fallen through. In the meantime, a considerable number of the Allen houses have been doing fairly good business and it is felt that the Allens may now be able to pull through after all.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Producers' Waste of Footage Creates a Serious Situation

Recently the editor of this department wrote several representative exhibitors for an opinion on what they thought constituted the most important picture problem of the present day. Two of the replies are presented this week.

And may we remind each reader that this department always is open to him for the discussion of an exhibitor problem.

Editor, Exhibitors' News and Views:

Referring to yours of April 17th, I do not know of anything that is closer to my own heart at present and, I believe, to the hearts of hundreds if not thousands of other exhibitors in the country, than the deplorable waste of footage by the producers.

There is hardly a picture being made that has not anywhere from 1,000 to 5,000 feet more than is necessary to tell the story. Not only are the producers padding their pictures to the extent where the feature lags and loses its interest, but they are practically forcing short subjects from the program.

Distributors tell us that they can not make an exhibitor believe that a picture is an extra-super-special unless it contains 8,000, 9,000 or 10,000 feet of film. Not only are they kidding themselves, but they are attempting to kid and insult the intelligence of the exhibitor. Many of the pictures that are now being made could be played if they were of such length that a program could be built around them to help them along and put them over. As they are now coming, however, it is up to an exhibitor either to cut them down and re-edit them or not play them at all. There are very few exhibitors competent to cut pictures and even if they were this is not the function of the exhibitor.

It is not an unusual thing to have salesmen suggest that the exhibitor cut his picture to suit himself. Certainly this can not do the picture any good nor the industry either.

I certainly do not advocate making features exactly 5,000 feet. Many perfectly good stories can be told in four reels, some require six, occasionally one might require seven and possibly the very exceptional one eight or nine reels.

If it can be impressed on the producer now to keep his footage within the bounds of the story, you will be greatly benefitting the entire industry. After all, the exhibitor pays the entire bill and if pictures are not made of a length that they can be properly presented the exhibitor must fail, which would result in the ultimate failure of the industry.

For personal reasons I should much prefer not having publicity, but in my opinion it is the one thing that the industry needs most at this time.

Sincerely yours,

(Name and address of exhibitor withheld.
He is one of the most prominent and farseeing in the industry.)

Editor, Exhibitors' News and Views:

In answer to your letter of the 17th inst. asking for an opinion on some subject of vital importance to the exhibitor these days, I would like to call your attention to the excessive length of features.

Aside from the burden of high rentals and taxation I am beginning to think that the producers are attempting to sell their film by the foot. A long feature they believe, demands a long price. I have yet to see a ten reel subject that would not have been better in seven reels and a seven reel subject that could not have been improved upon by cutting it to five reels. There are a few exceptions, such as Harold Lloyd in "Safety Last" and "The Birth of a Nation." "Robin

Hood" and "Tess" are far too long for small town exhibition and I could go on naming a dozen others. Twelve to fourteen reels are all right for the one performance an evening run, but where we must get two shows in in an evening we either have to resort to speeding up or cutting, and neither of these is a solution to the problem.

The public demands the short subjects that they have been accustomed to getting and resent any attempt to cut them out of the program.

It is about time that the producers realized that there are other cities and towns in the United States besides New York, Chicago and Los Angeles, that a well balanced program often overcomes a poor feature(?) and that their profit is received from the smaller town.

Very truly yours,

H. LORENCE,

Manager Bellevue Theatre Corp.,
Niagara Falls, N. Y.

How Some Showmen Will Try to Defeat Summer Handicap

What are you doing, Mr. Exhibitor, with your thousands of dollars tied up in your business, in using the gray matter which the Lord gave you in more or less generous doses, in planning to make your summer as profitable as possible? Are you sitting in your swivel chair and just letting things run along in the same old channel, hoping against hope that torrid weather, daylight saving and automobiles may not cut too great an inroad in box office receipts?

Are you forgetting the business of the next few months, and letting your mind drift to fall, and what you intend to do in booking super-supers? Are you harboring false notions that it's good policy to provide cheap and uninteresting bills, costing but little, it is true, during the summer months, as a means of retrenchment?

In Albany, Troy and Schenectady, N. Y., three cities with a combined population of 250,000, leading exhibitors have made up their minds that it doesn't pay to let business go hang during the summer months, and already plans are being made toward what is confidently hoped may be one of the best seasons in many a year. In other words, the exhibitors in this territory are using their gray matter.

One exhibitor is planning to make his house the coolest in the entire district. And what is more, he intends to advertise the fact in every possible way. Another exhibitor is not saying much these days, but his plans call for a weekly dressing up of his lobby in most attractive fashion, and one which will convey the spirit of spring-time, and which will attract business because of that very fact.

Others are planning to furnish light programs during the summer months, believing that their patrons will be better satisfied. At least a third of the houses will provide light summer costumes for the ushers. One house at least will provide ice water for patrons, and the ushers will pass through the aisles at frequent intervals. One other house is planning to use flowers in the lobby

and in the mezzanine, while another is considering the advisability of having a week now and then made up entirely of short subjects.

All three cities are under daylight saving time. There are perhaps 55 theatres in the three places. The owners realize that this means an investment running into the millions. The overhead is tremendous. While business has been fairly good during the winter months, the exhibitor has made up his mind that money can be made during the summer and is working to that end.

Last summer some of the exhibitors in Albany, Troy and Schenectady, bitterly complaining about business because of the hot weather and the automobiles, provided the cheapest of programs. Those who frequented the house, finding little to their liking, dropped off and transferred their patronage elsewhere or ceased going entirely.

This summer the exhibitors will try different methods of attracting patronage. And, incidentally, they would be glad to hear through this department of Moving Picture World what exhibitors in other sections are doing these days toward making their house attractive during the summer months, for the problem of the one city is the problem of the other, and the ideas of Des Moines are as applicable to Albany, Troy and Schenectady as they are to Boston or San Francisco.

A Double Purpose

This department of Moving Picture World is always glad to receive exhibitor opinions on vital topics. It is designed for the exchange of opinions as well as the presentation of news, as its name indicates. Let's hear from you.

Incidentally, next week we'll run a letter from J. E. Hipple, of Pierre, S. D., who takes issue with Charles Lee Hyde on the feasibility of letting the church lease the theatre Sunday nights.

Buffalo Exhibitors Protest the Presence of Carnivals

At a meeting of the Buffalo Theatre Managers' Association in the directors' room of the Lafayette Square Theatre last week a committee was appointed to call on Mayor Schwab and lay before him a protest against carnivals operating on the outskirts of the city and which the managers claim are taking from \$60,000 to \$75,000 out of Buffalo each season. The committee pointed out that these carnivals pay little or no tax, while the theatres are heavily taxed on all sides.

The members of the committee were: Al Beckerich, Loew's State; J. H. Michael, Regent; M. Slotkin, Lafayette, and Henry Carr, Shea's. The managers also reported themselves as willing to co-operate in trying to get one of the national political conventions for Buffalo. A team to aid the Charities drive was also appointed, as follows: Vincent R. McFaul, Shea's Hippodrome; Louis Eisenberg, Elmwood; Joseph A. Schuchert, Colonial and Columbia, and Dr. Peter C. Cornell, Majestic.

C. H. Tarbox, former manager of the Opera House, Fredonia, N. Y., will be in charge of picture activities at the Chautauqua assembly grounds this season.

The Border Amusement Company, which was recently organized to take over the General Theatres Corporation chain of houses, has elected the following officers: President, Christopher J. Wolf; vice-president, Raymond J. Krotz; secretary, John T. Gilbert; treasurer, James Cooban; general manager, James Wallingford. The board of directors follows: C. J. Wolf, R. J. Krotz, J. T. Gilbert, J. Cooban, J. Wallingford, Charles Long, William A. Adams, G. Billhofer and Walter A. Mahoney. Manager Wallingford is running a novel Identification Contest in all the Border houses. Pictures of prominent screen stars are projected on the silver sheet and prizes are awarded patrons who identify them. From all indications Jim is going to put on some live wire summer stuff to keep the business coming in.

George E. Williams, manager of the Linden Theatre, has returned from New York, where he had a conference with Harold B. Franklin, head of the Paramount theatre department. George had a great time and almost broke his neck looking at the skyscrapers. He met a lot of film folks, including old "Buck" Taylor, formerly Pathe manager in Buffalo.

Through a tie-up with the Evening News, Manager Howard J. Smith of the Palace was able to bust onto the front page of that newspaper with a daily story on the newsies' party on "Westbound Limited."

Bent's Opera House, Medina, N. Y., has been purchased by Albert L. Swett of Buffalo. The property was constructed in 1857

at the corner of Main and Center streets. The new owner will remodel it in the near future.

"Bill" Campbell, son of the late D. W. Campbell, Niagara Falls, was in his old home town last week as a special representative of the D. W. Griffith company, aiding Herman Lorence exploit "One Exciting Night" at the Bellevue. Mr. Campbell has almost completely recovered from injuries received in a taxicab collision in Chicago.

The common council of Corning, N. Y., has been presented with a petition signed by some 700 men and women asking for the repeal of the ordinance permitting Sunday picture shows in the city. The petition was brought to the town hall by nearly 100 persons who crowded every available bit of space outside the chamber rail. After hearing several speakers, the aldermen voted to place the petition on file.

Hartwell Minuse, manager of the Elk Theatre, Buffalo, did a Bill Hart May 9 when he frightened burglars away from the drug store above which he lives at 82 Elk street. The yeggs took a couple of shots at Hartwell, but they all went wild. He took a couple of shots at the safe blowers. Manager Minuse told the police that at 3 o'clock he saw four men in front of the store and a car parked at the curb. He shouted at them, inquiring what they were doing. The intruders jumped into their car and speeded away, playfully firing at Hartwell the while.

It looks as though negotiations between M. A. Shea of New York, who leases the Shea Opera House in Jamestown, N. Y., and Peterson & Woods, proprietors of the Palace, Winter Garden and Mozart theatres in the same city, looking to the purchase of the interest of one by the other, are at an end.

"Some time ago," said Mr. Peterson, "we opened negotiations with Mr. Shea looking forward to our purchase of his lease on the opera house and he made us a proposition which we could not consider. We have had two conferences with him. He came back to us with a proposition to take over our theatres, which we would not for one moment consider. At present the indications are that nothing will be accomplished either way, for we cannot consider his terms for the sale of Shea's theatre lease or his offer to buy the Palace.

"We also wish to make it perfectly clear," said Mr. Peterson, "that the state of my health has nothing whatever to do with the matter in any shape, form or manner."

"I wish to confirm everything that Mr. Peterson has said regarding the negotiations with Mr. Shea," said Michael L. Woods of Peterson & Woods. "We opened negotiations by an offer to purchase Shea's the-

atre lease and incidentally, in the course of the negotiations, he made us an offer for the purchase of the Palace Theatre which we could not for one moment consider. So all this talk about the transfer of the Palace Theatre to the Shea interests being likely to take place within a short time is nothing more than poppycock. We have not sold the Palace to the Sheas or anyone else and are not likely to."

Robert C. Hornung, Jamestown representative of the Shea interests, refused to discuss the matter. He knew the negotiations had been under way but, confident that Mr. Shea would not sell his local lease, he had considered them entirely over the purchase of some or all of the Peterson & Woods interests.

Francis X. Bushman and Beverly Bayne came to Buffalo in person this week and in their picture, "Modern Marriage." Their appearance at the Shea Hippodrome attracted capacity business all week and brought the house much publicity. Last week "Safety Last" came within a few dollars of equaling the "Robin Hood" box office return. Some patrons came to see the Lloyd comedy three times, according to Manager Vincent R. McFaul. M. Shea, head of Shea's, Inc., has returned from New York and is now busy with plans for his new theatre in Buffalo. For the week of May 20 Mr. McFaul will show "The Pilgrim" and "Prodigal Daughters." The bookings at the Hipp for the next several weeks read as follows: "The Ne'er Do Well," "The Rustle of Silk," "Where the Pavement Ends," "Down to the Sea in Ships," etc.

Can you beat it? Ben Wallerstein, manager of the Broadway Theatre, is confined to his home—with measles!

Eldridge Park, Elmira, N. Y., has eliminated pictures this summer. Films will be shown at Celeron Park on Lake Chautauqua.

The Little Hippodrome in lower Main street, Buffalo, last week celebrated Anniversary Week. What one? Must have been 50th, anyhow. Been there since the town was burned by the Indians. And so has Dave Walsh, the manager, the dean of Western New York exhibitors. Here's hoping you're on the job 50 years more, Dave!

'Member that coat of Bill Van Dyne's? Well, he sold it to Fred Shafer, manager of the Lafayette Square, who is wearing it around in his new car. It almost fits Fred, but Bill has got his money back and, as the saying goes, he who laughs last, etc.

Minneapolis

It is not unusual for 2,000 persons to attend a picture theatre, but it is unusual for 2,000 persons to petition the city council asking that city fathers allow a theatre to be built in their locality.

A petition bearing the signatures of 2,000 South Nicollet avenue residents has been filed with the city clerk. It asks that George Crisb be allowed to build and operate a suburban picture house in that district. The council will act on the petition next week.

Opposition comes from church people. They have asserted before the council that a theatre would seriously detract from the spiritual atmosphere of their parish. Another petition bearing signatures of 400 persons has been filed in connection with the proposed theatre. They declare they do not care whether a theatre is built or not.

Carnivals are going to find it tough sledging at Fergus Falls, Minn. The license fee this year will be \$1,000

What Do You Think?

To pull off a picture after it has been extensively advertised is nothing more or less than cheating the public, according to Oscar Perrin, managing director of the Clinton Square and Leland theatres in Albany, N. Y. Furthermore, such action on the part of an exhibitor simply shows ignorance on his part of what the patrons of his house demand in the way of pictures.

Of late there has been too much pulling off of pictures in the Albany-Troy-Schenectady district, exchange managers say. Competition is particularly keen just now in Schenectady and Troy, where two Strand houses have been opened during the last few months. If a picture does not measure up to expectations from the standpoint of the box office after one or two days, off it comes. Some of the exhibitors appear to be almost panic stricken in this respect.

Schenectady Theatre Pays \$180 for Film It Damaged

Exhibitors in the Albany territory are finding out these days at the expense of their pocketbooks that it doesn't pay to employ a careless operator, or to let their projection machines run any old way. Of late there has been a whole lot of damaged film in this territory. Last week a Schenectady theatre damaged about \$180 worth of film, with the result that it will pay the Universal exchange the sum of \$100 for damages, while the Pathe exchange has presented a claim for \$80, and in addition to this there is also a complaint made by Paramount. Other exhibitors who have been forced to take damaged film also are complaining against careless operators as well as owners of houses who do not give this part of their program the attention it demands.

The children of St. Patrick's Orphanage in Watertown were the guests of the American Legion at the Strand Theatre in that city last week.

Dr. J. Victor Wilson, managing director of the Olympic Theatre in Watertown, was a speaker before the Zonta Club in that city one night this week.

The Hippodrome Theatre in Carthage, N. Y., has been closed and will not reopen until fall.

The Mark-Strand in Albany and the Troy in Troy have booked several of the American Releasing pictures for early showing, including "Modern Marriage," "The Bohemian Girl," "What Fools Men Are" and "The Prince and the Pauper."

Between running a picture theatre and looking after twins, Harold Richardson, of the Plaza in Cheestertown, N. Y., who recently blew the entire village to a free show, following the arrival of the pair, admits that he is an extremely busy man these days. In fact, Mr. Richardson in a letter to this city said that he has been so busy that he has not only been unable to have a photograph taken of the twins, but has also been unable to take care of his mail.

Mr. and Mrs. Judges, who run the Alpine in Troy, N. Y., depend upon each other's good judgment when it comes to buying all pictures shown at their theatre. Husband and wife visit the exchanges together and carefully discuss every picture before contracting for the same. The house is making money and the pair seems to have sensed just what the patrons demand for the price of their admission. Last week Mr. and Mrs. Judges featured Universal pictures each day.

The songs which were featured in many a motion picture in days gone by are now coming to the front in some of the houses in the Capital District. At the Astor in Troy last week there was a song and dance contest on Thursday night and local singers were employed other nights with excellent success.

Harry Hellman, owner of the Royal in Albany, believes that good health is essential to producing good business. While Mr. Hellman is on the job a good part of the day, he never forgets an hour of exercise at the Y. M. C. A.

H. Green, who runs the picture theatre in Castleton, N. Y., in town, this week announced that from now on his house would open three nights a week.

Harry Lazarus, former owner of the Pine Hills Theatre in Albany, who went into the real estate business after selling out, has just purchased a house in Kingston and will open it next Tuesday.

Ground has been broken for Abe Devore's new theatre in Schenectady. It will be a 600-seat house.

Five-cent movies are to return to New York State, at least in one city. Fred Perry, who has just bought the Strand in Watertown, announces that nickel shows will be staged on Saturday afternoons. The house will be improved and there will be four changes a week.

Rochester

Art Amm, former house manager at the Eastman Theatre, has been appointed manager of the Paramount house in Jacksonville, Fla., and is now in that city on his new job. Pretty soft for Art. Right down with the hoi polloi!

Manager John H. Finn of the Temple has received a wire from Houdini, the handcuff king, informing John that he was sending a check for \$100 for one gallery seat at the benefit authorized by James H. Moore, who recently leased the Temple to the Keith interests. All of the employees of the theatre will share equally in the proceeds of the performance, which will be held Friday evening, May 18, the night before the Temple closes for the season.

Rochester exhibitors are co-operating with the Community Chest campaign by showing the Chest film on their screens. William A. Calihan, manager of the Regent Theatre, is chairman of the committee in charge of the Chest picture and arranged the schedule of showings.

The Temple Theatre closed for the season on May 19, marking also the closing of the career of J. H. Moore in the Rochester amusement field, a career that dates back to 1886.

For the amount involved, probably the quickest deal in real estate ever made in Newark, N. Y., was consummated this week when W. B. Freer, of Williamson, N. Y., purchased the Opera House from Peter R. Sleight and his son, George. The deal was entirely unexpected on the part of either party. Mr. Freer happened to be in the Arcadia National Bank in Newark on business when the suggestion was made that he buy the Opera House. After talking about the

proposition for a short time, Mr. Freer decided to inspect it, and finally agreed to purchase it as a price of about \$80,000. Mr. Freer has not as yet announced what he intends to do with the property, but he will retain Walter Muth as manager. The Opera House has been owned by the Sleight interests for twelve years.

Cincinnati

After a legal fight extending over a period of several months, between the exhibitors and Mayor Picking, at Bucyrus, Ohio, in which the main issue was the question of Sunday closing, an agreement has been reached between the opposing forces whereby there will be no more Sunday cinema exhibitions. Commercial activities in other lines are likewise to be suspended on Sundays, under the terms of the agreement.

Keith's Theatre closed its regular season May 13 and opened the following day for a summer run of pictures, the initial offering for the week being "Powder River," official World War film, released under the auspices of the local post, Veterans of Foreign Wars.

Orders were issued last week by the building commissioner directing Manager William Miller to close his Pleasem Theatre on Vine street until the owner and lessee can agree upon proper repairs to the building.

Patrons of the Rialto Theatre, Covington, Ky., just across the river, were thrown into a state of panic one night last week when Mrs. Marie Rosener Pruett, pianist, was attacked by her husband, who, the police say, attempted to stab her with a pocket knife. Seeking refuge in the wings of the stage, she was followed by her husband, with several patrons and Manager Harry Meyers in pursuit. Pruett was captured and arrested on charges of disorderly conduct and having cut with intent to kill. Jealousy is said to have been the motive.

John H. Broomhall, manager of the Jefferson Theatre and secretary and treasurer of the Jewel Photoplay Co., Hamilton, Ohio, was stricken with apoplexy while in the downtown district last week. He was removed to his home and placed in charge of a trained nurse. His condition, although serious, is not considered critical, according to last reports.

The Dover Pythian Castle Co., Dover, Ohio, will erect a four-story lodge building, the ground floor of which will be devoted to a movie theatre. The building will cost \$150,000.

George Mohler, pioneer exhibitor, Middletown, Ohio, reports that he has sold the last of his theatres, the Bijou, to a local company which controls five other houses in that city.

Schenectady State Closing?

The cold snap of the past week brought better business to the picture theatres of Albany, Troy and Schenectady, which suffered a slump in many instances during the warm spell the latter part of April. All in all, last week was a good one for the theatres, with the possible exception of Troy, where there was severe competition through an Elks' Mardi Gras and a summer carnival.

Business in Schenectady, however, has not been up to expectations, and there is a persistent rumor that the State, which was opened in that city some few months ago as the latest addition to the Strand chain of houses, may go into a receiver's hands almost any moment. It is said that the finances of the theatre were badly tangled up with Max Spiegel's affairs. There was a report circulated through the Albany exchanges this week that the employees of the State had received intimation to be on the lookout for other positions. The house is a particularly beautiful one and cost about \$500,000.

San Francisco Takes Kindly to Jazz in Picture Houses

Jazz music, presented by real artists, is popular in San Francisco. That is the conclusion to which William J. Citron, manager for Louis R. Greenfield, who owns a chain of picture houses here, has arrived at. The proof of this is demonstrated in the case of the New Fillmore Theatre to which he is paying special attention. Fabello and his Fillmore Novelty Artists were recently installed in the New Fillmore Theatre and their musical programs are the jazziest kind of jazz. Business began to pick up as soon as they started their engagement and has increased steadily ever since until the house is doing a phenomenal business for a district theatre. Manager Citron declares that he has the best jazz orchestra in the city and that theatre-goers are behind him in this declaration.

The Beach-Krahn Amusement Co., which conducts a chain of picture theatres in Berkeley, has arranged to take part in the annual Berkeley Fair soon to be staged. This event, which is sponsored by local business interests, is held in a huge tent and the amusement company has arranged to take over a double booth. A completely equipped theatre will be fitted up, with rest rooms and other conveniences, and moving pictures will be shown free of charge. These pictures will consist of scenics, educational subjects and trailers of pictures soon to be seen at the Lorin, Strand and Chimes theatres.

David Bershon, with the West Coast Theatres, Los Angeles, was a business visitor in San Francisco early in June. Rumor has it that this concern, which recently took over the T. & D. Circuit, is negotiating for the acquisition of another downtown house in this city. It has taken over the theatre in course of construction at Watsonville, Calif., where it already has a house.

William Crook, of the Majestic Theatre, Benicia, Calif., is making a trip to Alaska and plans to secure some moving pictures while there.

The Auditorium Theatre, Grass Valley, Calif., has been remodeled and is now one of the finest houses in the Mother Lode district.

The Broadway Theatre at Nevada City, Calif., will shortly be placed in the hands of artisans for a complete remodeling.

A fine marquee has been added to the Elite Theatre, Placerville, Calif., and the house has been remodeled.

Walter Jacobs, who conducts a picture house at Auburn, Calif., was taken to a hos-

pital recently and operated upon. He is rapidly regaining his strength.

The Rex Theatre at Oroville, Calif., conducted by L. Slissman, has been remodeled and a new front installed at a cost of almost \$5,000.

The Netherlands Theatre at Rio Vista, Calif., has changed hands and Mr. Weiss, the new owner, is making many improvements. He is planning to open the Isleton Theatre at Isleton, Calif.

The picture business in Sacramento, Calif., cannot be so slow these days, judging by the manner in which the exhibitors there select late model cars. John Di Stasio has purchased a Rickenbacker, Louis Marks has selected a Cadillac sedan of exclusive design, while Henry Heber, not to be outdone, has purchased two sedans, a Peerless and an Oakland. The legislators, who have thronged Sacramento during the winter and spring, must have purchased theatre tickets by the roll.

Mrs. Ray Grombacker, wife of Ray Grombacker, a pioneer exhibitor of Spokane, Wash., and member of the firm of Grombacker & Daly, was a recent visitor at San Francisco, accompanied by her son. She plans to spend a couple of months touring California.

S. Barrett McCormick has arrived at San Francisco to assume charge of the new Fox Theatre in the suburban city of Oakland, the opening of which will be an event of June.

Loew's Warfield Theatre, San Francisco, took part in the centennial celebration of the first performance of "Home, Sweet Home." George Lipschultz and his music masters played Lampe's arrangement of the song as it might have been written in different countries, the flag and emblem of the people of that land being thrown on the screen as each nationality occurred in the music.

Pola Negri is breaking all house records at the Imperial Theatre with "Bella Donna," and an extended run is promised.

Henry Pincus, manager of the Portola Theatre, got a lot of fine publicity for this San Francisco house recently when he gave a show for 500 navy boys. The lads marched up Market Street from the Ferry and blockaded traffic as they filed into the house to see "Wonders of the Sea," "Rolling Down to Rio" and round three of "Fighting Blood."

Canada

A complimentary dinner to N. L. Nathanson of Toronto, managing director of the Famous Players Canadian Corporation, by the directors and employees of this corporation and subsidiary companies was held in the King Edward Hotel, Toronto, May 11, with J. P. Bickell as master of ceremonies. Mr. Nathanson was given an oil painting of Mrs. N. L. Nathanson, the gift of company officials and employees, and also presented with an original comedy film, "The Go-Get 'Em," which was based on his own career.

Ben Stapleton, proprietor of the Centre Theatre, Ottawa, Ontario, has returned home after a prolonged stay in Florida, during which he took an extensive motor trip. Mr. Stapleton, who was one of the first exhibitors in Ottawa, went south for his health and during his absence the theatre was conducted by his son, Don Stapleton. Ben has returned in much better health.

James Adams has been appointed manager of the Capitol Theatre, Calgary, Alberta, in succession to John Hazza, who opened the house exactly two years ago. Mr. Hazza has been transferred to the management of the Capitol Theatre, Winnipeg, Manitoba. Harold Bishop, formerly of Winnipeg, now is assistant manager of the Calgary Capitol.

Seattle

J. G. Von Herberg, picture magnate of Seattle and the Northwest, has been re-elected as one of the five trustees of Associated First National, according to word just received from Wilmington, Del. Mr. Von Herberg is the only far western trustee, the others being middle west or eastern men.

Mrs. Malone, Charleston, Washington's hustling exhibitor, was in to report her phenomenal success with "The Third Alarm." Mr. Malone is operator and Mrs. Malone shakes 'em down at the box office, is janitress, billpostress, decoratress and an all 'round good scout and housewife to boot.

E. C. Smith has closed his American Theatre, Dayton, Wash., and plans to open his Smith's New American in Baker, Oregon, shortly.

Fred Mercy of the Yakima Valley Theatres Co. was in Seattle for three or four days this week.

Los Angeles

A new picture theatre costing \$100,000 is being built in Highland Park. When completed it will seat 900 and occupy a ground space of 80 by 150 feet. The theatre will be leased by West Coast Theatres for a period of twenty years. R. R. Jennings, who is building the theatre, will also start construction work on a Class A, 1,500-seat theatre in the Wilshire district within the next month, which also will be leased by West Coast Theatres.

T. L. Tally, after showing "The Birth of a Nation" for a three weeks run at his Broadway Theatre, brought it back again this week for another two or three weeks run. The picture had its initial showing in Los Angeles just eight years ago at the Philharmonic Auditorium.

Sid Grauman states he expects to surpass the long run of "Robin Hood" at his Egyptian Theatre with "The Covered Wagon," now in its fourth week.

Sam Saxe's Silver Hound

Sam Saxe's dog is not very big. But brains? That dog can smell a silver dollar anywhere, any time. Yessir! Sam has given that pup a box office training that is equalled by few cashiers. Next to one of Sam's movie parlors in Portland is a pool hall, where soft drinks and cigars are sold. Metal trade checks are given out here, and once in a while Sam's "silver-hound" has one offered to him. He can't even see it. But let a silver dollar get loose. His interest in life revives. Instantly he is all attention. You have to move fast to beat him to it.

Sam says he got his training picking up small change that fell from the box office when the line-up was so long they had to use a rake to scoop in the quarters. Be that as it may, the doggie makes good use of his money. He retrieves it and gives it to Mrs. Sam if she happens to be anywhere on the premises. Any time Mr. Saxe wants to run a combination vaudeville and picture house, he has a good canine act on tap! Saxe operates the American, Burnside and New Grand in Seattle.

Philadelphia's Music Week Opens with Sacred Concert

Music Week in Philadelphia was celebrated in picture houses of the Stanley Company of America, opening at the Stanley Theatre on Sunday, May 13, with a special sacred concert and made notable by the presence of the city's chief executive, J. Hampton Moore.

General Manager Frank Buhler, of the Stanley Company, turned over to the Music League the Colonial Theatre in Germantown, Broadway Theatre, Liberty Theatre in Tacony, the Ardmore Theatre on the Main Line and the Dunbar Theatre for Music Week concerts on Sunday. The main program at the Stanley Theatre was especially noteworthy, being under the direction of Henry Gordon Thunder, organist and choir leader, who conducted a grand ensemble of 400 voices.

The Merchantville Theatre, through its proprietor, Mark Bulfant, was brought into the courts when Magistrate Craig was called on to settle a dispute between Norman Dupree, a high school athlete, and Bulfant. The proprietor says the young man walked into the theatre with a cigarette in his hand and that his answer to a suggestion that he abandon it was a challenge to the adjoining lot. They stripped and were hard at it in fistic encounter when the Merchantville police force, one Swartz, appeared and vanquished both. The magistrate lectured them and told them to go and sin no more.

An up-to-date picture theatre will be provided through the remodeling plans which John Mannig, proprietor of the Bordentown Theatre of Bordentown, N. J., has under contemplation. Alterations will consist of a new organ, brightening up of the interior through a new decorative scheme, installation of modern equipment screen and a general renovation.

The Criterion Theatre of Atlantic City, of which Eddie O'Keefe is proprietor, turned away a large crowd when it gave its initial showing of "Enlighten Thy Daughter."

At a cost of \$100,000 the Loyal Order of Moose of Lykens, Pa., has constructed a picture theatre building seating 500. Nightly showings will be made with first class attractions.

Improvements in the Patterson Theatre, of which S. L. Patterson is proprietor, at Landisburg, Pa., were made during the week when an entirely new projecting equipment was installed and a new screen, the equipment consisting of Simplex and Mazda machines.

By the time that the fall theatre season is in full swing there will be ready for the public the new theatre which the Penn Seitz Amusement Company, of which George W. Carr is president, is constructing in Lebanon, Pa. The new theatre is one of the string which the Penn company, 407 Court street, Reading Pa., conducts.

Redecoration of the newly erected theatre at Lawndale, Pa., which the Suburban Amusement Company recently opened at Rising Sun avenue and Fanshaw street, with accommodations for 800, will start this week.

The Northeastern Theatre, which opened in the Wissinoming district last week and of which Peter E. Costello is proprietor, made its first showing on Saturday with "Robin Hood."

Plans for remodelling the Empire Theatre, recently purchased by the firm of Green & Altmann as an addition to the chain it now controls and located in Frankford, are now under way.

Hunt's Theatre, Inc., is offering for subscription an issue of \$750,000 of 8 per cent preferred stock of \$10 par value. This issue formally was authorized at a meeting of the stockholders in January of this year, but its flotation was postponed until this time. Profits from the chain of twenty theatres now being operated are reported by the company to make possible a dividend of \$12 per share on its common stock. These theatres are principally located in Pennsylvania, South Jersey and Delaware, and it is proposed to purchase or erect the additional theatres in this territory and also in Maryland.

Joseph Welsh, who for five years has managed the Wayne Palace Theatre on Germantown avenue, enjoys a long association with the industry and is one of the "regular fellows." He began his business career with the Chamberlain Amusement Company at the age of 14 years, and for eleven years was with J. B. Schreck at Ashland, Pa., having become associated with Fred Schilling when he took over the Wayne Amusement Company. He will remain with the new proprietor of the Wayne Palace Theatre, which was sold last week by the Schilling interests.

Pittsburgh

Pittsburgh experienced a winter comeback, as far as weather was concerned, during the week of May 7, but business generally was good. "Brass" did the biggest business, it is said, playing at the Grand and Regent theatres to turnaway crowds throughout the week, "The Ne'er-Do-Well" following it a close second at the Liberty and State. "The Abysmal Brute" proved very popular at the Cameo and Alhambra theatres.

Calvin Diehl, proprietor of the Midland Theatre, Claysburg, Pa., has taken over the LaBelle Theatre at Bellwood, Pa., and will operate both houses. The LaBelle is a beautiful little house of 400 capacity. Mr. Diehl has leased the house only, the owner being J. Burns, of Altoona.

Charlie Baird, of the Pastime Theatre, Portage, Pa., took a flying trip to Detroit recently. Mrs. Baird says that Charlie went to get a new car.

Milwaukee

Having succeeded in barring carnivals within the city limits through an ordinance created a year ago, the M. P. T. O. of Wisconsin now is seeking to extend the ban to all of Milwaukee County. Steps already have been taken to bring the matter before the county board of supervisors at an early date. Several members of the board have expressed themselves in favor of prohibiting carnivals, according to Walter F. Baumann, executive secretary of the exhibitor organization.

Daylight saving in Wisconsin recently took another step toward a permanent grave when the Senate voted in favor of a bill which would bar all but standard time in the state. The measure still must go to the Assembly, where movie men are confident it will meet with favor. Motion picture men have taken a leading fight for the bill, especially since the defeat of a daylight saving referendum in Milwaukee. They have been aided greatly by the labor men.

Picture men still have a battle on their hands in their long drawn out efforts to pull the teeth out of the state blue law. Although successful in the first round before the Assembly of the State Legislature, the sledding promises to be rough in the Senate.

The question is due to come up within a week before a committee of the upper house. Of the seven committeemen, four, including the chairman, are reported to be opposed to changing the blue law in order to legalize Sunday movies.

Walter F. Baumann, exhibitor executive secretary, is making a desperate effort to swing a majority over to the side of the exhibitors. Even if the committee recommends favorable action, another hard fight is looked for on the floor of the Senate.

Plans to raise a fund with which to fight the music tax are being considered by the M. P. T. O. of Milwaukee. Although at present there are no suits in the Milwaukee courts as a result of the music tax situation, several actions are anticipated.

The Goetz Bros. Co., which recently opened the Strand at Beloit, Wis., has purchased the Rex, a 550-seat house, from Ellis, who still retains the Majestic and Wilson.

Larry Hensler, until recently of Janesville, Wis., has taken over the Lorraine, a 350-seat house in Milwaukee. The Lorraine has been held by Steve Bauer, owner of several other outskirt houses.

The Riviera of North La Crosse, Wis., has been closed by the Cooper Amusement Co.

What Ho for a Barrel!

A fat patron recently cost Blas Hren, of the Apollo Theatre in Milwaukee \$8. Incidentally, Mr. Hren has learned that it is wise for exhibitors who do not bar "heavyweights" to have a barrel or two on hand. He came to this conclusion after he had appeared as a defendant in one of the most unique damage actions ever recorded in a Milwaukee court.

Ernest Leacher, of medium proportions, attended Hren's theatre with a woman companion. As he left the place he was obliged to pass a seat in which a woman of ample physique sat wedged. In attempting to pass between the seat occupied by the fat woman and the row of seats in front of her he became so hemmed in the small space that he was unable to move in either direction without discomfort.

This brought such laughter from members of the audience that in desperation he strove vigorously to disengage himself. He finally succeeded, but not until he had left a goodly portion of his trousers on a seat. As a result he was forced to make his way through a crowded street in a most undignified manner without even the aid of a barrel. The judge held that he deserved \$8 for a new pair of trousers.

Ascher's Roosevelt Theatre Sold to Godsol of Goldwyn

Ascher's Roosevelt Theatre, at 11-22 North State, has been sold by the Ascher Roosevelt Theatre Company to Frank J. Godsol, president of Goldwyn, for \$1,887,000, subject to \$925,000 and \$321,000. The buyer is taking title individually rather than for the Goldwyns. The equity was given as \$250,000. The sale includes both building and ground, but is subject to a lease to Balaban & Katz for a 15-year term, renewable each five years at an annual rental of \$260,000.

At the time of the closing of the Balaban & Katz lease a year ago the total investment of land and building was given at \$2,250,000. The sale price was practically at the 1921 reviewers' total valuation of \$1,785,726, and was under the 1922 valuation of \$2,205,726, of which the value of the building was given as \$500,000.

The sale was subject to the usual stipulation that grantee does not personally assume or agree to pay any of the foregoing mortgage indebtedness to which this conveyance is subject. The incumbrances included the unpaid balance of an original first mortgage of \$925,000 to the Fort Dearborn Trust as trustee, balance of the second mortgage, originally \$313,119, held by Albert Weisberg, trustee, and the balance of a third mortgage of \$150,000.

B. K. Goodman, mortgage banker, has granted Ascher Brothers an extension to outstanding notes held by him. The original note total of \$535,000 has been reduced \$215,000 by payments, and the balance of \$321,500 has been renewed for two years at 7 per cent following a request for renewal of the balance due last week. A resolution will be passed by the board of directors of the Portage Theatre and Frolic Theatre ratifying and approving the extension and agreeing that the security will remain in full force until there is payment of notes and interest.

The State Lake Theatre has a spring festival week on, and in addition to several feature vaudeville acts is showing the feature film, "Just Like a Woman." The house is doing a fine business.

When J. L. McCurdy, manager of the Randolph Theatre, and Carl Laemmle, of Universal, put on a party they do it right. Wednesday afternoon the Randolph Theatre management had 3,000 orphan children from the various homes in the city and suburbs as guests for a premier showing of the Snow animal pictures, and H. A. Snow made a personal appearance. The Ford dealers here sent 250 Fords and 90 Lincoln cars to carry the tots to and from the institutions, and the Boy Scouts under George Stevenson, chief, acted as ushers and traffic cops. Frank A. Padden represented Mayor Dever at the show and, taking it all together, it was an afternoon the orphans won't forget very soon. Mac has been getting letters of thanks from the various homes and institutions for the last few days and they are all strong for the Randolph management.

By vote of 151 for and 344 against, Morrisonville, Ill., residents voted to keep places of amusement closed on Sundays.

Several changes were made in the personnel of the Chicago censor board last week following the inauguration of Mayor Dever. Mrs. Amy Adams succeeds Mrs. Kerr as chief censor and Clarence O'Connell, Mrs. Sorensen and Mrs. Bennett are new members, the last being reappointed.

The Pastime Theatre, for a long time man-

aged by M. E. Henry, has been sold to John Bays, of Jackson, Mich.

R. T. Hill, president of the Cumberland Theatre Company, announces that his firm has purchased the Princess Theatre at Fayetteville, Ind.

C. R. Munson has sold his theatre at Nora Springs and has moved to Alden.

The movie managers may not have the competition of the Pageant of Progress this summer, as Mayor Dever is opposed to the city sponsoring the event and says that private enterprise must handle the big show if it is put on. The first year the pageant was given it brought many thousands of visitors, but last year, owing to the car strike, the show was not so successful.

John J. Jones, eldest son of Aaron J. Jones, has become second vice-president of Jones, Linick & Schaefer.

The Byerstadt Amusement Company, at Winona, is planning the erection of a new movie theatre in that city on Johnson Street. Plans for the new house have been completed by Otto A. Herman.

J. C. Hennessy has purchased the movie theatre at Wayland, Mo., from Mrs. George Eagon and will reopen the house soon.

The possible elimination of all large electric signs on State Street is seen by the veto of Mayor Dever of a large sign to be erected at 148 South State Street. If this is done, the movie houses will be the chief sufferers, as their signs help to make the street a great White Way.

Harry Ascher, of the Ascher chain, is out again after the auto accident in which he suffered a broken collarbone. In fact, Harry was laid up just six days when he went back to his desk with his collarbone reset.

The Majestic Theatre, at Springfield, has closed its vaudeville season and for the summer months will show pictures, many feature productions being booked for the house. "Robin Hood" opened the movie season for the house to a fine business, followed by "Tess of the Storm Country."

A new movie house is being built at Antioch by P. E. Chinn to seat 500. It is equipped with the latest and best equipment for a small town theatre.

The Temple Theatre will open on North Clark Street under the Gumbiner banner. George Braddock of the Argmore will be manager. The house will play pictures and vaudeville.

J. E. Nason has drawn plans for the new movie house to be erected at Muscatine and work will start at an early date. The new structure will seat 2,000, be three stories in height and fireproof throughout.

Henry Trinz of the Madison Square Theatre has taken over the management of the Windsor Theatre at Clark and Division streets. This house was part of the estate left by Banker Popp, who recently committed suicide.

Louis Bloom has sold the Lawndale Theatre on West Grand Avenue to Harry Lutz, who will make some improvements.

The L. Gumbiner chain of theatres has been increased by the addition of the Orchard Theatre at West North Avenue. This makes four houses under his management, the Ideal, Banner, Lincoln and Orchard.

Max Schwartz has sold his interest in the Capitol Theatre on North Kedzie Avenue to Max Fichenberg of the Langley Theatre.

H. P. Rorig has closed the Orpheum Theatre at Elgin and will retire from the business on account of ill health. The house has been under the management of Mr. Rorig and his son for twelve years. It is reported that the house will be opened soon by other interests.

The old Columbia Theatre at Clark and Madison is rapidly being overhauled and many improvements are being made for the fall opening, when the house will be reopened as the Adelphi.

Charley Rosenfield is president of the firm of Rosenfield & Hopp, which owns the Fort Armstrong Theatre at Rock Island. He succeeds his brother, Walter Rosenfield, who was recently elected Mayor of Rock Island on the reform ticket. The folks at Rock Island can be sure they will have good government now.

M. J. Weil, manager of the Castle Theatre, reports a dandy business last week with the Martin Johnson wild animal pictures. For the week he had a well decorated lobby representing the African wilderness and his ticket office was fixed up to look like a thatched hut.

Louis Loun is the head of a company at Elkhart Lake that is having plans drawn for a modern movie theatre that will cost \$25,000.

H. L. Newhouse, architect here, has completed plans for a movie theatre to cost \$350,000, to be erected at University City, Mo., by a syndicate headed by Walter A. Hays.

P. C. Chappen, of Union City, has taken over the management of the Classic Theatre at Elwood from C. L. Reinhart and will make some improvements.

Harry Beaumont and Martin Meehan are bringing the business to the Chateau Theatre of the Ascher chain. This house has a dandy location on North Broad, across from the Marigold Garden, and with a fine combination vaudeville and picture program every day, full houses are the rule.

S. E. Pirtle, of Jerseyville, has taken over the Pythian Theatre at Marshall and will make some improvements.

The Liberty Theatre at North Chicago has been reopened by M. Stern, who will run popular priced programs.

Oklahoma

The large summer pavillion and theatre at Ellison Lake, near Guthrie, Okla., was destroyed by fire April 15. Loss, \$3,500. No insurance.

The new Oklahoma Theatre at Norman, Okla., will be opened soon. About \$7,000 will have been spent when the theatre is finished.

W. T. Henderson has purchased the Alvo Theatre at Medford, Okla., from J. S. Street

The Royal Theatre is being remodelled by C. F. McQuilkin at Enid, Okla., and a new organ installed.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Brooklyn Theatre in School Hook-up Plays to 1870 and Wins Commendation

RECENTLY we told how the Halsey Theatre, Brooklyn, turned down one of the public schools on a 50-50 split of a 10-cent admission for a morning matinee of Robin Hood on the ground that it was paying too much rental to be able to operate at that price. The management seemed to overlook the fact that the co-operation would not only contribute a found \$75 or \$100 toward that rental, but would send out a couple of thousands pluggers for the picture. It was a short-sighted policy.

This is the second chapter to the story and tells how the Colonial Theatre co-operated with the same school and not only made a profit, but a host of friends, and, best of all, won a warm commendation from an influential member of the local school board.

To Help the Fund

The school—the Franklin K. Lane Junior High School, No. 85—frequently sends its pupils to some worth-while picture—generally a filmed classic or something with an educational value. The school sells the tickets and splits with the management, the school share being turned into the fund for defraying the cost of costumes and other expenses incidental to the presentation of the school plays at the end of each school term.

Following the refusal of the Halsey to co-operate, the Colonial was approached and very gladly promised to help along. A special program was booked, consisting of the Rainey Hunt pictures, The Four Seasons, the Fox News and two comedies—one Out of the Inkwell and a Hal Roach Our Gang comedy.

The school held no morning session and 1,870 pupils attended, the theatre's share being \$93.50, which is not bad money for a special showing. The house was emptied by 11, and the performance in no way interfered with the regular opening.

The entire house staff was on duty, but the school sent over the teachers to act as ushers and ticket takers, and the music in-

structor was there to play the show if necessary. The manager could have come through with only the operator to pay for overtime.

He not only made nearly two thousand friends, but won the attention of the local school board, one of the members sending this letter to C. E. Springmeyer, the principal:

"I think you ought to know that the mothers, as well as the children, appreciate the clean, wholesome entertainment they found under the auspices of Public School 85. Several people whom I questioned afterward were very enthusiastic.

"Such action as the school has taken is splendid precedent for others to follow. You have shown what the motion picture industry CAN present to help educate our children when properly directed and supported, and I hope you will find time for more of them, despite the already crowded school curriculum."

That sort of constructive work will go a long way toward offsetting the censorship ravings. The Colonial Theatre has helped not only itself, but all other theatres.

Soap Again

First National has changed the old proverb to read "One good turn deserves another just like it."

Having made a clean-up with tar soap, a shampoo was arranged for with the makers of a hand soap. At the Princess Theatre, Joliet, Ill., where the stunt was tried out on Daddy, seventy-five stores used the special printing supplied by the soap makers, which gave room for house and playing date. The company also supplied the theatre with 2,000 sample cakes in a special wrapper. It worked so well that a national tie-up is being considered, with tooth paste yet to be heard from.

This idea may rival the long run of the Wes Barry parade.

Shadow Box Backed by Pair of Columns

Dressing up the shadow box with accessories somewhat after the idea of O. T. Taylor is a recent stunt of Charles R. Mitchell of the Queen Theatre, Dallas. He had a pair of columns made, surmounted by frosted globes, which he placed one on either side of the regular shadow box for Viola Dana in Crinoline and Romance. It gained him a very pretty effect.



A Metro Release

FOR VIOLA DANA

The columns are circular and not profile, and are solidly built to stand of their own weight. The box itself is recessed and the lights are put back of the frame and in front of the painting. With a number of supporters, Mr. Mitchell can keep the box and ring the changes, presenting something always new.



A Paramount Release



HERE ARE TWO WINDOWS FROM DALLAS ON BELLA DONNA. WHICH WOULD GET YOUR EYE?

One is loaded down with books, the supply being increased through the use of jackets which can be had from the publishers. The other uses a wax figure and a number of ornaments. There are fewer copies of the book, but the attention value is far greater. These are two of the four hook-ups effected by the Palace Theatre, and large book sales resulted.

Skeletons Featured One Exciting Night

Starting with a teaser, S. S. Wallace, Jr., opened the campaign on the Griffith play at the Capitol Theatre, Oklahoma City, by telling that "Before crossing the Delaware George Washington spent One Exciting Night."

That got people worried. They could not see why anyone should pay space rates to communicate this fact to a waiting public, but the information was repeated in single ones, for several days. Then Wallace put them out of their misery by telling that the play was coming to the Capitol.

Three days before the opening he staged One Exciting Afternoon when he tossed 300 balloons from the roof of the tallest building in town while the traffic cops—both of them—fought to preserve order in the street below. There were a number of free fights but no arrests.

In the lobby the best part of the display was a cutout of a darkey, done in cartoon style, with his knees knocking together, and his eyes rolling in fright. The eyes were individually mounted and motorized. As the white eyeballs were the only touch of color to the cutout, the effect was remarkably good.

The rest of the display was serpentes from the ceiling and two dancing skeletons. The value of these last is more or less problematical. Mr. Wallace knows his game and probably would not have used them had they been a detriment, but in many sections the skeletons would have kept the more timid away, though there is nothing in the play to frighten them off. The motor also took care of the skeletons, which were flat affairs with jointed arms and legs.

Teased Des Moines With Trick Posters

The Des Moines theatres worked an old one to good effect for Norma Talmadge in *Within the Law*.

Painted signs were put up around town to the effect that a good citizen stays within the law. Many persons figured that this was some new outbreak on the part of the Klan or some similar organization, and rumor grew on what it fed. In a couple of days the "violators beware" copy was added, and the town was in a ferment of speculation. It does not take much to stir up a small place, and these signs were prominently placed, one of them facing the Des Moines river at the chief traffic bridge. It could be read across the stream.

The stunt was timed to let speculation boil over about the time the regular advertising campaign was launched, and when the sting was realized, the interest was transferred to the coming play, though the posters made



A First National Release

MAKING THE PAPER MORE CONSPICUOUS IN THE LOBBY

Cutting out from the lithograph and pasting to a white ground made a better display for *The Hottentot* at the Palace Theatre, McAlester, Okla. Earl Settle backed this with windows.

no direct hook-up to the painted signs. Everyone knew.

This is a better stunt than the undated poster, from which it is derived, because it makes for real excitement. The straight poster merely excites curiosity as to which house it will play, but there was the hint of a threat in this which greatly increased the pull of the idea.

Won Center of Stage With Toy Automobile

Being on the lookout for openings won a lot of talk for C. W. Irvin, of the Imperial Theatre, Columbia, S. C. He had a miniature automobile he was using to put over the Kid Matinees, and when the Palmfesta committee announced a May Day for children, he offered the automobile for the use of the Queen, letting the offer come through the Better Films Committee, which pleased them.

The Palmfesta is the Columbia Mardi Gras and the May Day was only one of the features. Another was an automobile show, so Irvin parked the toy in one of the car spaces for the show, and got additional publicity. It cost him nothing and gained him the approval of the public.

Working in on public events is one of the most valuable forms of exploitation, and this is by no means the first time Irvin has horned in on some public proceeding to the benefit of the house and the event alike.

A New Magazine

Welcome to another one! The Fayette County Movie Fan, published in the interests of the Penn and State Theatres, Uniontown, Pa., has made its appearance. It is a bi-weekly of eight pages and colored cover, mostly well-chosen reprint. The headings are too much in the newspaper style to make a good appearance and should be toned down. A 30-point should be large enough for a magazine heading. Otherwise the make-up is good, and the magazine should be a real aid to the two theatres it represents. It has already gone through three issues, each a little better than the last.

It Works Well

Most of the bookings for the Farmers Matinees planned by the Paramount staff exploiters for helping managers keep open through the summer do not go into effect until June or July, but Jack Hellman found that Manthey, of the Palace Theatre, Waseca, Minn., was going to close because his Sunday matinee is his best bet and they keep to the open on Sunday.

Hellman persuaded Manthey to put in a Friday matinee, and sold sixteen merchants a block of 25 seats each for \$2 a head.

The first matinee was tried out and worked so well it will be made a permanency. Hellman only promised to raise \$30, but he added a sixteenth man to give Manthey a little money for mail work.



A First National Release

THESE ANONYMOUS POSTERS STIRRED DES MOINES ON WITHIN THE LAW

First the Des Moines Theatre had painted the signs as shown on the left. Of course most persons blamed it on the Ku Klux, and when the threat on the right was later painted in they were certain that trouble was on the way. When the rumor pot was bubbling over, the regular advertising for the Norma Talmadge production was put out, and no one overlooked it.

Sells on Figure in South Seas Feature

Only occasionally can a cut sell more than type, but in his drawing for Lost and Found Hubbard Robinson, of the California Theatre, Los Angeles, has given Roy Miller an attractor that will help sell the title idea. Most classes of patrons like the South Sea stuff because it is picturesque. Playing up the idea in picture is better than putting it in type. You see the girl, you guess the rest and read the lettering merely for the when and where. And Miller has added to the title to capitalize the South Seas idea, and he has made a leading line of it as well. Some of you old-timers will remember Carey Wilson, the author of this story, as the man who used to wear a green hat and manage a house over in Jersey. That was when this department was running around in short clothes. But getting back to the display, this



A thrilling love drama filmed in the South Sea Islands!

GOLDWYN PRESENTS

LOST AND FOUND

ON A SOUTH SEA ISLAND

An R. A. WALSH Production

"OUR GANG" COMEDY

"The Fire Fighters"

California Theatre

Goldwyn Release

A Goldwyn Release

SELLING ON THE CUT

is a good example of what can be done to sell a story which does not offer many contact points. It puts the one big idea over with both type and cut and combines to sell in concert. We do not particularly care for the typographical display in the matter to the left of the signature. Smaller letters, better chosen, would have given a better display because set less solidly. It seems to be up to Mr. Miller to have another chat with the composing room foreman. For a time he got very nice type displays, but unless printers are watched constantly they will fall back to their old tricks. The linotype seems to have killed off the old-time printer, and in his place we have a typographical typewriter who seems to know little beyond the keyboard.

—P. T. A.—

Blending the Title Spoils the Display


Blending the star names into the reverse strip did not work well for the Princess Theatre, Toledo. Between the black letter on the edge of the ribbon and the white outlined "Gloria" superimposed on the capital letter, only the cut tells quickly that Gloria Swanson is the star being shown. The cut is well drawn and there is a distinct likeness, though not a flattering one, but the experiment is scarcely successful and surely should not influence a repeat. Artists are funny folks and they seem to do almost everything but get a clean-cut, emphatic display for the lines which will sell best. They do not seem to realize that a plain ad which can be read is to be preferred to a flossy product which cannot be read without effort. The names as shown here are too nearly a part of the black strip to have any real display value, and the attraction lies solely in the bathing girl cut. This may satisfy the artist's craving for something different, but it is not going to help sell additional tickets,

and the extra ticket sale is what makes a display of value. In contrasting colors this scheme might work well, but in black and white it is a distinct flop. The selling talk is good and helps to overcome the artistic shortcomings, but good selling talk is all the more reason why the artist should work in with the copy writer to get a one hundred per cent result. We have seen much better work from the Princess.

—P. T. A.—

Plan Book Material Good for Half Page

This half page from the Paramount-Crown Theatre, Manchester, N. H., is an adaptation of the plan book material, though it does not follow the indicated layout. Whoever laid this out knew that the plan book stuff is not a hard and fast rule, but merely a suggestion which the local manager can change to



PARAMOUNT-CROWN

ENTIRE WEEK STARTING MONDAY MARCH 5

CECIL B. DeMILLES

PRODUCTION

"ADAM'S RIB"

A Paramount Release

A Paramount Release

A CONVERTED HALF PAGE

suit his own ideas and the response of his particular clientele. Once this idea soaks in, it is possible to work plan book cuts for an infinite variety of displays. The trouble is that most managers look at the plan book, decide that they do not care for these layouts and fail to realize that a rearrangement of the cut, or perhaps the use of a cut in a different measure, will give precisely what is desired. Plan book stuff is as flexible as a rubber band, and can be stretched to the same extent. If you want a three or four column display and do not like the three or four column cut, try cutting down

the full page or building up the two. One of Ralph Ruffner's prettiest half pages of recent date was based on the bottom sketch of a full-page advertisement. Taking merely what he wanted gave Ruff precisely what he wanted. In the same way this Manchester exhibitor has helped himself to a pretty display.

—P. T. A.—

Selling the Star Through a Display

Knowing that the name of Norma Talmadge is the best selling angle to any production in which she appears, the Majestic Theatre, Ann Arbor, Mich., subordinates even the world premiere to the star's name in this coming display, which occupies seven and one-half inches across four columns.



COMING SUNDAY

Majestic

First Showing in All the World!

NORMA TALMADGE

THE VOICE FROM THE MINARET

A First National Picture

A First National Release

MAKING THE STAR THE STAR

This is the display for the "First showing in all the world," as the house puts it, but that fact in an outline letter is not permitted to kill off the star name just below. Most agents would have put that in black type, too, and doing so would have killed off both lines. As it is, the outline does not conflict with the name and both profit from the contrast. Carrying out the theory consistently, the house even sinks the title to the bottom, using a stock cut and achieving a display that from most angles is as good as the average full page would be. It gets the attention and gains interest, and a full page could do



GLORIA SWANSON and **CONRAD NAGEL**

June Elvidge and Robert Cain

The Impossible Mrs. Bellew

She's Irresistible!

You'll see a new and greater Gloria Swanson in this picture. Gloria as a gay divorcee, furnished by the tongues of scandal, shocking the guided Monte Carlo throngs by her daring—and, breaking her heart in silence.

Gloria wearing wonderful new gowns which she went to Paris to get especially for this picture. Gloria flirting on the beach at Deauville, French society's famous playground, amid a hundred one-piece bathing beauties.

A dazzling fashion show and a mighty heart drama.

ACTION A MERMAID SPECIAL. THRILLS

LIGE CONLEY — in — "CASEY JONES, JR."

PRINCESS

PARAMOUNT THEATRE

A Paramount Release

AN UNSUCCESSFUL ATTEMPT AT NOVELTY LETTERING



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

CARDIGAN. (7,000 feet). Star cast. Tie up with G. A. R. and you can get by. Did big business for one day through G. A. R. Advertising slant, history. Draw all nationalities, mixed class, in town of 4,100. Admission, 10-20-25. L. A. Hoover, Gem Theatre (510 seats), Durango, Colorado.

CRADLE BUSTER. (5,200 feet). Star, Glenn Hunter. A very pleasing little comedy that ought to do pretty well anywhere. Had them laughing throughout and there is a very good little dramatic punch at the finish. It is scrupulously clean. Advertising slants, star's success on Broadway. Had fair attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatres (700 seats), Jonesboro, Arkansas.

DANGER POINT AND SUPER SEX. Just program pictures; no more drawing power than a fourteen-year-old plaster. Usual advertising yielded rotten attendance. Draw any and all in city of 10,000. Admission, 10-20-30. George K. Zinsz, Harbor Theatre, Corpus Christi, Texas.

MY OLD KENTUCKY HOME. (7,382 feet). Star, Monte Blue. Very fine entertainment. Pleased our patrons one hundred per cent. Acting good, just enough comedy. Be sure and book it. Used one six, one three, two ones, and set of photos. Had good attendance. Draw town and rural class in town of 650. Admission, 10-25. E. E. Stearns, Dew Tell Theatre (248 seats), South Dayton, New York.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. All that has been said before; fine from every angle; exchange got it all. Just sixty-five cents to the bad. Used ones, threes, photos, heavy newspaper. Fair attendance. Draw farmer and usual in town of 460. Admission, 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

HEAD HUNTERS OF SOUTH SEAS. (4,387 feet). Martin Johnson production. Highly entertaining and instructive. Great business in Lenten season. Patrons were much pleased. Used newspaper and jungle lobby. Attendance was great. Draw from town, drop-in trade, big city. Admission in afternoon, twenty cents; night, thirty. Joseph H. Enos, Frolic Theatre (1,060 seats), San Francisco, California.

A PAUPER MILLIONAIRE. (4,804 feet). Star cast. For me a lemon, nothing to it, they walked out on this one. Used photos, ones and slide. Had poor attendance. Draw church community in city of 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

REAL ADVENTURE. (4,932 feet). Star, Florence Vidor. Fair picture but print was in bad shape. Exchanges should be careful about poor prints. Title fool public, they think it Western, but it is society. Regular advertising gave good Saturday night attendance. Draw from farmers and village of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

WHAT WOMEN WILL DO. (5,881 feet). Star cast. Fair picture. Will please aver-

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures and the avoiding of bad ones. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

age audience. Advertising slant, the star. Fair attendance. Draw mixed, all nationalities, town of 4,100. Admission, 5-15-20. L. A. Hoover, Strand Theatre, Durango, Colorado.

WHEN THE DEVIL DRIVES. (4,687 feet). Star, Leah Baird. Excellent production that pleased the majority. Fair attendance. Draw general type in small town. Admission, fifteen cents. Dr. J. E. Guibord, National Theatre (500 seats), Grand Mere, Quebec, Canada.

F. B. O.

FIVE DAYS TO LIVE. (5,210 feet). Sessue Hayakawa. I admire this lad's work. Most of the stories they have given him don't appeal to me, but I picked two with extreme care and used them. Other one was "Arabian Knight." Believe it was better than this one. Both impressed me, but neither drew well. Had fair attendance. Advertised with usual monthly program, slides, ones, photos. Draw rural and village of 400. Admission, 15-25. E. L. Partidge, Pyam Theatre (240 seats), Kinsman, Ohio.

FOOLISH AGE. (4,500 feet). Star, Doris May. Good, clean comedy-drama. Star has built splendid following here on two pictures shown. First booked "Up and at 'Em" on strength of Brother F. P. Werner's (Queen Theatre, Trinity, Texas), favorable report. Doris May is easy to look at and her vehicles to date have been lively action well spiced with humor. Can be bought right for small towns. Advertising slant, Doris May. Good attendance. Draw all classes, health seekers and tourists in the Rockies. Admission, 11-25. Town of 500. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

IN THE NAME OF THE LAW. (6,126 feet). Star cast. Here this picture did not make a hit. Used one, six, three sheets, heralds, newspaper. Poor attendance. Draw resort, small town patronage, town of 2,400. Admission, 15-25. S. L. Taylor, Kozy Theatre, Pass Christian, Mississippi.

OLD OAKEN BUCKET. (5 reels). It is hard to say about this picture; personally I did not like it and neither did any of the younger set; but myl over thirty years of age they simply ate it up. Not much story, but it will pull on account of title. Usual advertising gave good attendance considering I had mighty strong competition. Draw general small town class.

Admission, always 10-15. E. F. Keith, Strand Theatre (200 seats) Granbury, Texas.

OLD OAKEN BUCKET. (5 reels). Star cast. This one pleased only about fifty per cent. of the kids; no one of the older patrons had anything good to say. Played "Pop Tuttle's Movie Queen" in connection. Draw all classes in town of 900. Admission, 10-25. Joseph Schiaht, Opera House (200 seats), Bowdle, South Dakota.

THIRD ALARM. (6,700 feet). Star cast. Great picture of its kind; started off a little slow, but the last four reels paid up for it. Used six, ones, heralds, newspaper. Good attendance. Admission on this, 15-25. Draw small town resort patronage, town of 2,400. S. L. Taylor, Kozy Theatre (300 seats), Pass Christian, Mississippi.

TWO KINDS OF WOMEN. (5 reels). Star, Pauline Frederick. Different from any other Frederick picture but one that will please all classes. Titles and posters are nil for drawing cards. Where they like the star it will pull. Usual advertising gave fair attendance. Draw general class in small town. Admission, 10-25 always. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

First National

BELLBOY 13. (3,940 feet). Star, Douglas MacLean. Satisfactory, but not the hit "The Hottentot" made. Usual advertising brought big attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

BRAWN OF THE NORTH. (7,050 feet). Features dog "Strongheart." A knockout; raised house record several notches. A clean, strong, highly entertaining production. Many so-called stars could profit wonderfully by seeing this almost human dog do his stuff. Advertising slants, play Strongheart. Triple spread. Attendance S. R. O. Draw better class in town of 1,000. Admission, 10-30-40-50. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. This is one of the very best pictures. A true story; everyone liked it, I think. Lewis Stone is one of the best actors in America. Every exhibitor should play this wonderful picture; it is never too old—providing the exhibitor does not pay too big a price. Even if you do big business and there is nothing left for the exhibitor because of high price asked for the picture, the only thing you do is to please your patrons; but what about you? Used twenty-four, six, three, ones, photos. Very good attendance. Draw good class in big city. Victor Stamatis, Throop Theatre, Brooklyn, New York.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Believe it is one of the best pictures I have ever shown. A regular home builder and the kind that will do much good. Don't fail to play it, for it is sure to mean much to you. Not one objectionable thing about it. A dandy picture, well liked. Town of 10,000. Admission, 5-20. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

DOMESTIC RELATIONS. (5,192 feet). Star, Katherine MacDonald. Just another from Katherine's film factory; no better and no worse than the others. You know

how 'tis—she just ain't there, boys. Had poor attendance. Draw miners and railroad men in town of 7,124. Admission, 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

EAST IS WEST. (7,737 feet). Star, Connie Talmadge. A superior offering that my patrons commented very favorably upon, which means the box office results were good. Usual advertising brought big attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

ETERNAL FLAME. (4,453 feet). Star, Norma Talmadge. Picture pleased majority, I believe, but far from being another "Smilin' Through." Had fair attendance. Draw student and family class in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HER MAD BARGAIN. (5,491 feet). Star, Anita Stewart. Good; to be classed with Miss Stewart's best. She always draws a crowd and generally pleases if story is not impossible. Used regular newspaper and lobby. Attendance good. Agricultural town of 1,474. Admission, 5-10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

HOMESPUN FOLKS. One of the best features I ever played, barring none. Everyone liked it and said so. I got this at a live-and-let-live price. Used ones, threes, newspaper and photos. Fair attendance. Draw farmers and usual in town of 460. Admission, 13-22. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean. One of the best comedy-dramas in a long time. It gets a laugh every ten feet. You can go out and boost this one strong and get some dough. Had good attendance. Draw miners and railroad men in town of 7,124. Admission, 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

HURRICANE'S GAL. (7,944 feet). Star, Miriam Cooper. Wonderful melodrama. On account of bad weather, not much business. Will repeat it. Used sixes, heralds, newspaper. Poor attendance as above. Admission on this one 15-25. Draw resort patronage, small town, 2,400. S. L. Taylor, Kozy Theatre (300 seats), Pass Christian, Mississippi.

LIGHT IN THE DARK. (7,500 feet). Star, Hope Hampton. A good offering for any house. Had many fine comments on story and star. A clean hit. Business good. Draw better class in town of 1,200. Admission, 10-30-40-50. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

MAN-WOMAN-MARRIAGE. (9 reels). A splendid example of how not to make photoplays. Would have made a fine five or six-reeler but is utterly tiresome in nine. Lavishly done, well acted and clean! Advertising slant, the spectacular angle seems best. Ordinary attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. A few liked this one. The acting was great, settings fine; but Guy Bates Post means nothing in this town and the fine acting he did was not appreciated, so I lost quite a bit on his picture. If you have a high class audience it will get by, but buy it cheap. Poor attendance. Draw miners and railroad men in town of 7,124. Admission, 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. An excellent piece of acting and a good picture; but an audience that can understand nothing but action probably will not like it. Regular advertising yielded good attendance. Draw from town of 3,000. Admission, 15-20. A.

Between Ourselves

*A get-together place where
we can talk things over*

Walked in on an exhibitor in Brooklyn the other night. Introduced myself, "I run Straight From the Shoulder—"

"Like blazes you do!" he busted in, "the boys run it. Stamatis, of the Throop, and Thacher of the Royal out in Salina, and Pruett down in Alabama; and a lot of tips I've got from them and others."

"My only kick," he went on, "is that some of the boys lay off too much. I get some chap like that wise kid, Tragsdorf, and then he dies on me."

Well, folks—that's how he handed it to me. Hope you'll have a resurrection soon if you've died on any exhibitor who was using your tips. VAN.

La Valla, Community Theatre (300 seats), Bethel, Connecticut.

MIGHTY LAK A ROSE. (8,000 feet). Star, Dorothy Mackaill. A fine story well put over which brought big houses for three days. Usual advertising brought big attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. This picture is somewhat better than the others only this star has absolutely no drawing power at all; any time we play her pictures we know we will have a poor house. Used six, three, ones, photos, cards. Attendance was nothing extra. Draw good class in big city. Victor Stamatis, Throop Theatre, Brooklyn, New York.

OLIVER TWIST. (7,600 feet). Star, Jackie Coogan. Excellent picture; pleased all. Good acting, above the average. Don't think this was too long. Did not make very much on it; cost too high. Jackie Coogan has good following here. Costume play, but you did not notice this because interest of picture will hold your attention. Used twenty-four, mailing list and regular paper. Good attendance. Draw all classes in town of 2,500. Admission, 15-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge, Eugene O'Brien in support. Norma was at one time our greatest drawing card, but not so good in her recent pictures. Used newspaper, billboards, heralds, to get fair attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge, with Eugene O'Brien in support. We did a splendid business on this one although we paid some money for it. Was liked as well here as "Smilin' Through" and business was as good. It will be a long time before anyone can take the place of Norma for big things. Town of 10,000. Admission, 5-20. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. It's the same with all of these pictures. Katherine is an "eyeful" and there she stops. They ad-

mire her beauty but can't see her as an actress. Usual advertising to health seekers and tourists. Attendance, putrid. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT A WIFE LEARNED. Star cast. Very good picture with the acting of all the characters very good. This picture flopped for me for some reason. Used regular advertising and heralds. Had poor attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

Fox

ARABIA. (4,418 feet). Star, Tom Mix. Good picture; but not as good as the other Mixes. Regular advertising brought good attendance. Admission, 10-20. Thomas J. Romine, Isis Theatre (250 seats), Roseville, Illinois.

ARABIA. (4,418 feet). Star, Tom Mix. Mix is not himself here. He takes his part well, but the title and picture do not fit in with him. Too drawn out. Used twenty-four, six, three, ones, 11x14, newspaper. Fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BOSS OF CAMP FOUR. (4,235 feet). Star, Charles "Buck" Jones. Jones' pictures always go good here; this one pleased, but it's not a Western; but there is enough rough stuff in it to please the Western fans and it will go big if they like Jones. Had fair attendance. Draw miners and railroad men in town of 7,124. Admission, 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

BRANDING IRON. (5 reels). All star cast. A good story, fine acting, good direction, and a good print—all contributed in pleasing a nice sized crowd. Used twice usual advertising. Extra good attendance. Draw general small town class. Admission, always 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Good Mix comedy-drama with his horse, Tony, doing his share of entertaining. No kicks registered on this one. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. The usual Mix picture, full of thrills. Used ones and slides. Fair attendance. Mining village of 1,700. Admission, 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. Nothing to this one, name drives them away. Flopped here. Poor attendance. No right to call this a special. Used twenty-fours, sixes and threes. Had very poor attendance. Draw miners' class in town of 3,000. E. Master, Strand Theatre, Gallup, New Mexico.

DO AND DARE. (4,744 feet). Star, Tom Mix. They'll like this, at least if they like the usual Mix pictures. Good attendance. Town of 3,700. Admission, 10-20. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

DO AND DARE. (4,744 feet). Star, Tom Mix. Simply great. Best Mix ever. First time our town ever saw him in an all-comedy role; they certainly had their share of laughter. Laughter from middle of second reel to end. Book this for sure; I'd certainly boost Max on this. Draw according to picture in town of 2,800. Admission, 20-30. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

FAST MAIL. (6 reels). Star, Charles "Buck" Jones. Ran on Saturday. Sold me for a special. As a special it is a "hunk of cheese." Did good considering I had a big carnival against me. Fair attendance. Oil field town of 2,000. Admission, 10-30 and

10-50. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. Sold as a special, but not a special to me. It has some good laughs but it is long drawn out. Lane has personality and is a good comedian. Advertised with newspaper, billboard, lobby. Draw regular type in town of 8,000. Admission, 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

THE GREAT DAY. (5,827 feet). Featured cast. One of William Russell's real good pictures. It has romance, action, and is plausible all the way. It pleased our audience. City of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MY FRIEND THE DEVIL. (4,555 feet). Star cast, Harry Millarde directed. Good; title good, picture gives one hundred per cent satisfaction. Draw family class in town of 5,962. Admission, 10-25. William C. McIntire, Rose Theatre, Burlington, North Carolina.

NERO. (11,500 feet). Star cast. Well, we laid off of this one for a long time, but finally played it. Gave it a week's run, two shows a day, reserved seats and raised our admission prices to fifty-five cents. We did not lose money so we are tickled to death. Used heavy poster advertising. Draw high class patronage in city of 40,000. Admission, 15-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. As is usual with Shirley Mason product, is a right good program picture. With a good comedy it pleased fully eighty per cent. Miss Mason is popular here. Used usual lobby and newspaper. Draw from college town of 4,000. Admission, twenty-five cents. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. Fairly good program picture. Regular advertising brought fair attendance. Draw mixed class in town of 1,000. Admission, 10-25, 10-40. L. S. Goolsby, Royal Theatre (240 seats) Marvell, Arkansas.

ROUGH DIAMOND. (4,458 feet). Star, Tom Mix. Not all of the action in this could be classed as Western, but it will please Mix fans just as well. Used monthly house program, slide, photos, ones. Good attendance. Draw rural and village of 400. Admission, 15-25. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

SKY HIGH. (4,546 feet). Star, Tom Mix. Has the average Tom Mix action plus marvelous shots taken in the Grand Canyon. Believe it surpasses the scenery in Harry Carey's "Fox" (Universal). Used monthly house program, stock and special slides, ones, photos. Extra good attendance. Draw rural and village of 400. Admission, 15-25. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. A very sad but truly good picture. Two reels too long, however. Flood scenes have a real kick. Paid too high a rental. Women like this 'cause they can get a good "cry." Advertised with billboard, newspaper, lobby. Draw regular type in town of 8,000. Admission, 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Sunday and Monday. Went over big. Seemed to strike them just right. Personally, I thought there was too much sob. Used twenty-fours, sixes, threes, ones, heralds, novelties, program. Attendance good. Oil field town of 2,000. Admission, 10-30 and 10-50. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

Tips on Some Late Ones

WITHIN THE LAW (First Natl.—Norma Talmadge). Perfect acting. Drew well. Made money. Could have doubled the net profit if fewer reels and more comedy. J. A. Flouroy, Criterion Theatre, Macon, Georgia.

WITHIN THE LAW (First Natl.—Norma Talmadge). Best and most interesting of all Norma Talmadge productions. Played to double the business on second night over first, something unusual in this town. Robert Marsden, Jr., Noble Theatre, Marshfield, Oregon.

LOST AND FOUND (Goldwyn—Star cast). Not much for business, but a good picture of its kind. Too much padding; would make a better four-reeler. Robt.

Marsden, Jr., Noble Theatre, Marshfield, Oregon.

PRODIGAL DAUGHTERS (Paramount—Gloria Swanson). Miss Swanson's name used in all publicity which included heavy street billing and large newspaper space. It is about the best picture that Miss Swanson has appeared in for many months. It will attract both male and female fans and in considerable numbers. A good picture; well worth seeing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

HUNTING BIG GAME IN AFRICA (Universal—H. A. Snow production). Splendid. Why not more of such pictures? Robt. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. A little different from his usual Westerns, but a very good picture with a splendid cast; well acted. Might say that in putting his pictures over we just say "Buck Jones" and we have a full house. Many of our patrons like Jones, now, better than Mix. Look out, Tom! Used three, one, six, photos, slide. Extra good attendance. Admission, 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

WINNING WITH WITS. (4,435 feet). Star, Barbara Bedford. Just a mediocre program, which pleased 85 per cent. The acting could have been better, from my point of view. As this was on Saturday night, it pulled good attendance. Regular advertising. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star cast includes Lon Chaney. It's all Chaney, but think it a good picture; rather gruesome, but it just proves again that he is the greatest character on the screen. Usual advertising yielded fair attendance. Draw all classes in city of 10,000. Admission, 10-20-30. George K. Zinsz, Harbor Theatre, Corpus Christi, Texas.

CHRISTIAN. (8,000 feet). Star cast includes Richard Dix, Mae Busch. On nine reels. Well acted and directed. It is truly a special in the sense of production. May not go so well in non-Catholic neighborhoods. Knights of Columbus protested against the fact that a Catholic priest was shown to be tempted to give up his faith for the love of a woman. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

DANGEROUS CURVE AHEAD. (5,503 feet) and **GLORIOUS FOOL.** (5,392 feet). Star cast. Two light little pictures that will satisfy an ordinary audience. Not deep plots, but they please just the same. Used Richard Dix for advertising. Had fair attendance. Draw retired farmers and villagers. David Chait, Palace Theatre, Flemington, New Jersey.

FOR THOSE WE LOVE. (5,752 feet). Star, Betty Compson. This was a good program picture. We had no complaints on this one. Print was in fine shape; Goldwyn always gives us good prints. Used posters, slide, newspaper, to get fair attendance. Draw better class in town of 4,500. Admission, 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FROM THE GROUND UP. (5 reels). Star, Tom Moore. A dandy, good picture. Had fair attendance. Draw family class in town of 2,400. Admission, 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

GIMME. (5,169 feet). Star, Helene Chadwick. "Gimme" another one similar to this little comedy drama and a nominal price, and I won't kick. Patrons liked this. Used newspaper advertising. Draw regular classes in town of 8,000. Admission, 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

GRIM COMEDIAN. (5 reels). Star, Jack Holt. Good. Used one-sheets and three-sheets. Had poor attendance on account of weather. Draw working class and business men in town of 600. Admission 15-25, 25-50. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

HEAD OVER HEELS. (4,500 feet). Star, Mabel Normand. Too foolish to be any good. Mighty poorly directed, and everybody said it was rotten. Not one good comment. Draw family class in town of 2,400. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

HOLD YOUR HORSES. (5 reels). Star, Tom Moore. Very good. Pleased a small crowd. Moore's first time here. Usual advertising. Had poor attendance. Draw general class in small town. Admission 10-25 at all times. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

HONEST HUTCH. (5,000 feet). Star, Will Rogers. This is an old one but it certainly pleased my patrons. Will Rogers is there for humor of the right kind. There is no action to speak of in this picture; clever lines and pure Rogers' acting make the picture. It is not as funny as "Cupid, the Cowpuncher." Advertising slant, star. Draw all classes, health seekers and tourists in the Rockies. Good attendance. Town of 500. Admission, 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

MAD LOVE. (5 reels). Star, Pola Negri. Good picture, but my patrons don't like foreign-made attractions. Usual advertising brought fair attendance. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. I am a little late with this as it is now ancient history, but I would have been better pleased never to have played it. Very ordinary Zane Grey picture, rough in the extreme, not suitable, to my notion, to lady patrons, but didn't hurt myself or the other rough necks. Ned Pedigo, Polard Theatre (900 seats), Guthrie, Oklahoma.

Hodkinson

EAST LYNNE. (6,634 feet). Star cast. Modern version of this play satisfied all patrons and had many good comments, although film a little old and not in first-class condition. Regular advertising yielded very good attendance. Admission, 15-25.

John Cleva, Jr., Enterprise Theatre, Glen-alum, West Virginia.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. A faithful adaptation of the old classic. Will Rogers is perfect as "Ichabod Crane." Clean as a hound's tooth! Pretty production with authentic backgrounds. Appeal is limited to those who have read the story. Rather light, but fairly entertaining. Advertising slants, story, star, Washington Irving. Good attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

NO TRESPASSING. (6,900 feet). Star, Irene Castle. Just another picture. Got no knocks and no boosts. Star is worth nothing at box office. She wears some pretty gowns which is the only advertising angle. It is clean. Had poor attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatre (700 seats), Jonesboro, Arkansas.

SECOND FIDDLE. (5,810 feet). Star, Glenn Hunter. A first class picture. Regular advertising gave good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

Metro

ALL BROTHERS WERE VALIANT. (6,265 feet). Stars, Lon Chaney, Billie Dove. Pleased seventy-five per cent. Consider it a good picture. Advertised with regular line, nothing extra. Fair attendance. Oil field town of 2,000. Admission, 10-30 and 10-50. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. My audience seemed to like this picture. The scenery and dancing is good; at times she (star) doesn't seem to have very many clothes on but, of course, all the men shut one eye when that part comes on the screen. Used lobby cards and slide. Fair attendance. Draw from country and town of 900. Admission, 15-25. H. R. Dixon, Unique Theatre, Walton, Kentucky.

CRINOLINE AND ROMANCE. (6,000 feet). Star, Viola Dana. A mighty good six-reel picture. Had good attendance. W. Odom, Sr., Dixie Theatre, Box 208, Durant, Mississippi.

FASCINATION. (7,940 feet). Star, Mae Murray. Very good, but no comparison to "Peacock Alley." Lost money on both subjects on account of too much rental. It pleased about fifty per cent of my patrons. Had poor attendance. Draw small country townspeople in town of 2,500. Admission, 10-25. J. F. Pruett, Liberty Theatre (250 seats), Roanoke, Alabama.

FORGOTTEN LAW. Star, Milton Sills. Good drama. Good acting, better than lots of "specials." However, they didn't come out. Seem to want something that doesn't sound "preachy" and has got a "kick and a thrill" with lots of comedy. Had poor attendance. Draw mixed class, farm and town of 5,000. Admission, 10-35. Walter James, Coliseum Theatre, Cherokee, Iowa.

JAZZMANIA. (8,000 feet). Star, Mae Murray. Too much highbrow stuff for our patrons in this one; poor, is the only way we could express ourselves. Draw mostly laboring class in town of 4,034. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

LOVE IN THE DARK. (6,000 feet). Star, Viola Dana. As cute a little picture as any one would care to see. Pleased old and young. Usual advertising gave better attendance. Draw any and all classes in city of 10,000. Admission, 10-20-30. George K. Zinsz, Harbor Theatre, Corpus Christi, Texas.

Condition of Film

Mr. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania, is for the retaining of "film condition" as a part of reports. "The idea is not to condemn a picture from a bad print, from all exchanges, but only the one at which it is received. All my prints for my house are from the Philadelphia exchange; if bad, I warn the next exhibitor getting that film from Philadelphia only. We lost lots of business on account of bad prints; of late have been getting very good prints; but our regulars always ask us how many stops we are to have tonight."

Mr. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania, feels the same way about film condition. He says, "I think it necessary to include it in reports: but only mention condition when it is NO GOOD, because in this way Mr. Exhibitor will be aware of the fact in that territory. It is absolutely impossible to put on a GOOD SHOW without a GOOD PRINT. As you know, I don't pan a picture because I received a poor print; but only state the fact that mutilated film causes dissatisfaction in the audience."

Not enough answers have come in yet to decide the issue. The majority rules.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor, creator of stage role. Received many good laughs and it is a pleasing hour's entertainment. It reminded me somewhat of "Mickey," especially the part where she was sent to her relations to be brought up in society. Business was a little off color with this offering. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

PRISONER OF ZENDA. (10,467 feet). Star cast. Fine picture. The only thing they complained about was the ending. Lewis Stone, as usual, is fine. The entire cast is fine. Includes Alice Terry. Used ones, threes, window cards, newspapers, photos, slide. Good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Popular entertainment containing many laughs. Blanche Sweet, John Bowers, Barbara La Marr and Lon Chaney in the cast. On eight reels. We were well satisfied with this offering. Rural life comedy-drama. Charles H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

RIGHT THAT FAILED. (6 reels). Star, Bert Lytell. A program feature that proved very satisfactory to a Saturday attendance. The boxing is not predominant or objectionable. Used regular lithos and mailing list. Had fair attendance. Draw farming class, town of 1,000. Admission 10-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. This was photographed in natural colors and exceedingly interesting. Natural colors in pictures are an invention that will revolutionize the motion picture industry, and in this one it is impossible to describe the beauty of the shades and tints which the double camera lens caught. While the scene is laid in China, yet "Toll of the Sea" is very realistic. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. Very pretty and well acted. Natural colors are wonderful. Used lobby, newspaper and cutouts. Had good attendance. Draw mixed class. Admission

10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. Old, but good. Pleased all. Will raise the people from their seats. Very exciting. Used three-sheets and six-sheets. Had good attendance. Draw mixed class in town of 2,000. Admission 15-25. Jos. L. Katz, Lyric Theatre, Woodbine, New Jersey.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. This release is clever enough in a way but for a country town I cannot hand it much. Marion Davies lacks something that is necessary to put her over. Cosmopolitan certainly spends the money on her pictures but they lack the vital spark that makes one neighbor tell the other that they saw a good picture last night, with the result that on a three-day run it falls off each night. I am about through with fancy prices for Marion. It's a program picture with a thousand feet too much footage. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. A mediocre attraction that pleased about half. Production is adequate and cast especially good but the picture is a disappointment. Don't promise much for it. Used the cast for advertising. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Good all the way through. It is getting to where Meighan is one of my best bets. Don't pay too much for this one for it is not a super but it will please ninety per cent. Used title and star for advertising. Had fair attendance. Draw all types in town of 500. Admission 10-25. M. V. Cousins, People's Theatre, Pineland, Texas.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A big picture in every way and a compliment to Meighan. Many folks said, "As good as Manslaughter." Title, story, star and production perfectly satisfactory. Rental too high. Used Meighan, stronger than ever, for advertising. Had good attendance. Draw better class in town of 1,200. Admission 10-30-40-50. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Let's have more of this kind. Some of my patrons just raved over it and even I am not kicking. Usual advertising. Good attendance. Draw all classes in city of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BACK PAY. Star cast. Very good story, well acted. Pleased one hundred per cent. Used lobby and newspaper. Had good attendance. Draw mixed class. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

BELLA DONNA. (7,905 feet). Star, Pola Negri. This is some picture, too strong for the evil mind, but it is well acted, and has a wonderful cast. Mr. Exhibitor, it is great if you can get by the censorship. Used two ones, three, one 11x14 and slide. Had good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Jack Holt and Agnes Ayres. Did a good business on this because of the book and stage play. Agnes Ayres is beautiful and is well liked by our patrons. Used heralds, billboards, and slide. Had good attendance. Draw small town patronage in town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. A poor picture with an improbable story. This picture will get by if you hook it up with other good short subjects. Fair attendance. J. Lamm, Shakespeare Theatre, Chicago, Illinois.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. Just a fair program picture. Star was all right, but story was weak. L. M. Zug, Rialto Theatre, Jerome, Idaho.

DRUMS OF FATE. (5,000 feet) Star, Mary Miles Minter. For me a very mediocre picture that attracted even worse business. You'll play it, no doubt, as it's on the list, but don't get gay with promising what your patrons are going to see; ease it to them gently. Usual advertising to health seekers and tourists. Attendance—you couldn't see them. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOR THE DEFENSE. Star, Ethel Clayton. Pretty good program picture. City of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. Her best picture since "The Miracle Man," in my opinion. Good supporting cast. Good attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Rolf, Star Theatre, Decorah, Iowa.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. Absolutely great. We had advertised this one extra large and were well paid for our efforts. Picture pleased a nice crowd matinee and night. Used post cards, heralds and posters. Good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. One hundred per cent. Draws big and pleases all. Excellent, clever—and positively clean! It is a pleasure to play this kind of picture. Advertising slants, star, direction, handsome gowns. Attendance above average. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Miss Swanson is a drawing card here. Good picture, and better crowds on second day. Used window, lobby, newspaper, etc. Good attendance. Draw all classes in town of 7,500. Admission 10-25. William H. Mayhew, Broadway Theatre, Cisco, Texas.

IS MATRIMONY A FAILURE? (5,615 feet). Star cast. A pleasure to play and report this. While there is nothing big about it, it is entertainment to the nth degree and pleases 100 per cent. Advertising slant, title is enough, properly handled; but cast helps. Big attendance. Draw all classes in town of 2,500. Admission 5-10 and 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

IS MATRIMONY A FAILURE? (5,612 feet). Star cast. Made a decided hit with every one. Such pictures as this make friends for the business. Clean, wholesome, funny, and with a worth-while plot. Good attendance. Draw rural and small town class. Admission 10-25. B. A. Aughinbaugh, Community Theatre (500 seats), Lewiston, Ohio.

JAVA HEAD. (7,865 feet). Star cast. I'd stay away from it. Nothing to it. People roasted it bad. Did not please at all. Used lobby, newspaper, billboard. Good attendance. Draw mixed class. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

KICK IN. (7,074 feet). Stars, Bert Lytell, Betty Compson, May MacAvoy, Gareth Hughes. A fine cast. Directed very well. This picture did very nicely for the box office. You can please your patrons with it. Again the matter of film rental enters the case. Play it if you can get it right; I paid

Film Condition

Don't forget that lately Mr. E. L. Partridge, of Pyam Theatre, Kinsman, Ohio, gave his opinion on the including in film reports of the condition of film.

Not enough of you have said what you think for us to form an opinion yet, so this is just a reminder that there is always a place open here for discussion of ways to improve the reports that made Straight From the Shoulder the dependable tip department.

plenty, so profit by my experience. Used heralds, etc. Draw health seekers and tourists. Attendance fairly good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LITTLE MINISTER. (6 reels). Star, Betty Compson. Our hat is off to Betty Compson and perfect acting. Films in grand shape. Pleased a hundred per cent. Did not have a good crowd, due to local conditions. Used 11x14s, slides, bills. Mining village of 1,700. Admission 10-16. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

LUCK IN PAWN. Star, Marguerite Clark. A very interesting picture, but too old to continue to be entertaining. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. A real pleasure to use and send in report on a picture like this. Absorbing story, well done by everybody who has to do with it, including author, stars, director, photographer. Has class and yet plenty of action throughout its seven reels. Advertising slants, author and stars. Average attendance. Draw all classes in town of 2,500. Admission 5-10 and 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. Good picture with a pleasing amount of comedy. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

MANSLAUGHTER. (9,061 feet). Star cast includes Thomas Meighan. Too much good cannot be said about this picture. One of the best pictures of the year. Pleased one hundred per cent. An all star cast and wonderful acting. Used 500 mailing list and regular paper. Good attendance. Draw residential class in town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (240 seats), Versailles, Kentucky.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Good "Boston Blackie" story. Well produced. Advertising slants, story, author. Average attendance. Draw mixed class in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Gloria brings them in to our house. This is one of her best. Besides her gorgeous gowns, there is a good story. David Hess, Princess Theatre, Del Norte, Colorado.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. This is the type of picture that the American audience is looking for—clean, wholesome, amusing and with a good point to it. Every one liked it. B. A. Aughinbaugh, Community Theatre, Lewis-town, Ohio.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Peter B. Kyne story. This picture

takes a nice slap at the Japs, and we in California, which explains partly our wonderful business. Splendid story and cast. You cannot go wrong on this picture; book it now. Regular lithograph and newspaper advertising gave great attendance. Draw home class in town of 5,000. Admission 10-28, war tax included. C. L. Daws, T. & D. Theatre, Watsonville, California.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Peter B. Kyne story. A story that you can feature big and use Peter B. Kyne's name. A wonderful romance of California a little off the beaten track, with enough action to please. Draw general class in city of 15,000. Ben L. Harris, Temple Theatre, Bellaire, Ohio.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. Nice little show; went over nicely. Meighan well liked by my patrons. Advertised with posters. Attendance good. Draw general class, city of 12,000. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

PROXIES. (6,283 feet). Star cast. Return date on a very good picture. Good attendance. Draw family and student class, town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. Although there is a similarity in these Byron Morgan stories, they please 100 per cent. Agnes Ayres made a hit with my patrons in this part, and Dix also won many friends. Roberts always pleases. Used sixes, threes, ones, photos and inserts. Draw neighborhood patronage. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

SATURDAY NIGHT. (8,443 feet). Star cast. This is a wonderful picture. Plenty of story, thrills, fun, etc., but would go better in a city than a small town. We did fair business in spite of opposition. Used mail, slide, photos, sixes, threes, ones, etc. Had fair attendance. Draw better class in town of 2,850. Admission 10-25 regular. Robert Karsch, Monarch Theatre, Farmington, Missouri.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Betty Compson and Bert Lytell. Voted an artistic success by patrons here. Not so very good at the box office. Advertised with heralds, mailing list, etc. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRAVELIN' ON. (6,267 feet). Star, William S. Hart. More drinking. When will prohibition take a hold in pictures? Hart not popular since his domestic trouble. People think he acts about like he must be, which is cruelty in the nth power. Had poor attendance. Draw rural class in small town. Admission 10-25. B. A. Aughinbaugh, Community Theatre (500 seats), Lewistown, Ohio.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Pleased women generally, but men didn't care for it. Positively a wonderful picture, but as to entertainment—well, not so much. The public was oversold in the national advertising of this picture. However, the scenic effects are well worth the admission, even if they don't enthuse over the story. Used double the usual amount of advertising. Had good attendance. Draw small town patronage in town of 3,000. Admission 15-20. A. LaValla, Community Theatre, Bethel, Connecticut.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. I was afraid of this, but think it will go anywhere; nearly every one liked it, and they appreciated the fact that it is a wonderful piece of work, but too long. Used ones, threes, photos, newspaper. Had fair attendance of farmers and usual small town patronage, town of 460. Admission 13-22. J. R. Rush, Pastime, Theatre, Pearl City, Illinois.

WORLD'S APPLAUSE. (6,526 feet). Stars, Bebe Daniels, Lewis Stone. The two stars very good in this picture; but failed to please. Did not pull. Put over extra advertising to fair attendance. Story dragged. Seven reels too long to hold the interest of the patrons who commenced to get restless about the fifth reel. Do not consider this a Special by any means. Draw all classes in town of 2,500. Admission, 15-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

WORLD'S APPLAUSE. (6,526 feet). Stars, Bebe Daniels, Lewis Stone. Good program picture. Former title was "Notoriety." (Not the same picture now distributed under that title—Ed.) Kathryn Williams good in supporting cast. Good cast and direction. Not big. Ran it on Palm Sunday to a fair crowd. Draw general class in big city. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. The picture is not there. I'd lay off. This star has no drawing power here. Poor attendance. Advertised with lobby and six sheets for small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. A distinct disappointment from the public point of view. I knew the picture was a "flop," but my patrons asked for it and I played it. It will draw to a limited extent before they "wise up," after that, beware. This is merely a question of how little you can buy this for. A discriminating patronage will pick it to pieces and there's lots of opportunity to do so. Advertised with everything imaginable, but was very cautious in my promising entertainment; I simply talked Rodolph Valentino and his last Paramount picture. Attendance was poor, drawing health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Lloyd certainly produces the laughs in our house. They roared. I personally liked "Grandma's Boy" better. Lloyd draws them in our house. Used posters, slide, newspaper. Attendance was capacity. Draw better class in town of 4,500. Admission, 10-15. X. A. Anglemire, "V" Theatre, Nazareth, Pennsylvania.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Excellent picture; will please any audience, anywhere. Not as good a picture as "Safety Last," which is his best to date, but a very good picture, nevertheless. All smiles and no kicks. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Playgoers

HILLS OF MISSING MEN. (5,074 feet). Star, J. P. McGowan. A fair picture which played to fair business. William Noble, Isis Theatre, Oklahoma City.

TRACKS. (5,466 feet). Star cast. Classed as a special, but for me it was just an ordinary program picture. Pleased about 70 per cent. Used photos, ones and slide. Had fair attendance. Draw church community in city of 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

Preferred Pictures

POOR MEN'S WIVES. (6,963 feet). Star cast. An absolutely good picture, well liked by audience. Advertised big and as "The Rich Picture of the year." Poor title hurt picture. Used three papers, billboards, her-

Tip On Trailers

Charles Martin, Family Theatre, Mt. Morris, New York, who has given a lot of good tips and a lot of helpful suggestions, has something to say on a subject of interest to you all:

"I'm glad you liked the few words I said on old pictures. Here's something else that perhaps some brother exhibitor would like to know: I use trailers on all Special pictures; I find that they are better than a twenty-inch ad. in the paper, without cost to me at all as all trailers I run belong to the exchanges. Of course there are some trailers without action that are not worth running. I always use trailer between feature and comedy; they all see it that way. In some cases I have cut trailers shorter, to advantage, of course putting them together before returning them."

The appeal of the "movies" is the appeal to the eye: that's why Mr. Martin's suggestion is a good advertising slant.

ald, letters. Poor attendance. Nat L. Royster, Alcazar Theatre, Birmingham, Alabama.

SHADOWS. (7,040 feet). Star cast includes Lon Chaney. Fell down with this. Personally I liked the picture, but I had a half dozen people tell me they did not care for pictures with a Chinese character in the leading role. Theme is a little far-fetched. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. A pleasing picture. Many favorable comments. Could use more like it. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

Selznick

BUCKING THE TIGER. (5,000 feet). Star, Conway Tearle. A good story and would have been a good picture if Tearle had kept from the view of the camera. Action too slow. Used ones, lobby. Draw all classes, small town of 600. Admission 10-30. R. P. Cecil, Dixie Theatre (250 seats), Wynona, Oklahoma.

EVIDENCE. (4,622 feet). Star, Elaine Hammerstein. Just about as good as "One Week of Love," if not better. Full of mirth and story. Will please all the Hammerstein crowd. Used mail, slide, sixes, threes, etc. Good attendance. Draw better class in town of 2,850. Regular admission, 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

NEW MOON. Star, Norma Talmadge. A very good picture. I am led to believe that most all Selznick pictures are good, if reels were in good condition. We have been unfortunate in that respect. Used ones, slide. Fair attendance. Mining village of 1,700. Admission, 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

ONE WEEK OF LOVE. (7,000 feet). Star, Elaine Hammerstein. Excellent picture, thoroughly enjoyed; and did well from a box office standpoint. Get it and go after it. Advertising as usual, with heralds. Draw health seekers and tourists. Attendance was good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. A truly wonderful production and did a splendid business, but we paid a great deal too much for the picture; the

exchange and Revenue Collector got it all. Advertising slant, anything possible. Had good attendance. Draw mostly laboring class in town of 4,034. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

'WAY DOWN EAST. (11 reels). Star cast. After advertising every known way, crippling business for days before and after this showing, our business was very disappointing. The length of the picture, eleven reels, is against it also. Used all advertising stunts. Had poor attendance for this picture. Draw farming community in town of 1,000. Admission, 10-30, 20-40, on "Way Down East." H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

Universal

ABYSMAL BRUTE. (7,333 feet). Star, Reginald Denny. A real, honest-to-goodness picture with everything that goes with it. Our hats off to Universal on this one. The title is against it, but otherwise it has our O. K. Had fair attendance. Draw mostly laboring class in town of 4,034. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. Good program picture; with an outdone plot. Draw country town class in town of 7,435. Admission, 10-25. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. This pleased my Saturday night crowd which is composed mostly of rural patronage. Some very good scenes and plenty of action. Used threes, ones, photos, and newspaper. Had good attendance. Draw mixed patronage in town of 1,000. Admission, 30-10, 25-10. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

BOLTED DOOR. (4,126 feet). Star, Frank Mayo. Fair picture with good cast, including Phyllis Haver and Nigel Barrie. All do capable acting. Newspaper advertising gave very good attendance. Downtown drop-in trade in big city. Matinee admission, 20 cents, night 30. Joseph H. Enos, Frolic Theatre (1,060 seats), San Francisco, California.

BOLTED DOOR. (4,426 feet). Star, Frank Mayo. A fair picture; not up to Mayo's regular stuff. Regular advertising yielded good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

DRIVEN. (5,400 feet). All-star cast. No good for us. People walked out on it. Universal might think it's good, but we failed to see it. Used twenty-four, six, three, one, newspaper. Attendance poor. Draw mostly laboring class in town of 4,034. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

DRIVEN. (5,400 feet). Star, Charles Mack. Good picture. Did not take well. Had to take it off fourth day. Replaced by "The Hottentot" second run. Used usual lobby. Had poor attendance. Draw wealthy and medium class in city of 75,000. Admission, 28-40-55. W. H. Lasker, Strand Theatre (900 seats), Pasadena, California.

FLAME OF LIFE. (5,760 feet). Star, Priscilla Dean. Splendid, with Dean, Beery, Ellis. Great action. Great newspaper advertising gave very good attendance. Draw downtown drop-in trade, big city. Admission, 20 cents for matinee, 30 in evening. Joseph H. Enos, Frolic Theatre (1,060 seats), San Francisco, California.

THE FLIRT. (8 reels). Star, Eileen Percy. Fine picture. Week before Easter, drew good nevertheless. Buddy Messenger steals picture. Used usual lobby and cards.

Had good attendance. Draw wealthy and medium class in city of 75,000. Admission, 28-40-55. W. H. Lasker, Strand Theatre (900 seats), Pasadena, California.

GHOST PATROL. (4,228 feet). Star, Ralph Graves. Very fine feature. Enjoyed by all. Fine acting all through, with International News. Very good. Used slides. Had good attendance. Draw town and rural class in town of 650. Admission, 10-25. E. E. Stearns, Dew Tell Theatre (248 seats), South Dayton, New York.

GIRL WHO RAN WILD. (4,506 feet). Star, Gladys Walton. Fair picture. Pleased about 70 per cent. Run Harold Lloyd in "I Do" with this picture. Admission, 10-20. Harold Lloyd is sure great in "I Do." Be sure and book it. You can't go wrong on it. Used one, three and six sheets and slide. Had good attendance. Draw farmer class in town of 160. Jack Snyder, Casino Theatre, Richmond, Iowa.

KENTUCKY DERBY. (6,398 feet). Star, Reginald Denny. This picture pleased my patrons. Much better than society dramas for this community. A splendid picture. Good attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

LONE HAND. (4,857 feet). Star, Hoot Gibson. Fairly good Western comedy-drama. Too much comedy to make it really a good one, although it pleased well and is a good program. Proper advertising gave good attendance. Admission, 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Five reels of good, clean, lively entertainment. Fair Saturday night business. Film rental reasonable. Used slide, photos, ones and threes. Draw general small town patronage in town of 1,200. Admission, 10-25. S. G. Hirsh, Princess Theatre (275 seats), Mapleton, Iowa.

MAN TO MAN. (5,629 feet). Star, Harry Carey. Good picture; but watch your print as the one I got had only about four and a half reels for six. Excellent paper on this subject. Advertised with billboards. Attendance fair. Draw every class in town of 6,000. Admission, 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

POWER OF A LIE. (4,910 feet). Star, cast. Very interesting, good moral picture. Five reels finely acted. Used slides. Had good attendance. Draw town and rural class in town of 650. Admission, 10-25. E. E. Stearns, Dew Tell Theatre (248 seats), South Dayton, New York.

SINGLE HANDED. (4,255 feet). Star, Hoot Gibson. Good comedy-drama with lots of laughs. Hoot's a comer. Cast works fine. Advertising slant, lots of opportunity; used newspaper ads. Good attendance. Draw from town, drop-in trade in big city. Admission, 20 cents matinee, 30 in evening. Joseph H. Enos, Frolic Theatre (1,060 seats), San Francisco, California.

SINGLE HANDED. (4,255 feet). Star, Hoot Gibson. With me Gibson draws well. This one is good, but hardly up to his usual standard. Had fair attendance. Draw country town of 7,435. Admission, 10-25. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. Good picture. No drawing power. Rental too high for small town. Film O. K. Used twenty-fours, sixes, threes, ones and photos. Had fair attendance. Draw general small town patronage in town of 1,200. Admission, 10-25. S. G. Hirsh, Princess Theatre (275 seats), Mapleton, Iowa.

Vitagraph

BLACK BEAUTY. (7 reels). Star; Jean Paige. Very good story of the life of a

More From Moore

Wade Moore, of the Nusho, Anadara, Oklahoma, says, "Dear Van, if you will send us some more report blanks we will be glad to report every week."

That's the spirit. You can look forward to more wise-ups from Anadara because the blanks are on their way.

horse. Better than the book. Used ones, threes, sixes, lobby. Draw all classes in town of about 600. Admission, 10 to 30. R. P. Cecil, Dixie Theatre (250 seats), Wynona, Oklahoma.

FRONT PAGE STORY. (6,000 feet). Star, Edith Roberts. A very pleasing picture, and interesting. Advertise it well and it will get by. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

LADDER JINX. (5,068 feet). Star, Tully Marshall. Not worth the price; good program or cheap picture, that's all. Regular advertising brought fair attendance. Draw from farmers and village of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. Good, clean picture. Not a special, according to the way my crowd took it. Not worth price paid. Film O. K. Used twenty-fours, sixes, threes, ones, cards, heralds and photos. Had good attendance. Draw general small town patronage in town of 1,200. Admission, 10-25. S. G. Hirsh, Princess Theatre (275 seats), Mapleton, Iowa.

SHEIK'S WIFE. (5,841 feet). Star cast. Scenery very different. The heroine and the Sheik should at least be fairly good looking. Theme fair. Print good. Photography good. Used heralds, 11x14, ones, banner, slide and paper. Had good attendance. Draw small town and rural, town of 282. Admission, 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WHEN DANGER SMILES. Star, William Duncan. Duncan is good in this one. It is a picture that they will eat up if they like Western stuff. This is what I would term a good, high class Western picture, and should go good most anywhere. Used only regular lobby display. Had good attendance. Draw small town and transient class in town about 3,000. Admission, 10-25. F. P. Werner, Queen Theatre (250 seats), Trinity, Texas.

Warner Brothers

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. A good, 100 per cent. picture; but not as good as "Rags to Riches." Yet it pleased 100 per cent. Used lobby cut-outs and newspaper. Good attendance. Draw mixed class in large city. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SCHOOL DAYS. (7,000 feet). Star, Wesley Barry. Good average entertainment, but print was terrible. Wesley Barry is not a star and displays some evidences of being a "smart Alec." It is scrupulously clean and pleased most of the crowds. Baby Peggy in "Peg of the Movies" and a Pathe News completed a rather good bill. Advertising slants: press book contains many. Had fair attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

Comedies

THE AGENT (Vitagraph). Those of you who are not playing Semon comedies are cheating your patrons out of good amusement. The agent is a positive riot. Book it sure. Used ones, three and heralds. Had good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22; specials, 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

COLD FEET (Educational-Viora Daniel). A well acted comedy that, while not a scream, is highly satisfactory. Good for warm weather; the snow scenes will take their minds from the heat. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

DAY DREAMS (First Natl.-Keaton). Not in a class with many of the Keaton comedies, though it has some original stuff. Not a big laugh-getter and can be classed as mildly amusing. Draw general class, city of 15,000. Admission, 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

DON'T BE FOOLISH (C. B. C.). Star, Billy West. Funny two-reel comedy. Although old, films were in pretty good condition. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

FIRE FIGHTERS (Pathe-Our Gang). These comedies are the goods. This bunch of kids will amuse anyone who was ever a kid himself. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut.

HOWLING SUCCESS (Universal-Brownie). Good Century comedy. Went very good. Have seen Brownie do very much better in some of his other comedies. Draw middle class in city of 15,000. Admission, 10-20. William Thacher, Royal Theatre, Salina, Kansas.

OH, GIRLS (Goldwyn). Shown in connection with "Doubling for Romeo." A good one. Many new gags. About the average. Print poor. Used banner, paper, posters and slide. Had excellent attendance. Draw small town and rural class, town of 282. Admission, 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PAIR OF KINGS (Vitagraph-Semon). Good, but some of Semon's were better; never had a bad one yet. Have used all but last three and am well satisfied—also, patrons. Attendance poor because of storm. Farming community of 300. Admission, 10-22. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SAILOR MADE MAN (Assoc. Exhib.). (4 reels). Star, Harold Lloyd. Not even in the class with "Grandma's Boy." What I would call a very ordinary comedy, although I paid enough for it to buy a big Special of some kind. "I Do" is by far the better comedy, and it is only two reels. Used newspaper, lobby cards and slide. Had good attendance. Draw from country and town of 900. Admission, 15-25. H. R. Dixon, Unique Theatre, Walton, Kentucky.

REPORTER (Fox). Star, Lupino Lane. This is the first comedy with this guy, and believe me—it is the greatest two-reeler I have ever seen. People are still talking about it. Used ones and threes. Had good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

THE ROPING FOOL (Pathe). Exceedingly funny and a good comedy. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

STOLEN GLORY (Educational). This is better than the average comedy and is worth mentioning in your program. Draw from

town of 3,000. Admission, 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut.

SWEETIE (Universal-Baby Peggy). A comedy that saved a show for us, as we ran "Do and Dare" (Fox) with it. Baby Peggy is most delightful and in this two-reel stuff is a winner; just enough to keep it from getting wearisome and enough action to get a laugh every minute it is on the screen. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Serials

AROUND WORLD IN 18 DAYS (Universal). Star, William Desmond. Extra good Satisfaction 100 per cent. Worth three "Buffalo Bills." William C. McIntire, Rose Theatre, Burlington, North Carolina.

GO-GET-'EM HUTCH (Pathe). Star, Chas. Hutchinson. Have shown fourteen episodes; all call it good, but had a bad start, so haven't made any money. Run two episodes per night and afternoon. Used heralds, newspaper and regular lobby. Fair attendance. Draw from agricultural town of 1,474. Admission, 5-10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

PLUNDER (Pathe). Star, Pearl White. One hundred per cent. satisfaction. Nuf sed. William C. McIntire, Rose Theatre, Burlington, North Carolina.

RADIO KING (Universal). Star, Roy Stewart. Started it tonight, and it looks like it will beat the "Timber Queen" all to smash. We are giving away a Radio to start this off good. Used sixes, three, ones, photos, slide. Had extra attendance. Draw better class in town of 2,850. Admission, 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

Short Subjects

AESOP'S FABLES (Pathe). Since the opening of the new Milwaukee Theatre we have shown every fable released up to date. To say that our patrons enjoy them is putting it mildly; they demand them. I cannot see how any exhibitor can miss playing them, as I feel that every well balanced program must include fables. George Fischer, Milwaukee Theatre, Milwaukee, Wisconsin.

DOUBLE CINCHED (Pathe). Good, clean two-reeler. Not as much action as some of his. We find the Leo Maloney two-reeler the best Western on the market for short stuff. You will not make any mistake. Book them. Draw middle class. Admission, 10-20. William Thacher, Royal Theatre, Salina, Kansas.

FIGHTING BLOOD (F. B. O.). These pictures have got all the faculties an intelli-

S. R. O.

You know that contented feeling you get when you can hang out the Standing Room Only sign: NOW get the good and pleasant sensation that comes from making the sign also mean—

Sending Reports Often

gent audience could ask for; if you haven't yet booked them by all means do so. They will raise you right out of your chair and make your hair stand straight up and holler. Draw all sorts in town of 900. Admission, 10-25. Joseph Schlaht, Opera House (200 seats), Bowdle, South Dakota.

FOX NEWS (Fox). As yet we have failed to receive either a bad print or a bad edited news reel. Well liked by our audiences. Had good attendance. Draw mostly factory class in town of 2,800. Admission, 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

VALLEY OF 10,000 SMOKES (Educational). National Geographic Society Expedition to valley made this real. It drew people who had never darkened the doors of a wicked picture show, and—they keep coming back; but not yet enough to cover the high rental which small towns have to pay. I run these as antidote to anti-picture sentiment which has been created in this country by the slimy producer's ring in certain quarters. Good print. Serve Educational—it will make them sit up and take notice. Draw all classes in town of 500. Admission, 11-25. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

State Rights

BURN 'EM UP BARNES (C. C. Burr). Star, Johnnie Hines. Friends, exhibitors, book this one and tell your patrons you have the best comedy-drama ever had and sure they will get a treat if they will come. Advertised same as usual with fair attendance. Draw all kinds in town of 2,000. Admission, 10-22, 15-25. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

CUPID'S BRAND (Arrow). Star, Jack Hoxie. (4,751 feet). A No. 1 Western and lots of action. Jack is a good star and pleases everybody here. Didn't draw, but because the church here had a bazaar the same night. Used paper, photos, slide, for fair attendance. Draw all classes in town of 1,000. Admission, 10-15. A. E. Rogers,

Temple Theatre (275 seats), Dexter, New York.

FLESH AND BLOOD (Western Pic. Exploit'n). Star, Lon Chaney. (5,300 feet). A Special in six reels. Lon Chaney draws them for me. My advice to any exhibitor is, book it and boost it. Advertised with Chinatown lobby and accessories, six, three one, slide, lobby, photos. Good attendance. Draw all classes in big city. Admission always 10 cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

HELL'S OASIS (5,000 feet) and BLACK SHEEP (2,000 feet), (Commonwealth). These pictures contain enough roughneck fighting to please the lower class, but when it comes to an intelligent person their plot value and entertainment value are nil. No more for me. Used newspapers, window and cards. Had poor attendance. Draw retired farmer and villager class in small town. David Chait, Palace Theatre, Fleetington, New Jersey.

LIFE'S GREATEST QUESTION (C. B. C.) Stars, Roy Stewart, Louise Lovely. (5,000 feet). Did not seem to go over. Mediocre picture. Used one sheets and slides. Poor attendance. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

MID-CHANNEL (Equity). Star, Clara Kimball Young. (4,687 feet). This picture sold as a program picture should be a special; very good star and good supporting cast. Used sixes, threes, ones, slide and lobby. Had very good attendance. Draw all classes in city of 100,000. Admission, 10 cents at all times. Stephen G. Brenner, Eagle Theatre (215 seats), Baltimore, Maryland.

MILKY WAY. Star, David Butler. Good for me, even though a revival meeting was on. David feeds the children milk along the line, with a fist fight and love run in. Run it. Used a three, two ones, slide. Fair attendance. Draw family-residential class in town of 2,000. Admission, 10-25. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

TAKING CHANCES (Goldstone). Star, Richard Talmadge. (5 reels). Give this star a real director and he will make Doug. Fairbanks look sick. This one will knock 'em off their seats. Book it and boost it; you cannot go wrong. Used six, three, one, slide, lobby, photos. Fair attendance. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

YANKEE GO-GETTER (Arrow). Star, Jimmie Morrison. Jimmie Morrison looks out of place in this picture. A wonderfully finished actor in a very mediocre, overplayed story that does not seem to get anywhere. Draw general class in city of 15,000. Admission, 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

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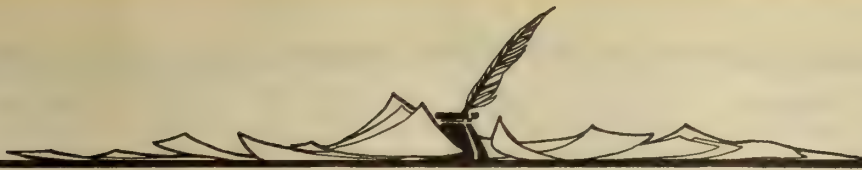
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Size of Town Type you draw from

Name Theatre City State



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Stepping Fast"

Swift Action and Good Directing in Fox Production Starring Tom Mix

Reviewed by Mary Kelly

Scarcely a moment passes in this without swift action, so that it easily makes good its title. As this is about all that the average Tom Mix fan requires, "Stepping Fast" should be an excellent choice for the theatre where he is popular.

The fact that the story is neither new nor plausible really makes little difference in the appeal. It gives the hero a chance to make swift moves from California to China and back again. It exploits his fistic powers against great odds, particularly against wily Chinamen and shows him conducting a thrilling auto chase as a climax. There are perhaps fewer spectacular stunts for him personally, but the picture is crammed with action and well directed moments of suspense, so that it is better balanced than a one man vehicle.

The conflict is caused by a treasure-mine in the possession of an American girl living in China. Two rings, one in her possession, contain the necessary map. Hers is obtained from her by a trick, but the other one, in the hands of the hero, succeeds in aiding the deserving ones to get to the treasure just in time. Claire Adams plays the leading feminine support, and Ethel Wales unites with Edward Jobson in instilling a little comedy. Joseph Franz, the director, deserves credit for making every situation count. Tony, the star's famous horse, appears in a few scenes, but has a close rival in the dog, who adds considerable human interest in at least one scene.

Cast

Grant Malvern.....Tom Mix
Helen Durant.....Claire Adams
Sun Yat.....Edward Peil
"Red" Pollock.....George Seigmann
Quentin Durant.....Tom S. Guise
Commodore Simpson.....Edward Jobson
Miss Higgins.....Ethel Wales
Mrs. Malvern.....Minna Ferry Redman

Story and Scenario by Bernard McConville.

Direction by Joseph Franz

Photography by Dan Clark

Length, 4,008 feet.

Story

A young ranchman is captured by criminals because he possesses the secret of the location of a gold mine in the Arizona desert. After being thrown into San Francisco Bay, he is picked up by a tramp steamer and forced to work his way to China, where he again meets the gang. With the aid of some American sailors, Mix and the daughter of the scientist who discovered the mine fight their way out of a Chinese den and start back to the States, where they succeed in getting the treasure.

'The Little Red Schoolhouse'

Bootleggers Furnish Arrow's Hal Reid Screen Story with Tense Melodrama

Reviewed by Roger Ferri

Martin J. Heyl's Arrow production of Hal Reid's stage success, "The Little Red School-

IN THIS ISSUE

Cordelia, the Magnificent (Metro)
Double Dealing (Universal)
Little Red School House, The (Arrow)
Lonely Road, The (First National)
Sixty Cents an Hour (Paramount)
Snow Bride, The (Paramount)
Stepping Fast (Fox)

house," is timely and if your audiences enjoy melodramatic thrillers snapped up with up-to-date material—in this case, the bootlegging traffic—you should look this one up. John Adolfi directed this feature and built a good melodrama, but he lagged when it came to originality in school kid tactics, for his stunts were seemingly borrowed from previous pictures. However, the kiddie element is inconsequential in this picture, for its basic claim to box office patronage comes primarily from its title that is adequately backed with a fast moving story, that commands undivided attention.

The punch comes near the end of the picture when an image of the real murderer of the bootleg lieutenant is photographed on a window pane by lightning and in that way exonerates the heroine's dad who had confessed to the crime. There are many thrilling episodes, namely, a fight between bootleggers and revenue men in a pretentious roadhouse, a murder on a thunderous rainy night following a realistically strenuous fistic battle, a motor boat chase, the apprehension of the bootleggers and what not.

The cast, including Martha Mansfield, E. K. Lincoln, Sheldon Lewis, Edmund Breese, Paul Everton and Harlan Knight, works effectively.

Cast

John Hale.....E. K. Lincoln
Dr. Matt Russell.....Sheldon Lewis
Mercy Brent.....Martha Mansfield
Mercy's father.....Edmund Breese

Adapted from Hal Reid's stage play.

Directed by John G. Adolfi.

Length, 5,760 feet.

Story

John Hale, a secret service man, is called upon to aid in running down a band of bootleggers in his home town, where dwells Mercy Brent, a school teacher and his sweetheart. Developments uncover Dr. Matt Russell as the bootlegging leader. A quarrel between the elder Russell and Hale results in the slaying of the former. Hale is accused of murder, but Mercy's father confesses to the crime. Fearing he will soon be arrested, the doctor kidnaps Mercy, whom he has reasons to believe knows of his illicit business. He is pursued by Hale and finally arrested. He is returned to the little red schoolhouse, the secret storage house of the bootleggers, where an image of the villain has been photographed by the lightning on

the night of the murder of his father. Mercy's father is exonerated of the murder he believed he had committed and all ends happily.

"The Snow Bride"

Alice Brady Plays an Emotional Role in This Paramount Production

Reviewed by Beatrice Barrett

A melodrama of the Canadian northwoods. The first part of this picture is very much like many other productions and it moves along slowly. In the latter part, the action moves swiftly, there are some dramatic and appealing scenes and the ending is highly melodramatic. This, together with the fact that Alice Brady plays the leading role, does much to redeem the production, but it is not up to the standard of Paramount pictures of the present day.

From the scenes of the wedding night and death of the groom, audiences will be interested in the logical and convincing manner in which events occur. The prison scenes are appealing, and the scenes where the young girl, who is innocent, is led forth in a blinding snow-storm to the gallows swinging gressomely in the wind, will cause many thrills. This scene is well handled, the confession of the father is unexpected and dramatic. Another well handled scene which will make the audience shudder is the avalanche, for added to the spectacular effect is the thought of its being a token from God that the girl is innocent and the father guilty. It should quite satisfy the excitement craving movie fan.

Alice Brady does some very creditable emotional acting. She has more opportunity to show what she can really do than in some of her recent productions. Maurice Flynn makes a strong, sturdy lover who will appeal to the women. Mario Majeroni handles well his role of the guilty father and adds much to the thrills in his emotional moments.

Cast

Annette Leroux.....Alice Brady
Andre Porel.....Maurice B. Flynn
Gaston Leroux.....Mario Majeroni
Indian Charlie.....Nick Thompson
Paul Gerard.....Jack Baston
Padre.....Stephen Gratton
Pierre.....W. M. Cavanaugh
Leonie.....Margaret Morgan

Screen play by Sonya Levien from the story by Sonya Levien and Julie Herne.

Directed by Henry Kolker.

Six reels.

Story

Annette Leroux is in love with Andre Porel, the young sheriff, who is on the trail of Charlie, who steals animal skins and sells them to Annette's father, Gaston. In a fight Gaston kills Charlie, and Gerard, a reprobate who saw the murder, promises to keep quiet if Annette will marry him. Just before the wedding Annette prepares to drink poison, but something interrupts her and Gerard drinks it instead. She is accused of his murder and sentenced to be hung. Porel leads her to the scaffold. Her father confesses he killed Charlie and that it is his fault Gerard is dead. An avalanche demolishes the gallows and kills Gaston, and the public take it as an omen that Annette is innocent.

"Cordelia the Magnificent"

Metro Production Stars Clara Kimball Young in Society Drama of Many Complications

Reviewed by Mary Kelly

An extremely intricate plot makes Metro's latest feature for Clara Kimball Young absorbing from a dramatic standpoint. It is a strong vehicle for the star, compelling more than average interest and appealing to those who like to be kept guessing.

Miss Young plays a society girl who is forced to work for a living. She acts as a sort of social spy, innocently getting information for a blackmailing lawyer who makes her believe that his motives are honest. There is considerable suspense connected with her discoveries. A mysterious butler, intelligently played by Lewis Dayton, adds an interesting note to her action, the scenes between them being skillfully handled with regard to suspense. The love interest, too, is somewhat involved, as Cordelia has three likely suitors. Everything about the drama conspires to leave one somewhat tantalized as to the outcome.

The social circles through which "Cordelia, the Magnificent," moves afford opportunity for many attractive scenes. Particularly the exteriors appeal. The elaborate dinner scenes and various functions will please others. George Archainbaud has handled the dramatic scenes effectively and has directed the star with far greater success than some of his predecessors. Her role is unusually interesting and her performance more natural and pleasing. The supporting cast has some good types, including Huntly Gordon, Lloyd Whitlock, Jacqueline Gadsdon and Mary Jane Irving in a small but appealing bit.

Cast

Cordelia Marlowe.....Clara Kimball Young
D. K. Franklin.....Huntly Gordon
Esther Norworth.....Carol Holloway
Jerry Plimpton.....Lloyd Whitlock
Gladys Northworth.....Jacqueline Gadsdon
James Mitchell Grayson.....Lewis Dayton
Francis.....Mary Jane Irving
"Jackie" Thorndyke.....Katherine Murphy

Based upon novel by Leroy Scott.

Scenario by Frank S. Beresford.

Direction by George Archainbaud.

Length, 6,800 feet.

Story

Cordelia, called "The Magnificent" by her friends because of her brains and charm, is reduced suddenly to poverty. Rather than marry Jerry Plimpton merely for money she goes to work. Innocently she gets information regarding one of her friend's family skeletons for a swindling lawyer. The lawyer then threatens to expose her unless she marry him. Plimpton no longer wants her when he hears the truth. Things get complicated, but a startling revelation made by a man whom Cordelia met as butler in her friend's home, turns suspicion in the right direction.

"The Lonely Road"

First National Presents a Drama of Domestic Problems Featuring Katherine MacDonald

Reviewed by Beatrice Barrett

This First National picture treats interestingly of a question very much in the minds of women of the present day, whether to walk alone and earn her own living or marry and be hampered by a domineering husband. Women are going to like it for it shows up the selfishness of man, especially the man who believes the way mother does things is so much better than the way wife would like them.

It is a well handled domestic drama. There is plenty of action and strong heart appeal both where the wife is forced to give up her ambitions to a selfish husband and in the blow where it is thought her little boy will never walk again. There are also many good comedy touches. There is a good fight be-

tween the jealously crazed husband and a husky doctor.

This attraction as a box office magnet will be heightened if exhibitors also make judicious use of the fact that her leading man, Orville Caldwell, was picked by Elinor Glyn as the most physically perfect man on the American stage.

Miss MacDonald has been given a real role as Betty Austin and she will not disappoint the most particular audiences. Extremely attractive, her emotional acting is very good. She does not overact in a role that could be easily overdone. Kathleen Kirkham, as the woman who chooses the lonely road and walks alone, makes an interesting second lead.

Cast

Betty Austin.....Katherine MacDonald
Warren Wade.....Orville Caldwell
Lella Mead.....Kathleen Kirkham
Martha True.....Eugenie Besserer
Dr. Devereaux.....William Conklin
Uncle Billy Austin.....James Neill
Stewart Bartley.....Frank Leigh
Hiram Wade.....Charles Franch

Story by Charles Logue.

Adapted by Lois Zellner.

Directed by Victor Schertzinger.

Length, 5,102 feet.

Story

Betty Austin, giving up her dream of going to the city, marries Warren Wade and finds he is selfish, insists on her running the house as his mother ran his and wants her to be a clinging vine. Disgusted, she leaves him and joins her chum Lella, who started out on a career and is living an unrestricted life. Warren comes after Betty, sees her with a Dr. Devereaux and becomes jealous. He takes her home, but she finds the situation is just the same. Their son is injured and Betty rushes him to Dr. Devereaux. Warren follows, accuses her of leaving him for Devereaux and there is a big fight. The boy is saved and Warren realized his mistake.

"Double Dealing"

Hoot Gibson and Competent Cast in Well-Directed Universal Comedy-Drama

Reviewed by Mary Kelly

Good dramatic values have been extracted from an old theme in Universal's latest for Hoot Gibson. It keeps moving and affords the star a thoroughly consistent vehicle with considerable suspense and comedy.

As Ben Slowbell, an easy prey to swindlers, Hoot Gibson gives one of his well-known boobish, but likable impersonations. As usual there is a human interest note in connection with his experiences. The small town slicker who gets away with Grandma's savings and the hero's sweetheart will probably recall many another screen plot. But nevertheless, as presented here, it offers good entertainment.

The characterizations are vivid, the comedy incidents are handled without running too broadly into burlesque to lessen the human interest and the action is plentiful. The fighting scenes come late in the drama but when they do come, give the hero a chance to make up for lost time. "Double Dealing" should succeed because it has the most essential elements that make up a popular program attraction. The star is assisted by a thoroughly satisfactory cast.

Cast

Ben Slowbell.....Hoot Gibson
The Slavey.....Helen Ferguson
Stella Fern.....Betty Francisco
Alonso B. Keene.....Eddie Gribbon
Mother Slowbell.....Gertrude Claire
Uriah Jobson.....Otto Hoffman
The Sheriff.....Frank Hayes
Jobson's Assistant.....Jack Dillon

Story and direction by Henry Lehrman.

Scenario by George C. Hull.

Length, 5,105 feet.

Story

Ben Slowbell loses his drug store when the mortgage falls due. Jobson, who is responsible for his loss, schemes to sell his worthless waterfall property to Ben, to be paid

for with his grandmother's savings. A slick stranger assists in the swindle, but the property turns out to be a fortune, and before ethis is discovered Ben finds the "one and only" girl.

"Sixty Cents an Hour"

Second Paramount Production Starring Walter Hiers Is a Mildly Amusing Comedy

Reviewed by C. S. Sewell

Once again a small sum of money plays a vital part in the story and supplies the title for a Paramount production starring Walter Hiers. First came "Mr. Billings Spends His Dime" and now comes "Sixty Cents an Hour," in which this fat and jolly comedian is cast as a small-town soda clerk who on a meagre salary aspires to the hand of a banker's daughter and finally wins her. The title, however, does not refer to his salary but to the rental cost of a flivver which accidentally plays an important part in his ultimate success.

It is not a particularly strong production and does not provide the star with as good opportunities as his previous picture. From a comedy angle it is only mildly amusing, due largely to the fact that the story is not strikingly original and is rather slight for a production of feature length. To increase the appeal, the picture has been provided with a rather conventional climax of a melodramatic nature.

The star's personality and excellent work, which creates a certain amused sympathy for his troubles which works up considerable human interest is one of the leading selling points, but don't forget the presence of Jacqueline Logan, who is always attractive and was never more so than in the scene where she so daintily wears a black eye. Joseph Henabery has smoothly directed the production but he has resorted to repetition in the only slightly humorous stunt with the hero's garters.

Not broadly enough played for farce, the production lacks real laugh-provoking situations, so despite its good points, it provides only fair entertainment, hardly up to the standard of average Paramount comedies.

Cast

Jimmy Kirk.....Walter Hiers
Mamie Smith.....Jacqueline Logan
William Davis.....Ricardo Cortez
James Smith.....Charles Ogle
Mrs. Smith.....Lucille Ward
Storekeeper.....Robert Dudley

Story by Frank Condon.

Scenario by Grant Carpenter.

Directed by Joseph Henabery.

Length, 5,032 feet.

Story

Jimmie, a \$7.50 a week soda clerk in a boom town, loves the banker's daughter Mamie. He gets a bright idea of building a store on a four-foot plot but finds the law requires walls so thick that he would be unable to get inside. Mamie feels sorry for the way he is kidded. He stints himself and saves enough money to rent an auto at sixty cents an hour. A robbery occurs at the bank. Jimmie is accused, but he finds the loot is concealed in his rented machine and he captures the robbers. When the banker, Mamie's father, refuses to give him the reward, he gets even with him by proving the bank encroaches on his four-foot space. A compromise to his financial advantage is reached and he wins the girl as well.

"Pathe Review No. 20"

(Pathe—Magazine—One Reel)

A beauty parlor miracle is the feature of this number. The surprising transformation which beauty experts accomplish with a rather unpromising subject prove entertaining matter. A study in feet, intensified by the slow camera effects, and color scenes of Pueblo are the other principal attractions.—M. K.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Truart Will Release Twelve Pictures on Franchise Plan

After many months of planning during which definite arrangements were made for various production units and an administrating organization was built up, M. H. Hoffman, vice-president and general manager of Truart Film Corporation, is launching a campaign for the franchising of not less than twelve special productions during the season of 1923-24.

As the first step in this campaign sales representatives have left New York to confer with various independent exchanges about the country including such as have already subscribed to the Truart franchise plan, and it is expected that within the next sixty days arrangements will have been made for the release of Truart product in every exchange center of the country. Negotiations have already been consummated for the distribution of Truart films in the New England territory, New York State and Northern New Jersey, Eastern Pennsylvania and Southern New Jersey, Illinois, Indiana and Wisconsin, California, Nevada and Arizona, while tentative negotiations are awaiting completion in excess of twenty-five per cent. of the territory in addition to those already closed. Included among the franchise holders are the Renown Pictures, Inc., New York and Chicago, Franklin Film Corporation, Boston, of which William Shapiro is manager, and All Star Features of Los Angeles and San Francisco.

While Truart Film Corporation has a number of pictures which are being played about the country, including Edward Dillon's production, "Women Men Marry" and "The Empty Cradle," featuring Mary Alden and Harry T. Morey, the first production of the new franchise units will be "Broadway Gold," the Elaine Hammerstein starring vehicle, directed by Edward Dillon from the story by W. Carey Wonderly in Young's Magazine. A very capable cast was assembled. Supporting Miss Hammerstein are Elliot Dexter, popular leading man, Kathryn Williams, Harry Northrup and Eloise Goodale.

Following this production will be "The Unknown Purple," produced by Carlos Productions, Inc., and directed by Roland West, from Mr. West's successful New York stage play of the same name. Upon the stage it was superbly acted by Richard Bennett and Helen MacKellar.

Following these will be four additional productions from the Elaine Hammerstein studios, to be directed by Edward Dillon, and at least two more pictures by the Carlos Production-Roland West unit. In addition contracts are ready to be signed with at least two other units for special feature productions. When the announcements of these are made they will undoubtedly add considerable to the prestige Truart has gained.

Reports coming down from Boston report that independent exchanges there are lying low for the summer, but are planning unusual activity during the coming season. William Shapiro, of Franklin Film Corporation, is expecting 1923-24 to be the greatest year in the history of his progressive organization. He will release all the Warner productions, opening "Main Street" at the Park Theatre in Boston, late in July.

Independent Film Corporation, of New England, is to be congratulated on the choice first-run dates it is obtaining on the big Arrow specials, J. Charles Davis, exploitation manager of Arrow, visited the Hub Tuesday and while there helped book Arrow's special, "The Rip Tide," into the Park Theatre, beginning Monday evening, May 21. The following

week "Lost in a Big City," another Arrow picture, opens at the same house.

Lou Berman, of Independent Film Corporation of Philadelphia, visited New York this week to confer with Abe Warner and Sam Morris, of Warner Brothers. Mr. Berman will be one of the Warner representatives at the Picture Palace of Progress to be held in conjunction with the M. P. T. O. A. convention in Chicago next week.

TIMELY EDITORIALS

—BY ROGER FERRI—

INDEPENDENTS who will journey to Chicago next week should not have occasion to regret making the trip. These conventions are of more than passing importance to independent producers, distributors and exchangemen, and as many of them as can possibly get away should attend these confabs. It is the one big annual occasion when all factions of the business can get together and discuss conditions intelligently.

Independent producers and distributors will not find it difficult to obtain important information concerning the wants of the exhibitor market.

And what better occasion is there than a convention the like of which will be held in Chicago for the gathering of this material?

CONGRATULATIONS to Truart! They have very quietly, but systematically arranged a schedule of pictures that is worthy the attention of every enterprising independent exchangeman. Twelve first-class pictures will help considerably.

EVERY time some distributor announces his plans for the following season his press agent sends out a yarn emphasizing the "extensive advertising campaign"—that never materializes. Some day a lot of these p. a.'s will awake to the fact that honesty is the best policy in the film business as well as in other lines.

The hot air season is on!

MONEY talks, said an exchangeman who is on his way out. This visitor has been struggling along miserably for an entire season—at the expense of honest exchangemen. The "money talks" remark was made in the course of a debate on the merits of certain pictures. Yes, money *does* talk—and if this chap's money did some talking a lot of distributors in New York would be lots wealthier.

WE'RE happy to print the announcement from Arrow this week that that firm will not curtail its serial production. A very wise move. While specials are wanted from independent producers, the market can not afford to neglect its serial and short subject productions.

ANTI-DOPE pictures are doing a decided flop all through the country, according to reports from disgruntled exhibitors who showed them. The public seemingly delights in reading about the anti-drug crusade in the dailies, but is not so responsive to an emphasis of the evil of the traffic via the screen.

THERE are ever so many wonderful executives in the independent market whose names we would like to see in print more often. Unfortunately, however, they quietly go on with their business, contented to show results, but dodging publicity.

We refer to such splendid executives as Sam Morris of Warner Brothers, W. Ray Johnston of Arrow, Lou Baum of Equity, Irving Lesser of Principal Pictures Corporation, Mike Rosenberg of the same firm, and others.

CUT down the footage! That is the cry of virtually every exhibitor right now. Pictures are altogether too long, they complain. And the tendency has been to make pictures too long. It is extravagant—and cuts in on the exhibitors' box office receipts.

You will probably hear more about this matter from the exhibitors at Chicago next week.

Philly Exchangemen Will Take Week Off to Go to Convention

PHILADELPHIA—Judging from what one hears along Vine street that great and popular film thoroughfare will be practically deserted next week not only by exhibitors, but by exchangemen in general. Most of the national and independent exchange managers will head toward Chicago, leaving here Sunday afternoon on a special Lehigh Valley train. Others are leaving Saturday. Several are making the trip in machines, leaving Thursday of this week. Among the independents who will make the trip or who are reported to have signified their intentions of going to the big confab are: Lou Burman of Independent Film Corporation, Ben Amsterdam of Masterpiece and Al Lichtman Exchanges, Gene Marcus of Twentieth Century Film Corporation, Bob Lynch of Metro and David Segal of Royal Pictures, Inc.

"Main Street," the Warner Brothers' de luxe feature, will in all probability be shown at one of the big downtown Stanley Theatres late in the Fall, according to announcement made here by Lou Burman of Independent Film Corporation. There is a rumor in circulation here to the effect that Lou Burman next season will change the name of his firm.

"Brass" which did such a wonderful business in this city two weeks ago when it grossed almost \$25,000 on a week's run, opened at the New Theatre in Baltimore on Monday to one of the biggest houses that playhouse has put on record. If the response of the early showing continues it is safe to predict a record run for this production in that city.

"The Little Church Around The Corner" is playing the Rialto Theatre in Washington, D. C. this week, having been booked out of the Washington Independent Film Corporation's exchange.

The perfection of a direct-to-the-exhibitor releasing arrangement with the local M. P. T. O. association is expected to be announced by David Segal of Royal Pictures Corporation following the Chicago convention. He has been working on this proposition for the past two months.

Gene Marcus of Twentieth Century Film Corporation is experiencing the greatest year of his organization. His Principal Pictures Corporation specials, "The World's A Stage" and "Environment" have turned out to be his best sellers. In fact, Gene was so pleased with the returns on these pictures that he has acquired a Principal franchise for next season and will start releasing the first of that company's Big Super-Five program late in August. The pictures include "Temporary Marriage," "East Side West Side," "The Man From Ten Strike" with Guy Bates Post, "The Spider and The Rose" and "Bright Lights Of Broadway."

Al Lichtman Corporation's Preferred Pictures have made a decided hit in this territory. "Poor Men's Wives" bids fair to equal the phenomenal receipts credited its predecessor, "Rich Men's Wives." The latter and "Thorns and Orange Blossoms" have been big money-getters, according to the popular Ben Amsterdam and his partner Sam Korson.

Tony Luchese of De Luxe Film Exchange is planning to release some of his bigger pictures this summer on a road show basis.

There is a report afloat here that Bob Lynch of Metro Film Exchange will release next season all of C. C. Burr's pictures, which are expected to be six in number.

Independents' Drive Brings New Pioneer Arrow Serial

That independents next season will not, in their anxiety to turn out special productions with "names" and based on popular stories, neglect serial production was made apparent this week when W. E. Shallenberger, president of Arrow Film Corporation, announced that his concern next season will offer a number of such pictures. In fact, the first of these serials has been completed and is entitled "The Santa Fe Trail." Robert Dillon wrote and directed this serial in which Neva Gerber, the popular serial star, is featured. Mr. Dillon wrote "Winners of the West," "The Oregon Trail" and "The Days of Buffalo Bill," all serials that have grossed big for exchanges and exhibitors.

The action in this new serial takes place between Independence, Kans., and California, covering that most romantic period of American history when the hardy pioneers facing privations and dangers, forged boldly forward. Dealing as it does with the days of prairie schooners, roving tribes of Indians, Spanish Dons and such romantic characters as Kit Carson, Buffalo Bill and Generals Custer and Sheridan, this serial promises to fit in particularly well in a season where the demand for such pictures is expected to be great, if the meteoric success of "The Covered Wagon" is any criterion.

Buffalo exchanges are due for some shakeups following the warm months, if reports circulated in New York are correct. There have been numerous changes in Buffalo exchanges during the past years and a quiet month would be something out of the ordinary in that exchange centre.

Nathan Hirsch, president of Axwon Film Corporation, went to Boston late last week, where he conferred with Sam Moscow, of Moscow Films, Inc. As a result of the conference Moscow acquired the New England rights to "The Purple Dawn," starring Bessie Love. Mr. Hirsch this week started on a sales tour of the country.

Sam Werner, of United Film Exchange of St. Louis, announced to the Moving Picture World correspondent in that city this week that he acquired the Eastern Missouri and Southern Illinois rights to Malcolm Strauss' "Salome." He says he will release next Fall.

Balaban & Katz's Second National Exchange in Chicago has made arrangements for an indefinite run of Warner Brothers' "Main Street" at the Roosevelt Theatre, that city, starting Saturday evening, June 2. A special exploitation campaign that will cover the entire State of Illinois is being started this week.

According to announcement made at the Second National Exchange in Chicago, the latest Johnny Hines special, "Luck," will be shown at the spacious million-dollar theatre, the Chicago, in that city, beginning July 20. Hines' other picture, "Sure-Fire Flint," established several records during the run at the Chicago last winter.

Rowland-Clark Gets 'Accidental Husband'

PITTSBURGH—(Special)—The Rowland & Clark circuit of houses in this territory have booked "Her Accidental Husband," the first of Belasco Productions, Inc., specials, starring Miriam Cooper, Forrest Stanley and Mitchell Lewis. C. B. C. Film Sales Corporation of New York is handling the film.

F. & R. Going After Independent Films

MINNEAPOLIS—If reports circulated here can be taken as truthful Finkelstein & Ruben next season will be in virtual control of the independent market in this territory. Through their F. & R. Exchange, First National franchise and theatre owning interests the firm is said to be working on a distribution scheme that will give pictures that office handles virtual 100 per cent. distribution in this district. According to those who claim to be on the inside, the proposition involves local rentals and establishes a credit system that exhibitors here have been asking for some time.

One thing local independent exchanges will expect from producers next season and that will be shorter length pictures. Exhibitors in this territory were the first to complain against the increasing length of feature pictures. They will make shorter features one of the issues at the Chicago convention next week.

All of the local independent exchangers will hamper along to Chicago Saturday and attend the national exhibitor convention in that city. The Minneapolis delegation, according to a report given out here, will leave in a special train Friday evening. Some two hundred film men, will make the trip to boost the candidacy of W. A. Steffes of this city.

The industrial commission of Wisconsin is contemplating the issuance of a set of safety orders covering film exchanges in the State, according to announcement made here. A. J. Alt-mayer, secretary of the commission, recently returned from New York, where he took dispositions of experts on the hazards involved in the storage of films.

F. & R. Film Exchange announced here this week that the release date of the Warner Brothers' de Luxe film "Main Street," has been postponed to August 1st. The picture will in all probability be shown at one of the big first run houses here the middle of August.

Ben Friedman of Friedman Film Exchange is planning to expand his exchange interests next season. Just what his plans are and with what companies he will do business, however, are questions that have not as yet been answered.

Big Cleanup in Cleveland, 1923-24

CLEVELAND—Cleveland's independent circles are due for a shakeup next season. National independent distributing concerns have sent representatives to this territory for the purpose of studying conditions and as the result of their findings, it is reported, a number of radical changes are expected. At least one new exchange will be opened in Cleveland some time in August, if the plans of several film men who came here several weeks ago materialize.

W. E. Shallenberger, President of Arrow Film Corporation, stopped off in Cleveland this week en route to Chicago to attend the exhibitor convention next week. While here he conferred with J. S. Jossey, President of Progress Pictures Corporation,

here, and H. Hirsch, who is interested with Mr. Jossey in the local exchange.

Alie Warner of Warner Brothers was in Cleveland late this week. He called on Joe Skirboll at the Gold Seal Productions, Inc., exchange in the Film Building. He remained here for but a brief period, going to Youngstown, O., to spend the week-end with his parents, who operate a theatre there. From Youngstown, he will go direct to Chicago to attend the convention, stopping at Hotel Sherman, where he will arrive Monday morning.

Harry Charnas, President of Standard Film Service, Inc., announced this week that the managers of his exchanges in Cleveland, Cincinnati, Pittsburgh and Detroit would all be his guest on a trip to Chicago to see what the exhibitors do. Those who will go with Mr. Charnas include Maurice Lehnshberger of Cleveland and Jeff Fishman of Detroit.

Frank Greenwald of the Greenwald-Griffith exchange has taken over the local rights to the Charles Chaplin reissues and is meeting with success in getting bookings on them, according to his statement.

"Are You A Failure?" a Preferred Picture handled through Harry Charnas Al Lichtman Exchange here is being shown at the Hippodrome Theatre here this week. Charles Chaplin's reissue "The Cure" is on the same bill along with six vaudeville acts.

Broadway Choristers in Goodman's Picture

Members of the chorus of the "Gingham Girl" show were used in the final scenes of the new Daniel Carson Goodman Equity picture, now getting its final cutting at the 48th Street studios. The working title of "You Get What You Give" will be changed before the release of the production, which was directed by Kenneth Webb and carries a cast consisting of Mary Carr, Chas. Emmett Mack, Mildred Harris, Joe King, Tyrone Power, Helen Rowland, Joe Depew, Clara Bow, Sam Bidman and Jack Richardson.

Production at the Glendale studios, Long Island, on "Bright Lights of Broadway," in which Doris Kenyon and Lowell Sherman will be co-starred, is almost completed, according to a report from Producer Bonnie Zeldman.

Dell Henderson, who recently completed his contract with The Tree Pictures Corporation of Mpls., having made "Jacqueline," which Arrow is State righting, is negotiating with Charles A. Blaney, who is planning to produce a series of six independent pictures, the first two of which will be made in the East.

Work reached film players' circles in New York this week that Virginia Pearson, who went to the coast four weeks ago with Sheldon Lewis, has been engaged for a series of pictures to be made on the coast.

Jesse Weil, of Eddie Small's agency, reports that in a recent popularity contest held in Buenos Ayres, Alma Rubens was adjudged the most popular movie star.

Jane Thomas is being kept busy in Eastern studios and upon completion of her work in "The Exciters" will go to Chicago to visit her parents.

Independent in Legal Tangle

NEW YORK—Holland S. Duell has filed an answer in the Supreme Court to a suit by Frank Van Blarcom on note of the McClure Prod. Inc., to \$87,500 to which his name is signed alleging that his name appears on the note executed by A. Bookie Dred, president of McClure Prod. because it was necessary for him to counter sign it as president. He says the plaintiff must know it is of no value and that his name on the note is no an endorsement, because it was so at public auction for only \$3.

In a suit of Joseph P. Bickerton against William Faversham an agreement has been signed between the parties and filed in the Supreme Court that Faversham agrees to give the plaintiff \$1,500 in notes of \$10 each, but if he does not pay each when it falls due the plaintiff is entitled to enter judgment for \$1,500 against him.

Murray W. Garsson has been sued in the Supreme Court for \$1,000 of bill of exchange issued to William R. Carter at Jacksonville, Fla., and not paid when presented at his office in New York.

Charles H. Peddrick, Jr., has sued the Triumph Pictures in the Supreme Court for \$3,000. He alleges that in April, 1922, he was engaged at \$88 a month as manager for the remainder of the year, and in October he gave up the management but was to get his pay just the same.

A default judgment for \$8,444 has been filed in the Supreme Court against the Hamilton Film Corporation in a suit by Adele Jasson on an assigned claim of the Ritchey Lithograph Co. for services and materials furnished.

She will return late in July to re-engage in film work, having contracts for several pictures for late this summer.

Melville Burke, who is at present producing plays with a stock company in Cincinnati, is working on a plan whereby he intends to make a motion picture with the stock players as actors. If the venture is successful it will be the first time a thing of this sort has been done.

Most of the players working in Eastern studios will attend the big exhibitor ball and banquet at Sherman Hotel, Chicago, on Wednesday evening, May 23.

Daniel Carson Goodman, who has a knack for original titles, has tentatively named his next production, "You Get What You Give." This picture is now being completed in New York.

John Lowell, Director George Tving and Authores L. Case Russell are in Gloversville, N. Y., applying the finishing touches to the script for the next Blazed Trails production on which work will actually start the first of June at the Blazed Trails studio.

C. C. Burr is now completing plans for his new series of productions for the independent market. He is also negotiating with several well-known players and within a short time will make some important announcements concerning stars he has lassoed for next season.

"Wild and Wicked" is the latest C. C. Burr-All Star comedy to be completed. Gregory La Cava directed, with a cast that included Charley Murray, Raymond McKee and Kathlene Martyn.

Charley Murray, the well-known comedian, having finished his work in the latest C. C. Burr-All Star comedy, is now working in the cast of Bonnie Zeldman's "Bright Lights of Broadway."

Warners' Coast Studio Is Now Humming With Activity

LOS ANGELES—(Special)—With two producing units in full swing, filming two classics, and sixteen more productions shortly to be placed in the hands of a number of directors, the Warner brothers Coast studios is rapidly gaining its stride in the picturization of eighteen "specials" for the coming season, according to a report from Sam and Jack Warner, production managers of the recently completed studios.

The entire series of pictures are being made from popular novels and stage plays. Johnny Hines, who was secured by an arrangement with C. C. Burr, is being starred in "Little Johnny Jones," the George M. Cohan stage play, under the direction of Arthur Rosson; and Wesley Barry is working on the first of a number of features, "The Printer's Devil," under the direction of William Keane.

Several of the forthcoming features will be known as David Beasco productions and Harry Rapf productions, while several units will complete the others. The roster of screen players to be featured in the forthcoming series includes, in addition to Miss Ullrich, Hines and Barry, John Barrymore, who will be featured in the Clyde Fitch play, "Beau Brummel"; Marie Prevost, Hope Hampton, Irene Rich, Monte Blue, Harry Myers and Baby Bruce Guerin, who will portray the juvenile roles.

Irene Rich, one of the Warner brothers stars, has been loaned to Harry Pickford to play the part of the Queen in a forthcoming Pickford picture. This is the first time that Miss Rich has worked at the Pickford studio since her advent in pictures five years ago. Her latest picture was "Brass," which Warner Brothers produced.

Fatty Carr has replaced Harry Myers in the role of the chauffeur in the Warner Brothers' production, "Little Johnny Jones," based on George M. Cohan's stage play and featuring Johnny Hines. Mr. Myers, who is under contract with Warners, will be co-starred in another feature.

"Little Johnny Jones" is now being produced at the Warner studio by Arthur Rosson, who is assisted by Charles Hines. Others in the cast include Wyndham Standing, Margaret Seddon, Herbert Prior, Molly Malone, George Webb and Mervyn LeRoy. Raymond Schrock wrote the scenario.

Charles Kurtzmann has been appointed publicity director of the Warner Brothers' West Coast studios, according to announcement made this week. He succeeds Andy Hervey, who recently resigned. Kurtzmann has acted as personal representative of a number of stars, periodicals and newspapers while on the coast.

Harry Beaumont, it has been definitely decided, will direct Hope Hampton in "The Gold Diggers," which Warner Brothers will produce. Mr. Beaumont has been placed under exclusive contract of Warner Brothers. Miss Hampton comes here from the coast, where she worked in "Lawful Larceny" at the Long Island studio of Paramount. Grant Carpenter wrote the scenario for "The Gold Diggers."

Production has been completed on

"Youth Triumphant," the Victor B. Fisher production starring little Virginia Lee Corbin. The story was adapted and directed by Miss Lillian Ducey. Pete Smith, who is doing publicity work on the coast, is representing Mr. Fisher.

Richard Thomas, the young producer, announced this week that he had "shot" two negatives of "Scarlet Shadows." This was made because of a request for a negative from the Japanese distributors who prefer to make their own prints.

Beginning June 1 Richard Thomas will have two units working at the Hollywood studios. Mr. Thomas will continue with his crook stories, while another director will produce "The

Lady of the Lake," based on Sir Walter Scott's poem.

The following cast has been engaged for "The Barefoot Boy," which will be the next release of the reorganized Mission Film Company: David Kirkland, John Bowers, Marjorie Daw, Tully Marshall, Raymond Hatton, Sylvia Breamer, Otis Harlan, Virginia True Boardman, Harry Todd, Frankie Lee, Brinsley Shaw and George Periolt.

Joe Brandt, of C. B. C. Film Sales Corporation, of New York, is here conferring with Harry Cohn, production manager of that firm. Mr. Brandt will announce C. B. C.'s program for next season on his return to New York late in June.

Independents Attend M. P. T. O. Convention

By Special Correspondent of Moving Picture World

CHICAGO.—With the opening date of the national exhibitor convention drawing near, independent producers and distributors are heading Chicago. Early this week W. E. Shallenberger, President of Arrow Film Corporation, arrived in town and he will remain here until after the convention. That virtually every independent producer and distributor of any consequence will attend the convention is accepted as a fact here and there is some talk of the independents getting together some day next week and making another attempt at effecting a national organization. Other independents are expected in Chicago early next week.

The Motion Picture Palace of Progress will house a number of exhibitions of independent producers and distributors. All of the local independent exchanges will be represented as will Arrow Film Corporation, Warner Brothers, Al Lichtman, C. B. C. Film Sales Corporation, Equity Pictures Corporation, L. Lawrence Weber & Bobby North, and Mastodon Films, Inc.

Among independents who have made reservations at local hotels for next week are: Sam Morris, Morris Kohn and Abe Warner, of Warner Brothers; W. E. Shallenberger and W. Ray Johnston, of Arrow Film Corporation; Jack Cohn, of C. B. C. Film Sales Corporation; Charles C. Burr, of Mastodon Films, Inc.; M. H. Hoffman, of Trust Pictures Corporation; Louis Baum, of Equity Pictures Corporation; Harry Charnas, of Standard Film Service, of Cleveland; Harry Lands, of Pittsburgh; Ben Amsterdam, of Philadelphia; Lou Burman, of Philadelphia; Oscar Neufeld, of Philadelphia; Sam Grand and Harry Ascher, of Boston, and others.

Frank Zambrini, of Progress Pictures Exchange, is preparing for the big exhibitor convention and has his entire force working on a program to entertain many of his exhibitor friends who will come to Chicago.

Joe Friedman, of Celebrated Film Players Corporation, will play host next to many film men who will attend the convention.

Joe Brandt, of C. B. C. Film Sales Corporation, stopped off in this city on his way to the West Coast to confer with Harry Cohn on production plans for next season.

Second National Pictures Corporation, a Balaban & Katz subsidiary, will continue handling independent pictures next season. The firm, which holds the First National franchise for this territory, will go after big independent features this coming season.

"Only a Shop Girl" is playing at the Orpheum this week, getting off to a fairly good start Sunday.

W. E. Shallenberger, president of Arrow Film Corporation, left for Chicago and the Midwest on Sun-

day to transact some important business. He will remain in Chicago until after the exhibitor convention.

Mission Film Company, of Los Angeles, has reorganized with Leon Rice as president; D. W. Pollard, vice president; F. C. Havermale, secretary-treasurer; Norman Walker, business manager, and De Witte Hagar, production manager.

Gallagher & Shean, the famous "double" team, it developed this week, will not release their independent picture in the independent market. The producer is dickering with a national company.

Sidney Ascher and Joe Jacobs have a picture entitled, "Tut-Ankh-Amen" for which they are now making distributing arrangements.

Al Lichtman and J. G. Bachman are indeed making independents and the film industry in general sit up and take notice. Read their annual announcement in another part of Moving Picture World. They purchased the screen rights to "The Boomerang" this week.

A number of independent distributors and producers in New York attended the annual banquet of the Vaudeville Managers' Protective Association at the Plaza Monday night.

Johnny Walker, the star, has joined the independent producing field, according to a despatch from Los Angeles this week.

Hope Hampton leaves New York for the West Coast on Saturday. She will go direct to the Warner studios to start work on Warner Brothers' "The Gold Diggers."

Robert W. Priest has moved to new and larger quarters in the Strauss Building, Fifth avenue, New York City.

Harry Sherman, who is well-known in the independent market, is in New York working on an independent producing proposition.

Nat G. Rothstein, publicity director for F. B. O. and Equity, returned last Friday from his West Coast trip on business for the former concern.

Big Week for S. R. Films in Pittsburgh

PITTSBURGH—Independent pictures are getting their inning in this territory this week. Seven first run houses in this district are showing independent pictures. Warner Brothers' "Little Church Around The Corner" is being extensively shown in first-run houses in this territory. At Rowland & Clark's Blackstone Theatre this week the attraction is "The Little Church Around The Corner" which is also attracting crowds at the Cameraphone Theatre. At the State At Lichman's "Poor Men's Wives" is the featured attraction.

With the 1922-23 season virtually closed independent exchangers in this territory are more or less satisfied with business transacted during that year. A better calibre of productions from independents has contributed considerably to the prosperity seemingly enjoyed by local State rights exchanges.

Independent exchangers will be quite prominent in Chicago if the behavior of the local State righters is any criterion, for, according to reports heard among the exhibitors, virtually all of them will make the trip to the Windy City on Sunday afternoon, reaching Chicago Monday morning.

There is a report current here that the Exhibitors' independent exchange will seek to make an arrangement with several big independent distributors in New York for the purpose of handling the latter's product in this territory. (Editor's note: This report could not be verified in New York, for independents approached said they had not been approached by any Pittsburgher on such a proposition.)

Progress Pictures Corporation report heavy bookings on "The Streets of New York." The Arrow special, which Burton King produced. Business also is coming in unusually big on "The Little Red Schoolhouse."

"Luck" promises to be the biggest Johnny Hines money-maker the Columbia Film Exchange has handled, for exhibitors who have seen the feature say it is the best that star has turned out, and bookings are coming in satisfactorily.

Harry Lande of Quality Film Corporation here and the Lande Exchanges in Cleveland and Cincinnati will in all probability make the trip to the exhibitor convention in Chicago.

It was announced at the local exchange of Supreme Photoplay Company which is handling the Warner Brothers' output that that firm's masterpiece, "Main Street" will not be released until the middle of August. "Brass," the latest Warner release, is showing satisfactory returns.

"Main Street" Gets Many Strong Dates

CHICAGO—(Special)—Balaban & Katz have booked "Main Street," Warner Brothers' reported picture de luxe, into the Roosevelt Theatre here, opening June 2. The Roosevelt is one of the leading first run houses in the Middle West.

PHILADELPHIA—(Special)—Arrangements have been practically completed between Independent Film Corporation and the Stanley Company here whereby "Main Street" will be shown at either the Stanley or Stanton theatres in this city late this summer.

BOSTON—(Special)—"Main Street," the Warner Brothers' special, will in all probability inaugurate the opening of the 1923-24 season at the Park Theatre here late in August, showing at \$1 top. The picture will run as long as it holds up at the box office.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingame educational.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

ARROW EXCHANGES. 729 Seventh Avenue. Lost in a Big City. Jacqueline. Man and Wife. None So Blind. Streets of New York. The Rip Tide. The Little Red Schoolhouse. The Broken Violin.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock. Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Mis-

cellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street.

See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals.

Strand Shows "Main Street" Late in August

Joe Plunkett of the Strand Theatre will stage the premier showing of Warner Brothers' "Main Street" which is now in its fourth week at Mack Sennett's Mission Theatre, Los Angeles, some time late in August, it was announced at the New York W-B. Exchange this week. This picture will be elaborately exploited in the metropolitan territory, according to plans announced by Exchange Manager Charles Goetz this week.

The opening of the new Arrow-Merrit Exchange in the Godfrey Building, 729 Seventh avenue, was one of the most auspicious occasions held this season. More than 500 exhibitors from New York and northern New Jersey attended the opening which were present in addition to Ike Chadwick, W. E. Shallenberger, W. Ray Johnston, David Mountain, Andrew Callahan, Dell Henderson, Ex-Governor Milliken of Maine, Martha Mansfield, Baby Ivy Ward, and many others.

There is a strong probability that the entire New Jersey distribution of Warner pictures next season will be taken over by Morris Kohn's and Charles Goetz's W-B. Exchange. Fabian Brothers have been releasing the Warner product in New Jersey this season, but so far no provision for the distribution of the 1923-24 Warner Brothers' product in that section has been made with the Fabians who have extensive theatre-holding interests in northern New Jersey.

Commonwealth Month, according to Sam Zierler, the energetic head of Commonwealth Pictures Corporation, was so successful that he will in all probability make it an annual occasion. The bookings increased materially and all records for gross bookings were broken during that period.

"The Little Red Schoolhouse," Arrow's feature, opened the Loew circuit this week. It will play all the Loew houses in the metropolitan territory. "The Broken Violin," another Arrow picture, has been booked by the A. B. C., the exhibitor booking syndicate.

Charles Goetz of Warner Brothers' Exchange, Nathan Hirsch of Aywon Film Corporation, I. W. Chadwick of Merit-Arrow Film Exchanges, Sam Zierler of Commonwealth and H. Thomas of Merit-Arrow all will make the trip to Chicago to attend the ex-

Max Roth of Principal Pictures Closes Several Foreign Deals; New Version of "Quo Vadis"

Max Roth, manager of the foreign department of Principal Pictures Corporation, has been particularly active during the past month and concluded a number of deals. This week he closed four important deals. He sold the entire Principal output to H. A. Kelly, of the Cuban Film Company, for Cuba. Selection Art Film Service purchased the Porto Rican and Santo Domingo rights to "Environment" and "The World's a Stage," while "The Man from Hell's River," "The Spider and the Rose," "East Side West Side" and "Temporary Marriage," went to U. Ono for Japan. Mr. Roth is working on several other European deals.

According to official returns from Vienna, the present annual output of the Hungarian raw film industry exceeds 6,000,000 meters, valued at 1,000,000,000 kronen. As 90 per cent. of this output is exported, the influx of foreign currency is very advantageous to the exchange value of the Hungarian kron, and, for this reason, the Government is ready to give every facility for export. Last month, for example, the Ministry of Finance issued an order exempting raw stock from all export duties.

Herbert Wilcox, the British producer, is now in Berlin producing "Chu Chin Chow." Among those who are appearing in this production are Betty Blythe and several other American players.

hibitor convention. They all leave with the New York delegation on the Twentieth Century Sunday afternoon, May 20.

"Temptation," the C. B. C. Film Sales Corporation special, enjoyed a prosperous week at Moss' Broadway Theatre where it topped a mixed bill, including nine B. F. Keith acts. The showing was very satisfactory to the Keith-Moss interests which have booked the picture over their entire circuit.

Bobby North's prosperous Apollo Exchange has developed into one of the most popular exchanges in the country, for the bulk bookings closed at that exchange week, is amazingly large for an independent exchange. All of Bobby North's features have enjoyed good runs on the circuit time.

The Sascha Film Company, of Vienna, is concentrating all its efforts these days making pictures based on fairy stories written by Hans Andersen. These are played entirely by children.

The Inter-Allied Commission, according to a despatch from Vienna, has banned the exhibition of all cinemas in the occupied territories of the Ufa Company's anti-French picture, "Rhine Films."

A persistent rumor abroad has it that M. Charles Pathe, who recently left Pathe-Consortium-Cinema, may again head that organization. This is a rumor said to be in circulation in French trade circles.

"The Passion Play of Oberammergau" is about to be produced in Urin, according to a despatch from Rome. In one set alone—a set to be built on a stage 175 by 75 metres—will appear about two thousand actors.

Ambrosia Company will produce a second and bigger edition of "Quo Vadis," according to a letter received by the editor of this department this week. Gabriellino D'Annunzio, son of Gabriel D'Annunzio, the great Italian poet, will be in charge of the production.

Business on the other side is improving rapidly.

Davis Film Sold for Kentucky

George H. Davis' picturization of H. G. Wells' novel, "The Passionate Friend," was sold to Big Feature Rights Corporation of Louisville for Kentucky. C. B. C. Film Sales Corporation negotiated the sale.

Important first run exhibitors on the West Coast are evidently following in the footsteps of their Broadway brethren for the rental placed on their houses is prohibitive to independents, who had sought the use of those theatres early next season as a means of introducing and exploiting their pictures in this territory.

Northwest Expects Big Business With Next Year's Films

(By Staff Special Correspondent)
SEATTLE—Exchanges in this territory are looking forward to the greatest season in the history of independents here in 1923-24, according to optimistic statements made by the various exchange managers in this city and in Portland, Ore. Business during the past season has been satisfactory and with virtually all the big independent pictures announcing bigger and better pictures for next season, usually silent exchangemen are particularly enthusiastic about conditions in general.

Al Rosenberg, manager of De Luxe Feature Film Co., is expecting his brother, Mike Rosenberg, next week to confer on the new season's lineup. The latest Principal picture release, "Chicago Sal," will have its Northwest premieres May 12 at the Blue Mouse, Seattle, and at the Liberty in Portland, May 26. It is about two years since Mike has been home to inspect the De Luxe exchange, in which he is interested. Like Goldwyn, he has been "doing big things" in California.

Paragon is holding a public screening for "His Last Race" for Northwest exhibitors next week. Mr. Fritz Lee, recently from California, where he has had moving picture experience, will be local representative for Paragon. Mr. Lee is not acquainted in the Northwest, but has a pleasing personality and will undoubtedly be well liked by the trade.

A. M. McCrary is the new traveling representative for First National. He will cover Eastern Washington and Idaho, out of the Seattle office.

Greater Features, Inc., has purchased "Night Life in Hollywood" for eight states, and will definitely announce first-run bookings in Seattle and Portland within a week. Plans are under way for an extensive publicity campaign.

J. T. Sheffield, of Greater Features, also announces the purchase of the new series of Hall Room Boys and Monty Bank comedies, in two reels, for immediate release on a weekly alternating schedule.

Jack Lannon, president of Greater Features, Inc., is in Portland visiting the local exchange and conferring with L. N. Walton, manager, in completing arrangements for the campaign on "Night Life in Hollywood."

Issue Special Edition on "Ragged Edge"

Grosset and Dunlap have issued a special motion picture edition of "The Ragged Edge," the Harold MacGrath novel of the South Seas, which Distinctive Pictures Corporation has produced for Goldwyn distribution. The edition is really a Mimi Palmeri edition, as it features on its jacket a full length portrait of this newly discovered beauty of Distinctive.

Grosset and Dunlap, in conjunction with Distinctive, have already put out two teaser exploitation stunts for the book. Two hundred portraits of Miss Palmeri were sent to as many book stores throughout the country. These were placed in the display windows with only the name of the girl as identification. Later, cards were attached to the portraits explaining who Miss Palmeri was.

Playgoers Picture Soon for Release

"The Fortune of Christina McNab," the picturization of Sarah Macnaughton's popular novel, which has been set for release May 27, has all the elements demanded of a popular summer attraction, according to a statement just issued by Playgoers Pictures. It is declared to be dramatic without being heavy and to be bubbling over with romance and refreshing comedy.

"If Winter Comes" Shown Privately

Ten of Broadway's enduocrators, writers and critics were assembled last week in the private projection room of William Fox at his New York studios and presented with a preview of the screen version of A. S. M. Hutchinson's famous best seller, "If Winter Comes." The production was unanimously acclaimed, it is stated.

Titling Completed

Final titling and editing of "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," has been completed at the Vitagraph studios in Brooklyn, and the negative turned over to the laboratory for prints.

Hutchison Returns

Walter Hutchison, special representative of the William Fox foreign department, has returned to New York from a trip of several months through the countries of the Far East, taken in the interests of the film corporation.

Makes Contract for Three Big Features

Roy Crawford, vice-president and treasurer of Associated Exhibitors, closed contracts recently for the distribution of three big features which Associated expects will make a strong impression among the year's picture offerings.

"David Copperfield," declared by those who have seen it to be a masterly adaptation of the Charles Dickens classic, is to be released in the coming autumn. The negotiations for the handling of this picture by Associated in the United States and Canada were carried on with Andre Olsen, representing the Nordisk

Film Compagni of Copenhagen.

Another Associated release which is promised as a result of recent contracts is "Harbor Lights," a Tom Terriss production, described as a drama of great power. The negotiations for this picture were conducted with Harry Rowson, of Ideal Films Company, through Sidney Garrett and Milton Cohen of the Inter-Globe Export Company.

A Finis Fox production was added to Associated's program through the acquisition of "The Man Between," said to be a thrilling melodrama, with both story and direction by Mr. Fox.

New Orleans Liked Johnson Production

In spite of day and date opposition Mr. and Mrs. Martin Johnson's picture, "Trailing African Wild Animals," distributed by Metro Pictures Corporation, took New Orleans by storm two weeks ago and maintained its popularity throughout a week's capacity run at the Liberty Theatre, according to reports to Metro. It received high praise from the newspaper

critics, it is stated. A special feature of the run was the large attendance of school children.

Several window displays gave great prominence to the run at the Liberty Theatre. In addition there was several exploitation novelties which aroused great curiosity.

A special school children's matinee was given which had the support and encouragement of the school officials.

Fox Eastern Studios Making Big Pictures

Following close upon the heels of the announcement that William Fox will erect in the near future a mammoth new studio in Los Angeles, is the significant news that the Fox Eastern Studios have just entered upon the most ambitious production era of its career and is now working full blast on a series of special productions to be released the forthcoming season.

Foremost among the pictures now under way is a melodrama of the U. S. Navy with a cast headed by Alma Tell and Edmund Lowe. J. Gordon Edwards is the director. "Six Cylinder Love," a comedy hit of Broadway which did a record breaking business in New York for fifty-three weeks, is now in course of production. Elmer Clifton will handle the megaphone.

The David Belasco stage success, "The Governor's Lady," is

also in course of production at the Fox Eastern Studios. Harry Mil-larde is directing.

Under the tentative title of "Motherless," a melodrama which had a great popular vogue upon the stage some years ago, "No Mother to Guide Her," will soon go into course of production under the direction of Charles Horan.

"Tents of Allah" Draws Big

"The Tents of Allah," the big E. A. MacManus production, was the feature attraction at the Cosmos Theatre, Washington, during last week and proved a great drawing card, according to reports to Associated Exhibitors.

Following the opening of the run, the Washington Herald said: "One of the best of the sheik pictures of the year."

Exhibitor Praises "Critical Age"

Following the policy of Ernest Shipman to give all of his productions the audience test before they have been released for the general public word has been received from W. E. Allen of the Imperial Theatre, Ottawa, Canada, in reference to the premiere showing of "The Critical Age," adapted from the Ralph Connor novel "Glengarry Schooldays," which is the second Shipman release to be distributed by the W. W. Hodkinson Corporation.

The following telegram received by Ernest Shipman reads in part: Glengarry Schooldays opened at the Imperial Theatre for premiere showing with a large attendance. This picture proves splendid entertainment from start to finish.

Completes Scenario of "The Wanters"

Working in conjunction, J. G. Hawks, managing editor at the Mayer Studio, and Paul Bern, prominent free-lance screen writer, this week completed the scenario of "The Wanters," a Leila Burton Wells story which John M. Stahl will produce for Louis B. Mayer-First National release.

Mr. Stahl has already started on the making of the picture.

Paramount Engages H. B. Warner

H. B. Warner, star of the stage and screen, has been specially engaged by Paramount to play the role of Bernard Dufrene opposite Gloria Swanson in Allan Dale's production of "Zaza," in which Miss Swanson is to be starred. The Dwan production will be started in a few days at Paramount's Eastern studio.

Joins Paramount

Jack Boland, for eight years with Clara Kimball Young in the capacity of assistant director, has been engaged in a similar capacity at the Paramount West Coast studio, where he will aid Alfred E. Green in the production of "To the Ladies," in which Mary Astor and Robert Agnew are to be featured.

Kohner to Direct

Paul Kohner, who for the past year has been in charge of Universal's foreign publicity department, has gone to Universal City to learn the directing end of the film game. He will start as a second assistant director in the serial department.

"The Man Next Door"

by EMERSON HOUGH

Author of

"The Covered Wagon," "North of 36," Etc.

Universal-Jewel Pictures Named by Carl Laemmle for 1923-24 Release

Universal's 1923-1924 super-pictures, the Universal-Jewel productions to be placed in the hands of the exhibitor during the coming year, have been definitely selected by Carl Laemmle, president of the Universal Pictures Corporation. A set order of release and release date schedule have been arrived at for the first six, covering the period from September to February. This group of six pictures outclasses by far any similar group of releases ever before offered by Universal, it is stated.

Though a tentative release schedule for fall was made public by Universal several months ago, when some of the pictures in question were first put into production, there have been several important changes in plan, due to conditions which have arisen during the last two months.

Working on the policy that the best pictures should be placed in the hands of the exhibitor at the earliest possible moment, the Universal chief has decreed that certain pictures formerly planned for next year's release be distributed early next fall. This advance in the Universal-Jewel schedule has been made possible by the overlapping release of five big pictures this spring, in time for summer schedules.

The opening of Universal's fall season will be marked by the release of "Merry-Go-Round," the elaborate picture of love and intrigue in Vienna. "Merry-Go-Round" is classed as a Super-Jewel by Universal. This means that it is a production of more than usual merit and that its making has been characterized by great expense and care. It was directed by Rupert Julian, with a cast of notables headed by Norman Kerry and Mary Philbin.

"Merry-Go-Round" will be released on Labor Day. An imposing exploitation campaign will accompany it, it is stated.

The next Jewel production to be offered will be "A Lady of Quality," adapted from the popular novel of that name by Frances Hodgson Burnett, the author of "Little Lord Fauntleroy" and "The Flame of Life," recent screen successes.

"A Lady of Quality" will be a Hobart Henley production. It will be Virginia Valli's first individual starring vehicle released by Universal.

The Virginia Valli-Hobart Henley picture will be released early in October. It will be followed by "Jewel," an all-star production directed by Lois Weber. This feature is a screen adaptation of Clara Louise Burnham's celebrated story.

The Universal-Jewel release for

December will be a Priscilla Dean production adapted from Rita Weiman's stage success, "The Acquittal," of several seasons ago. It is being directed by Clarence L. Brown.

Universal will open the new year with the release of "Turmoil," made from Booth Tarkington's stirring story of that name. It is a vivid cross-section of American business life.

In February, 1924, Universal will release "Up the Ladder," another Hobart Henley production, co-starring Virginia Valli and Reginald Denny. It is an adaptation from a popular play written by Owen Davis.

In addition to the six Universal-Jewel productions listed herewith, Universal also will release another Super-Jewel. It is to be "The Hunchback of Notre Dame," the de luxe production now being made by Wallace Worsley from Victor Hugo's famous novel of Fifteenth Century Paris. Lon Chaney, Norman Kerry and Patsy Ruth Miller have featured roles. "The Hunchback of Notre Dame" will reach the screen as Carl Laemmle's greatest achievement, it is stated.

The second half of the 1923-1924 season will see five or six more Universal-Jewel productions placed in the hands of exhibitors.

Though the pictures to be released after February have been

selected with one exception, no definite release date has been allotted to them. However, in the order of their probable release, they will be as follows:

"White Tiger," a Priscilla Dean Jewel, directed by Tod Browning from a story by himself; "Wanted, a Home," a Universal-Jewel starring Baby Peggy, the diminutive star of Century Comedies, who has been lent to Universal for this production. This will be a King Baggot production.

"The Magician," a screen adaptation from W. Somerset Maugham. This will be a Virginia Valli picture. "The Storm Daughter," from the stirring story by Leet Renick Brown, which will be used as a Priscilla Dean starring vehicle. "Court Martialed," a Reginald Denny starring vehicle, said to be of great strength.

Universal also has practically closed arrangements for the production of "Damned," a strong story to be used for a Universal-Jewel production, with a big cast, featuring Barbara La Mar.

Other Universal-Jewel pictures on the horizon are "Drifting," a Priscilla Dean picture from the play by that name; "Havoc," a Harry Garson picture, with J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and others; and "If I Were Rich," by Max Marcin, which is to be a Reginald Denny vehicle.

Big Activity Planned for Goldwyn Studios

The Goldwyn studios in Culver City, California, will experience their most active summer season this year. In addition to the several productions now under way, four new ones have just started, with preparations under way for still more.

Four feature pictures have just been completed, two new production units started work last week, two more are just beginning. One director is working on a new story which will soon go into production, and three others are seeking new stories. Two companies are in the midst of production.

The feature pictures just completed are: Marshall Neilan's "The Eternal Three," King Vidor's "Three Wise Fools," Clarence Badger's "Red Lights" and Jesse D. Hampton's production of "The Spoilers," directed by Lambert Hillyer.

The four new productions on which the cameras have started turning are Marshall Neilan's third Goldwyn picture, "The Rendezvous," Emmett J. Flynn's first Goldwyn picture, "In the Palace of the King; Tod Browning's first Goldwyn picture, from the Arthur Somers Roche novel, "The Day of Faith," and George

D. Baker's production for Achievement Films, "The Magic Skin."

Victor Seastrom, noted Swedish actor-director, will soon start production on his first picture for Goldwyn, "The Master of Man."

King Vidor, who recently completed "Three Wise Fools," is now writing an original scenario. Hugo Ballin whose latest picture is "Vanity Fair," starring Mabel Ballin, is now considering stories for his next production, and Rupert Hughes, whose latest picture was "Souls for Sale" is looking for a new story.

Eric von Stroheim and his company are in San Francisco filming "Greed," from the famous novel, "McTeague," by Frank Norris. Charles J. Brabin is directing an Elinor Glyn story, "Six Days."

Among other picture material now contracted for by Goldwyn, some of which will undoubtedly go into production before summer is over, are the Joseph Hergesheimer story, "Wild Oranges," Thomas Hardy's "Tess of the D'Urbervilles," which will be a Marshall Neilan production; Elinor Glyn's "Three Weeks," "The Merry Widow," which Eric von Stroheim will adapt and direct, and the great "Ben Hur."

Work Being Done on DeForest Phonofilms

Production of DeForest Phonofilms is now well under way at the studios in East 48th Street, New York.

By early Autumn a sufficient number of subjects will have been made to permit of a regular series of releases to theatres. Concert and Vaudeville numbers will feature the first series of releases. Later on opera and symphonic numbers will be included in the

Phonofilm programs, it is stated.

The Phonofilm reproduces on standard film not only the photograph but also the audible accompaniment, whether it be music, song or speech. When the picture is photographed, so is the sound, and both are reproduced at the same time. The only additional appliance necessary is a small device that is attached to the projection machine.

Emory Johnson Plans a New F. B. O. Picture

With an eye to showmanship and with a hand at making productions that can be tied up nationally in the way of exploitation, Emory Johnson has laid plans for his fourth all-star feature thriller for the Film Booking Offices. This time the hero will be a member of Uncle Sam's great army of postoffice employees.

Emory Johnson with the knack of the old school of theatricals has to date produced nothing but melodramas of the old days and all have been money makers. In

each instance he has taken his hero characters from the walks of public life such as the policeman, fireman, engineer and now the mail man.

His other pictures which have been big successes are "In the Name of the Law," the plot of which revolved around the family of a policeman. "The Third Alarm," in which the fire department was featured, and the latest, "The Westbound Limited," which is expected to make as big a success.

PROJECTION

EDITED BY F. H. RICHARDSON

New Condenser System

When I was in Rochester recently the Bausch & Lomb engineers informed me that the company was almost ready to place the Parabolic condenser, of which we have all heard much during the past six months, on the market. I asked Messrs. I. L. Nixon

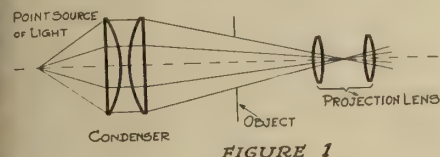


FIGURE 1

and Dr. Hermann Kellner to, at the earliest possible moment, have full data concerning this lens prepared, including the compilation of a table giving correct condenser combinations and crater distance for each combination.

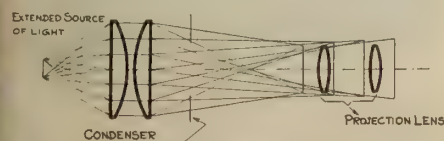


FIGURE 3

This matter I now have, but have re-written it because of the fact that engineers use terms which, while perfectly plain and simple to them, would be about as intelligible to you, friend reader, as so much Sanskrit. What, for instance, is a "sub-medial zone?" Please don't all answer at once!

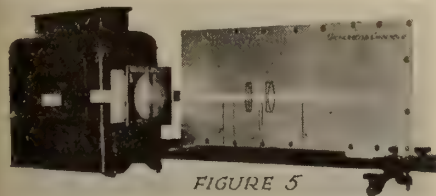


FIGURE 5

Showing action of rays through central zone of uncorrected condenser.

I have tried to not in any degree change the meaning of what has been written. Just put it in plain words. That's all. Here it is:

This company has, for some time past, realized the need for a more efficient condensing system than those in use up to the present time on motion picture projectors. With a view to determining exactly what would be the most efficient condenser, our scientific bureau has

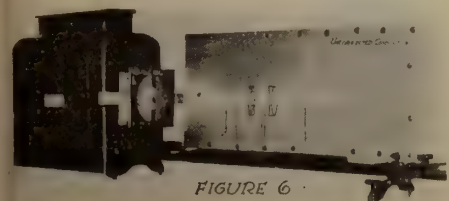


FIGURE 6

Showing action of rays through points near central zone of uncorrected condenser

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

devoted much effort and time to that very important problem, with the result that we are now offering the new Cinephor Condensing Lens System where the electric arc light source is used.

This new condensing system consists of two elements, the front one having a spherical concave curve combined with a parabolic convex curve, while the rear element is a plano convex lens of superior quality, this element being changed to suit the conditions, such as the use of a regular or high intensity arc, and the focus of the projecting lens.

Exhaustive tests that have been made show:

1. An increase in illumination up to 25 per cent, depending on the kind of arc and operating conditions.
2. Even illumination over the entire field, that is, the brightness at the margin of the picture closely approximates that at the center.
3. Maximum illumination without "ghost" or dark spot in center of the field.
4. Greater latitude in fluctuation of arc without showing discoloration on the margins of the picture, caused by the fact that the condenser operates with a slightly larger spot on the aperture plate.

The Ideal Conditions

Figure 1 represents the ideal condition which would result were the light source approximately the theoretical point source and were a condenser available in which all spherical aberration had been eliminated, and, further, if the mechanical construction and working conditions could always be fixed factors. In such an ideal—but entirely impractical—case the rays of light emanating from all zones of the converging (front) lens would focus in one plane at the center of the projection lens.

Under this condition the projector aperture would be illuminated by a spot of light just large enough to cover the diagonal of its opening, and the spot would be of equal intensity over its entire area.

Since the type of condenser now in general use—two plano convex lenses—is entirely uncorrected for spherical aberration, that fault is of course present to a very high degree, with the result that light rays passing through its various zones—different distances from its center—focus at different distances from the face of the converging condenser lens, as shown in Figure 2, in which we again assume the theoretical, though impossible point light source.

Since all known sources of light practicable for use in projection have considerable area, the condition found where the 2-lens plano convex or meniscus bi-convex condenser is used, under actual working conditions, is shown in figure 3. Such a condition means, under a very large percentage of the actual working conditions found, not only a loss of light, which may be very large indeed, but also that the screen cannot be evenly illuminated. In addition to this in some conditions there may be "ghost," or more or less color.

The photographs we hand you herewith are designed to illustrate the difference, in results, of the two condensing systems. They should be examined in pairs.

Especially attention is directed to the wide variation between the crossing point of the two beams, figure 6 and figure 8; also to the fact that the entire beam passes through the projection lens in figure 10-a, whereas much of it is lost in figure 10; also that the screen illumina-

tion resulting from the condition in figure 10 would not be even, but of very uneven intensity in its various zones.

The accompanying photographic reproductions are in pairs. The captions under each is fully explanatory.

Different Glass

Both elements of the new condensing lens system are made from very high-grade optical heat-resisting glass. The lenses are carefully

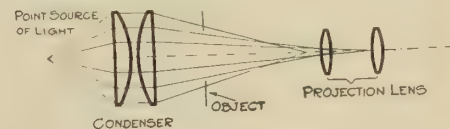


FIGURE 2

annealed to still further reduce probability of breakage. They are then accurately ground to the curves for which each lens has been calculated, and then polished. All this results in a real lens. A lens which is exactly what it

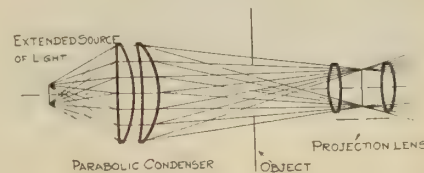


FIGURE 4

purports to be—something heretofore unknown in condensing lenses.

Because of the fact that it would be impractical to change all the thousands of professional projectors now in use, the Cinephor condenser has been made in standard 4 15/32

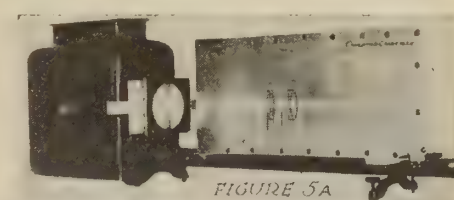


FIGURE 5A

Showing action of rays through central zone of corrected condenser.

inch diameter, the size necessary to fit the condenser holders of professional projectors. Owing to the heavy curvature of the parabolic or front lens element some slight difficulty may be experienced in installing it in some types of mounts, but it can be done, nevertheless, and is far more than worth the little effort involved. No difficulty whatever will be encountered by those who have holders equipped with removable metal rings.

Remember This

The parabolic element is ALWAYS to be used as the converging lens of the condenser—the lens



FIGURE 6A

Showing action of rays through points near central zone of corrected condenser.

nearest the projector mechanism. NEVER TRY TO USE IT NEXT THE LIGHT. ALWAYS PLACE THE HEAVY PARABOLIC CURVE FACING THE PROJECTOR APERTURE.

Since maximum efficiency depends upon this lens working with a collector lens having true surfaces, the company is making a series of plano-convex lenses for use with the Parabolic element. These are made from the new heat-

YOU GET THE CORRECT COMBINATION AND GET THEM INSTALLED EXACTLY RIGHT, try out the Cinephor combination on one of your projectors, leaving the other as it is. In making this test, be certain that both projectors get the same amperage and that your crater angle and DISTANCE CRATER TO CONDENSER IS THE SAME. In other words, use judgment and common sense, being very sure, if you don't get satisfactory results, that it is the fault of the lens and not your own.

The Mazda combination is of two sorts, one four-inch diameter, costing \$8, and one 5 1/4-inch diameter, costing \$12, both made of optical heat-resisting glass.

Directions for Use

I requested friend Kellner to have prepared for us full directions and a table, which appears herewith, giving correct focal length of converging lens, and what the distance from crater to face of collector lens will be.

For the purposes of this compilation, I suggested that a horizontal crater diameter of 1/4 inch be taken as typical, which was done.

Separation

The separation between the surfaces of the two lenses should never exceed 1/4 of an inch. Since the table is compiled on the basis of a 3/4 crater diameter, and this diameter will vary somewhat, the table is subject to some modification. For instance, with the high intensity arc and intense heat it will seldom if ever be practicable to use a collector lens of less than 7 1/2-inch focal length. Also where a high amperage ordinary arc is used and the projection lens E F is short, which indicates a short focal length collector lens, the focal length of the collector lens may have to be increased to prevent excessive lens breakage. All this is a matter for the use of common sense by the projectionist, remembering that the use of a collector lens of longer focal length than is necessary means heavy loss of light.

The following table gives the focal length plano-convex collector lenses which work best with the Parabolic condenser lens when working in conjunction with projection lenses of various focal lengths from four to eight and one-half inches equivalent focus, with both ten and twelve inches between converging lens and projector aperture. This latter distance is measured from the front surface of the converging lens to the aperture plate.

Distance Converging Lens to Projector Aperture		Distance Converging Lens to Projector Aperture	
Aperture 12 inches		10 inches	
E. F. of Projection	Distance Crater to Lens	Focus of Condenser	Focus of Condenser
Crater to	Crater to	Crater to	Collector
Lens	Condenser	Condenser	Lens
4-inch	3 1/4	6 1/2	3 3/4
4 1/4	3 1/4	6 1/2	3 3/4
4 1/2	3 1/4	6 1/2	3 3/4
4 3/4	3 1/4	6 1/2	3 3/4
5	3 1/4	6 1/2	3 3/4
5 1/4	3 1/4	6 1/2	3 3/4
5 1/2	3 3/4	7 1/2	3 3/4
5 3/4	3 3/4	7 1/2	3 3/4
6	3 3/4	7 1/2	3 3/4
6 1/4	3 3/4	7 1/2	3 3/4
6 1/2	3 3/4	7 1/2	3 3/4
6 3/4	4	8 1/2	4 1/4
7	4	8 1/2	4 1/4
7 1/2	3 3/4	8 1/2	4
8	3 3/4	8 1/2	4
8 1/2	3 3/4	8 1/2	4

FIGURES 10 AND 10-A

Showing difference in action of beam, as a whole, from corrected (Figure 10-A) and uncorrected (Figure 10) condenser—in other words, where the straight plano-convex (Figure 10) and the Cinephor (Figure 10-A) condenser is used.

The Cinephor condensers readily fit the Power the Simplex and the Baird motion picture projectors, though it may be necessary to shift the front cradle or even to reverse it in order that the Parabolic lens may be fitted in without striking the convex surface. When fitting to the Motograph De Luxe the front condenser frame must be reversed from its usual position. The usual cradle goes for supporting the condenser

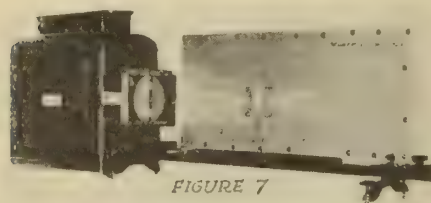


FIGURE 7

Showing action of rays through section of uncorrected condenser midway between center and margin of lens. Observe difference in focusing point as between figures 6 and 7.

resisting glass and are accurately ground and polished. While these lenses cannot be guaranteed against breakage, actual tests have shown that, with ordinary care and precaution, breakage may be very greatly reduced as against the existing plano-convex collector lens now in use.

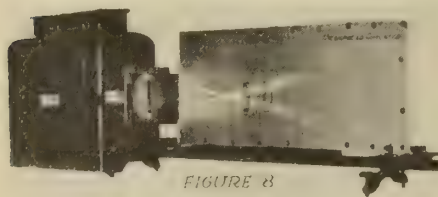


FIGURE 8

Same as figure 7, except that rays pass through marginal zone of lens. Observe wide difference in crossing point as between figures 8 and 6.

Lenses for Mazda

Mazda lamp users will be interested in knowing that a condensing system consisting of two parabolic lenses has been developed for use with the present 900-watt Mazda projection lamp. Tests show this new condenser to give approximately a 50 per cent. increase in screen illumination. THESE LENSES REQUIRE SPECIAL MOUNTINGS, which may be secured through distributors of the type of projector used.

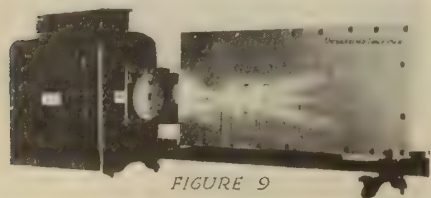


FIGURE 9

Showing action of rays through various zones of uncorrected condenser. The distance between the crossing point (image forming point) of these two zones is approximately 300 mm—7.87 inches.

I am sure the Bausch & Lomb Company will welcome a fair trial. I therefore advise that, BEING VERY SURE THAT

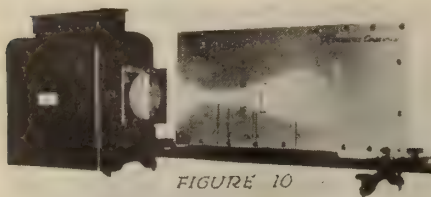


FIGURE 10

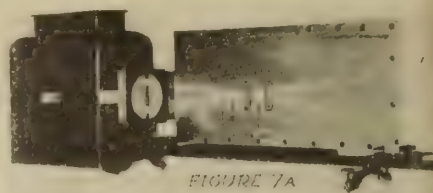


FIGURE 7A

Showing action of rays through section of corrected condenser midway between center and margin of lens. Observe close approximation of crossing point as between 6-a and 7-a.

cradles may be necessary in the case of some of the earlier installations of high intensity arcs, in order that the arcs may be brought close enough to the collector lens.

Be sure the lenses are sufficiently loose in their mounts to allow for expansion. If too tight you may expect breakage. Do not expose hot lenses

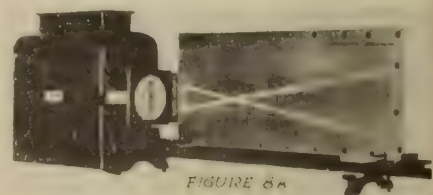


FIGURE 8A

Same as figure 7-a, except that rays pass through marginal zone of lens—near its edge. Observe close approximate crossing point figures 6-a, 7-a and 8-a.

to sudden draughts of cold air. Reduce draughts through projection room ports as much as is practicable. Pitting of collector lens face may be reduced to a minimum by using a dowsel between crater and condenser when striking the arc, starting with rheostat on "low" point and running tip of negative high intensity arc carbon above center of positive (horizontal) carbon before striking the arc, readjusting as soon as the arc is formed.

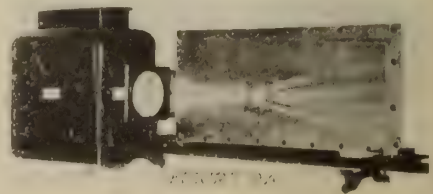


FIGURE 10A

Showing close approximation of point rays from both zones cross, when corrected condenser (Cinephor) is used.

Lining the sides, front and rear, of lamp house with asbestos will tend to retard speed of cooling, and thus lessen the danger of breakage. I would highly appreciate reports from projectionists who have or who do give these lenses a trial.

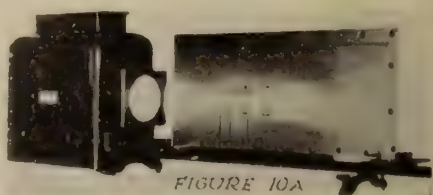


FIGURE 10A

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

EDUCATIONAL FILMS CORP.

Review Consensus Footage

Review Consensus Footage

The Three Must-Get-Theres.	Max Linder	Sept. 9	3,800
Harrison's Finish	Jack Pickford	Jan. 27	8,000
Alome	Nazimova	Jan. 13	6,000
uzanna	Mabel Normand	Mar. 3	8,000
he Shriek of Araby	Sennett Prod. Turpin	Apr. 28	4,150

Natural Born Liar	Bruce Scenic	Dec. 16	1,000
Via Radio	Special scientific	Dec. 23	1,500
The Educator	Lloyd Hamilton	Dec. 23	2,000
Hazel From Hollywood	Christie Comedy	Jan. 6	2,000
The Terrible Tree	Tony Sarg	Jan. 6	1,000
Ouch!	Cameo Comedy	Jan. 6	1,000
No Luck	Lloyd Hamilton	Jan. 13	2,000
The Prickly Conscience	Bruce Scenic	Jan. 13	1,000
Tea N Tea	Jimmy Adams	Jan. 13	1,000
Be Yourself	Neal Burns	Jan. 20	2,000
Hot Shots	Howe Hodge-Podge	Jan. 20	1,000
Casey Jones, Jr.	Mermaid Comedy	Jan. 27	2,000
Second Childhood	Christie	Jan. 27	1,000
Bumps	Cameo	Feb. 3	2,000
Wilderness Tales	Bruce Series	Feb. 3	1,000
Dog Sense	Cameo Comedy	Feb. 10	1,000
Pest of Storm Country	Louise Fazenda	Feb. 10	2,000
Extral Extral	Lloyd Hamilton	Feb. 10	2,000
Broke	Jimmy Adams	Feb. 24	1,000
Chicken Dressing	Hurd Cartoon	Feb. 24	1,000
Hold Tight	Lige Conley	Feb. 24	2,000
A Hula Honeymoon	Christie comedy	Feb. 24	2,000
Message of Emile Coue	Special	Mar. 3	1,000
Babies Welcome	Dorothy Devore	Mar. 10	2,000
Oh, Sister!	Jimmie Adams	Mar. 10	1,000
Fishing for Tarpon	Howe Hodge-Podge	Mar. 10	1,000
A Jungle Romeo	"Snoopy"	Mar. 10	2,000
Hot Water	Neal Burns	Mar. 17	2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24	2,000
Kick Out	Lige Conley	Mar. 31	2,000
Family Troubles	Eddie Barry	Mar. 31	1,000
Green as Grass	Jimmie Adams	Apr. 7	2,000
Movie Daredevil	Cartoon	Apr. 7	1,000
The Dude	Jimmie Adams	Apr. 14	1,000
Take Your Choice	Bobby Vernon	Apr. 14	2,000
Cold Chills	Louise Fazenda	Apr. 21	2,000
Traffic	Jimmie Adams	Apr. 28	1,000
Winter Has Come	Christie Comedy	Apr. 28	2,000
F. O. B.	Lloyd Hamilton	May 5	2,000
Speed Demons	Howe Hodge-Podge	May 5	1,000
From Windows of My House	Bruce Scenic	May 12	1,000
Exit Stranger	Cliff Bowes	May 12	1,000
Roll Along	Jimmie Adams	May 19	2,000
Small Change	Cameo Comedy	May 19	1,000

AMERICAN RELEASING

The Challenge	Dolores Cassinelli	Apr. 14	5,000
Bluebird Jr.	Mary Anderson	Oct. 14	5,000
The Other Side	Hugh Dierker	Dec. 6	6,000
The Deerslayer	Sacramento Prod.	Dec. 6	6,000
At the Cross Roads	Deena Owen	Nov. 18	6,000
The Danger Point	Carmel Myers	Nov. 18	5,800
The Marriage Chance	All Star	Nov. 25	6,000
Beyond the Jordan	Biblical	Dec. 9	1,000
The Super Sex	Hullyer Prod.	Dec. 9	5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9	6,087
Is a Man Lives	Featured Cast	Dec. 23	6,000
That Woman	Catherine Calvert	Dec. 23	6,000
Voice of the Land	Biblical-series	Dec. 23	6,000
Solomon in Society	Strauss Prod.	Jan. 6	6,000
Alilady	Featured Cast	Feb. 3	7,622
One Million in Jewels	Helen Holmes	Feb. 10	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	6,462
The Grub Stake	Nell Shipman	Mar. 17	8,061
Son of the Desert	W. Merrill McCor-	Mar. 24	4,144
Wicksands	Chadwick-Dix	Apr. 7	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7	5,395
Modern Marriage	Bushman-Bayne	Apr. 14	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	4,753

ARROW

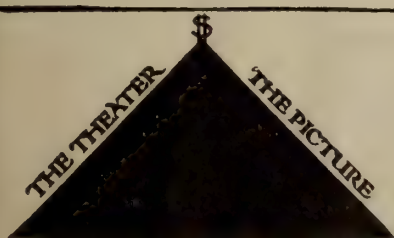
One-Eighth Apache	Roy Stewart	Feb. 24	5,634
Peaceful Peters	William Fairbanks	Nov. 4	4,690
Streets of New York	Burton King	Nov. 11	7,000
The Double O	Jack Hoxie	Dec. 9	4,720
Lost in a Big City	John Lowell	Jan. 20	8,000
Acqueline	Star cast	Mar. 31	6,000
Man and Wife	Maurice Costello	Apr. 28	5,000
The Broken Violin	Star Cast	Apr. 28	6,000
Spawn of the Desert	Wm. Fairbanks	May 5	4,500

ASSOCIATED EXHIBITORS

Grandma's Boy	Harold Lloyd	Aug. 12	4,377
Till We Meet Again	Maie Marsh	Nov. 4	5,822
Conquering the Woman	Florence Vidor	Dec. 30	5,887
A Bill of Divorcement	Constance Binney	Jan. 20	5,819
Head Hunters of the South	Martin Johnson	Jan. 27	7,864
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	7,864
Lice Adams	Florence Vidor	Apr. 28	6,000
Is Divorce a Failure?	Leah Baird	May 5	5,448

FAMOUS PLAYERS-LASKY

To Have and to Hold	Geo. Fitzmaurice	Nov. 4	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	11,618
On the High Seas	Dorothy Dalton	Oct. 14	5,050
Clarence	Wallace Reid	Oct. 28	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	7,193
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	6,990
The Young Rajah	Rodolph Valentino	Nov. 18	7,705
Anna Ascends	Alice Brady	Nov. 25	5,959



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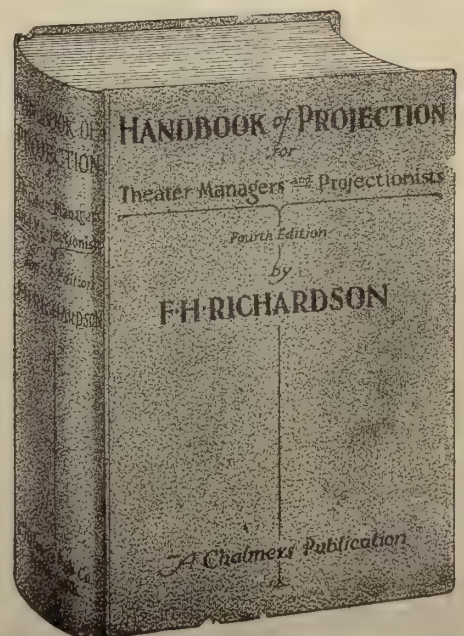
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(Continued from preceding page)

Pride of Palomar.....	Cosmopolitan Prod.	Dec. 2.....	Mar. 10.....	7,494
Singed Wings.....	Daniels-Nagel.....	Dec. 9.....	Mar. 3.....	7,788
A Daughter of Luxury.....	Agnes Ayres.....	Dec. 16.....	Mar. 10.....	4,538
Back Home and Broke.....	Thomas Meighan.....	Jan. 6.....	Apr. 14.....	7,788
Thirty Days.....	Wallace Reid.....	Dec. 23.....	Mar. 10.....	7,074
Kick In.....	Fitzmaurice Prod.	Dec. 30.....	Apr. 7.....	6,000
Making a Man.....	Jack Holt.....	Dec. 30.....	Apr. 7.....	6,000
My American Wife.....	Gloria Swanson.....	Jan. 13.....	Mar. 10.....	5,000
Drums of Fate.....	Mary Miles Minter.....	Jan. 27.....	Mar. 17.....	6,326
The World's Applause.....	Wm. DeMille Prod.	Feb. 3.....	Mar. 17.....	4,337
Dark Secrets.....	Dorothy Dalton.....	Feb. 10.....	Mar. 17.....	5,584
Nobody's Money.....	Jack Holt.....	Feb. 10.....	Mar. 17.....	7,865
Java Head.....	George Melford Prod.	Feb. 17.....	Mar. 31.....	10,000
The Covered Wagon.....	James Cruze Prod.	Mar. 31.....	May 5.....	7,905
Bella Donna.....	Pola Negri.....	Mar. 31.....	May 5.....	7,153
Adam and Eva.....	Marion Davies.....	Feb. 24.....	Mar. 24.....	5,600
Racing Hearts.....	Agnes Ayres.....	Feb. 24.....	Apr. 7.....	5,731
The White Flower.....	Betty Compson.....	Mar. 10.....	Apr. 7.....	5,926
Adam's Rib.....	Cecil DeMille Prod.	Mar. 10.....	Apr. 7.....	5,585
Mr. Billings Spends His Dime.....	Walter Hiers.....	Mar. 17.....	Apr. 21.....	5,297
The Tiger's Claw.....	Jack Holt.....	Mar. 31.....	Apr. 21.....	5,695
Trial of the Lonesome Pine.....	Mary Miles Minter.....	Mar. 31.....	Apr. 21.....	7,339
The N'th Commandment.....	Cosmopolitan.....	Apr. 21.....	May 12.....	6,562
The Glimpses of the Moon.....	Dwan Daniel.....	Apr. 7.....	May 12.....	5,621
The Leopardess.....	Alice Brady.....	Apr. 7.....	May 5.....	5,621
Grumpy.....	Theo. Roberts.....	Apr. 7.....	May 5.....	5,621
The Go Getter.....	T. Roy Barnes.....	Apr. 21.....	May 5.....	6,216
Prodigal Daughters.....	Gloria Swanson.....	Apr. 28.....	May 5.....	5,703
You Can't Fool Your Wife.....	Star cast.....	May 5.....	May 12.....	7,414
The Ne'er Do Well.....	Thomas Meighan.....	May 12.....	May 19.....	6,947
The Rustle of Silk.....	Betty Compson.....	May 19.....		

FILM BOOKING OFFICE OF AMERICA

Thelma.....	Jane Novak.....	Dec. 2.....	Apr. 14.....	6,000
The Third Alarm.....	Ralph Lewis.....	Jan. 20.....	Mar. 24.....	6,700
Fighting Blood (Series).....	George O'Hara.....	Jan. 27.....	Mar. 31.....	2,000
Canyon of the Fools.....	Harry Carey.....	Feb. 3.....	Mar. 31.....	5,180
A Waggin' Tale.....	Carter DeHaven.....	Feb. 24.....	Mar. 31.....	2,000
Stormswept.....	Noah & Wallace Beery.....	Mar. 3.....	Apr. 7.....	5,000
Can a Woman Love Twice?.....	Ethel Clayton.....	Mar. 10.....	Apr. 7.....	6,100
The Bishop of Ozark.....	Dwan Daniel.....	Mar. 10.....	May 5.....	4,852
The Fourth Musketeer.....	Johnnie Walker.....	Mar. 31.....	Apr. 21.....	5,000
Crashing Thru.....	Harry Carey.....	Apr. 7.....	May 5.....	6,000
Pop Tuttle's Lost Control.....	Dan Mason.....	Apr. 7.....	May 5.....	2,000
Westbound Limited.....	Ralph Lewis.....	May 5.....	May 19.....	5,100
Borrowed Trouble.....	Carter De Haven.....	May 19.....	May 19.....	2,000
Pop Tuttle's Lost Nerve.....	Dan Mason.....	May 19.....	May 19.....	2,000
Wonders of the Sea.....	Williamson Undersea.....	May 19.....	May 19.....	5,000

FIRST NATIONAL

East Is West.....	Constance Talmadge.....	Sept. 9.....	Nov. 18.....	6,500
The Bond Boy.....	Richard Barthelmess.....	Oct. 21.....	Nov. 18.....	6,902
The Eternal Flame.....	Norma Talmadge.....	Sept. 23.....	Oct. 21.....	7,453
Oliver Twist.....	Jackie Coogan.....	Nov. 11.....	Oct. 21.....	7,600
Day Dreams.....	Buster Keaton.....	Nov. 11.....	Oct. 21.....	2,000
White Shoulders.....	Katherine MacDonald.....	Nov. 25.....	Mar. 10.....	5,966
Brawn of the North.....	"Strongheart".....	Nov. 25.....	Jan. 6.....	7,050
The Dangerous Age.....	Stahl Prod.....	Dec. 2.....	Mar. 24.....	7,204
Minnie.....	Marshall Neilan Prod.	Dec. 9.....	Mar. 10.....	6,690
Omar, The Tent Maker.....	Guy Bates Post.....	Dec. 9.....	Apr. 7.....	8,090
Bow-Wow.....	Sennett Comedy.....	Dec. 9.....	Apr. 7.....	1,856
The Blacksmith.....	Buster Keaton.....	Dec. 16.....	Mar. 10.....	2,935
The Tootentot.....	Thos. H. Ince Prod.....	Jan. 13.....	Apr. 7.....	5,102
The Woman Conqueror.....	Kath. MacDonald.....	Jan. 13.....	Mar. 31.....	4,000
The Pilgrim.....	Charles Chaplin.....	Jan. 27.....	Mar. 31.....	8,000
Mighty Lak a Rose.....	Edwin Carewe Prod.	Feb. 3.....	Mar. 24.....	8,700
Fury.....	Richard Barthelmess.....	Feb. 10.....	Mar. 10.....	5,995
Money, Money, Money.....	Katherine MacDonald.....	Feb. 10.....	Mar. 17.....	6,228
What a Wife Learned.....	Thos. H. Ince Prod.....	Feb. 17.....	Mar. 31.....	6,685
Voice From the Minaret.....	N. Talmadge-O'Brien.....	Feb. 17.....	Mar. 24.....	4,940
Jell Boy 13.....	Douglas MacLean.....	Feb. 17.....	Mar. 24.....	2,152
The Balloonatic.....	Buster Keaton.....	Feb. 24.....	Apr. 7.....	6,246
Day Dreams.....	Buster Keaton.....	Feb. 24.....	May 5.....	5,738
Scars of Jealousy.....	Thos. Ince Prod.....	Mar. 17.....	Apr. 7.....	2,000
Daddy.....	Jackie Coogan.....	Mar. 17.....	May 5.....	7,425
The Love Nest.....	Buster Keaton.....	Mar. 17.....	May 5.....	6,000
The Isle of Lost Ships.....	Tourneur Prod.....	Mar. 24.....	Apr. 7.....	7,506
Refuge.....	Katherine MacDonald.....	Apr. 14.....	May 12.....	8,034
The Bright Shawl.....	Richard Barthelmess.....	Apr. 28.....	May 12.....	6,299
Within the Law.....	Norma Talmadge.....	May 12.....	May 19.....	
Sippy McGee.....	Wheeler Oakman.....	May 12.....	May 19.....	

FOX FILM CORP.

The Love Gambler.....	John Gilbert.....	Nov. 18.....	Dec. 16.....	4,602
Shirley of the Circus.....	Shirley Mason.....	Nov. 25.....	Dec. 30.....	4,603
Boys of Camp Four.....	Chas. Jones.....	Dec. 2.....	Apr. 14.....	4,762
White Justice Waits.....	Dustin Farnum.....	Dec. 16.....	Mar. 3.....	4,346
The Great Night.....	William Russell.....	Dec. 23.....	Mar. 3.....	3,892
A California Romance.....	John Gilbert.....	Dec. 23.....	Mar. 3.....	2,000
My Hero.....	Lupino Lane.....	Dec. 23.....	Mar. 3.....	2,000
Town Terrors.....	Lee Kida.....	Dec. 23.....	Mar. 3.....	4,316
Man's Size.....	William Russell.....	Dec. 30.....	Apr. 14.....	4,070
Catch My Smoke.....	Tom Mix.....	Jan. 6.....	Mar. 31.....	4,850
Three Who Paid.....	Dustin Farnum.....	Jan. 13.....	Mar. 17.....	5,787
Face on Barroom Floor.....	H. B. Walthall.....	Jan. 13.....	Mar. 17.....	2,000
The Fresh Heir.....	Chester Conklin.....	Jan. 20.....	Mar. 10.....	4,527
A Friendly Husband.....	Lupino Lane Feature.....	Jan. 20.....	Mar. 10.....	4,871
Pawn Ticket 210.....	Shirley Mason.....	Jan. 20.....	Mar. 10.....	1,000
Bits of Europe.....	Educational.....	Jan. 20.....	Mar. 10.....	6,166
The Custard Cap.....	Mary Carr.....	Jan. 27.....	Mar. 17.....	4,729
The Footlight Ranger.....	Chas. "Black" Jones.....	Feb. 3.....	Mar. 17.....	4,829
Brass Commandments.....	Wm. Farnum-Hawley.....	Feb. 10.....	Mar. 31.....	2,000
Young and Dumb.....	Al St. John.....	Feb. 10.....	Mar. 31.....	1,000
Nearing the End.....	Cartoon.....	Feb. 10.....	Mar. 31.....	5,613
Truxton King.....	John Gilbert.....	Feb. 17.....	Mar. 31.....	2,000
The Five-Fifteen.....	Sunshine Comedy.....	Feb. 24.....	Mar. 31.....	3,975
Romance Land.....	Tom Mix.....	Feb. 24.....	Mar. 31.....	
Does It Pay?.....	Hope Hampton.....	Feb. 24.....	Mar. 31.....	2,000
The Net.....	I. G. Edwards Prod.....	Feb. 24.....	Mar. 31.....	10,461
The Wise Cracker.....	Comedy.....	Feb. 24.....	Mar. 31.....	4,587
Town That Forgot God.....	Harry Millarde Prod.....	Nov. 11.....	Mar. 31.....	2,000
The Buster.....	Dustin Farnum.....	Mar. 3.....	May 5.....	2,000
The Artist.....	Clive Cook.....	Mar. 3.....	May 5.....	2,000
Good-by Girl.....	William Russell.....	Mar. 24.....	Apr. 21.....	4,746

		Review	Consensus	Footage
Hello, Partner	Sunshine Comedy	Mar. 24		2.00
Three Jumps Ahead	Tom Mix	Apr. 14		4.85
The Salesman	Al St. John	Apr. 14		2.00
Bucking the Barrier	Dustin Farnum	Apr. 21		4.56
The Fourflusher	Joe Roberts	Apr. 21		2.00
Schooldays in Japan	Educational	Apr. 21		50
Wild Waters	Scenic	Apr. 21		50
The Madness of Youth	John Gilbert	Apr. 28		4.71
Algeria	Educational	Apr. 28		1.00
The Author	Al St. John	Apr. 28		1.00
Lovebound	Shirley Mason	May 19		4.40
Clothes and Oil	Chester Conklin	May 19		2.00
An Alaskan Honeymoon	Scenic	May 19		50

GOLDWYN

The Sin Flood.....	Lloyd, director.....	Jan. 21.....	Oct. 22.....	6,500
Brothers Under the Skin.....	Featured Cast.....	Nov. 25.....	Mar. 17.....	4,983
Broken Chains.....	Featured Cast.....	Dec. 23.....	May 5.....	6,195
The Blind Bargain.....	Lon Chaney.....	Dec. 16.....	Mar. 3.....	4,473
The Stranger's Banquet.....	Marshall Neilan Prod.	Jan. 13.....	Mar. 31.....	8,531
Gimme.....	Rupert Hughes Prod.	Jan. 27.....	Mar. 24.....	5,760
The Christian.....	Tourneur Prod.....	Mar. 10.....	Mar. 17.....	8,000
Mad Love.....	Pola Negri.....	Mar. 10.....	Mar. 17.....	5,518
Lost and Found.....	House Peters.....	Mar. 31.....	Apr. 14.....	
Remembrance.....	Rupert Hughes prod.	Sept. 23.....	Oct. 14.....	5,644
Sherlock Holmes.....	John Barrymore.....	May 20.....	June 3.....	8,233
Look Your Best.....	Rupert Hughes prod.	May 20.....	Apr. 14.....	5,314
Vanity Fair.....	Mabel Ballin.....	May 19.....	May 19.....	7,668
Backbone.....	Rupert Hughes Prod.	Apr. 7.....	May 12.....	6,541
Enemies of Women.....	Cosmopolitan.....	Apr. 14.....	May 12.....	
Vanity Fair.....	Mabel Ballin.....	May 19.....	May 19.....	7,668

HODKINSON

Fun from the Press.....	Issued Weekly.....	Jan. 6.....	Mar. 31.....	1,000
The Kingdom Within.....	Shertzing Prod.....	Jan. 27.....	Mar. 17.....	6,004
While Paris Sleeps.....	Tourneur Prod.....	Feb. 3.....	Mar. 31.....	4,830
Dollar Devils.....	Cullen Landis.....	Feb. 3.....	Mar. 31.....	5,000
Down to the Sea in Ships.....	Elmer Clifton Prod.	Mar. 3.....	Mar. 31.....	1,000
Colonel Heeza Liar.....	Cartoon Series.....	Feb. 10.....	May 5.....	8,600
The Four Orphans.....	All-star comedy.....	Mar. 10.....	Mar. 31.....	2,000
Col. Heeza Liar, Detective.....	Bray comedy.....	Mar. 10.....	Mar. 31.....	1,000
The Man From Glengarry.....	Ernest Shipman prod.	Mar. 31.....	Mar. 31.....	5,800
The Good for Nothin'.....	Ernest Shipman prod.	Mar. 31.....	Mar. 31.....	
The Rapids.....	Ernest Shipman prod.	Mar. 31.....	Mar. 31.....	
Just Like a Woman.....	Marg'ite DeLaMotte.....	Mar. 17.....	Apr. 21.....	4,900
Winner Take All.....	Ernest Shipman prod.	Mar. 17.....	Apr. 21.....	6,000
The Rapids.....	Ernest Shipman prod.	Mar. 17.....	Apr. 21.....	6,000
Movie Chats.....	Kinetone-one a week.....	Mar. 17.....	Apr. 21.....	1,000
The Lion's Mouse.....	Wyndham Standing.....	Apr. 7.....	Apr. 21.....	5,600
Col. Heeza Liar & Burglar.....	Cartoon comedy.....	Apr. 14.....	Apr. 21.....	1,000
The Pill Pounder.....	Charles Murray.....	May 12.....	May 12.....	2,000
Turkey.....	Sport film.....	May 12.....	May 12.....	1,000
So This Is Hamlet.....	Comedy.....	May 12.....	May 12.....	2,000
Romance of Life.....	Educational.....	May 12.....	May 12.....	1,000
The Critical Age.....	Pauline Garon.....	May 19.....	May 19.....	4,500

METRO

Love in the Dark.....	Viola Dana.....	Nov. 26.....	Apr. 7.....	6,000
Quincy Adams Sawyer.....	Star Cast.....	Dec. 9.....	Mar. 3.....	7,500
Toll of the Sea.....	Anna May Wong.....	Dec. 9.....	Mar. 3.....	4,000
Peg o' My Heart.....	Lorette Taylor.....	Dec. 23.....	Mar. 3.....	7,900
Hearts Aflame.....	Reginald Barker Prod.	Dec. 30.....	Apr. 7.....	8,110
The Forgotten Law.....	Milton Sills.....	Dec. 30.....	Mar. 3.....	
All the Brothers Were.....	Chaney-Billie Dove.....	Jan. 27.....	Mar. 17.....	6,265
Valiant.....	Viola Dana.....	Feb. 3.....	Mar. 24.....	6,000
Crinoline and Romance.....	Mae Murray.....	Feb. 24.....	Apr. 7.....	8,000
Jazzmania.....	Murray Garson Prod.	Mar. 3.....	May 5.....	7,000
Success.....	Bull Montana.....	Mar. 24.....	Apr. 14.....	3,000
Rob 'Em Good.....	Myrtle Stedman.....	Mar. 17.....	Apr. 14.....	7,000
The Famous Mrs. Fair.....	Dan Mason.....	Mar. 17.....	Apr. 14.....	2,000
Pop Tuttle's Polecat Plot.....	Rex Ingram Prod.	Mar. 24.....	Apr. 21.....	7,705
Where the Pavement Ends.....	Enid Bennett.....	Mar. 24.....	Apr. 21.....	5,750
Your Friend and Mine.....	Stan Laurel.....	Mar. 24.....	Apr. 21.....	2,000
The Handy Man.....	C. K. Young.....	Apr. 14.....	Apr. 14.....	5,640
Woman of Bronze.....	Viola Dana.....	Apr. 14.....	Apr. 14.....	5,400
A Noise in Newborn.....	Elliot Dexter.....	Apr. 28.....	Apr. 28.....	5,400
An Old Sweetheart of Mine.....	Made Bellamy.....	May 5.....	May 5.....	5,300
Soul of the Beat.....	Viola Dana.....	May 5.....	May 5.....	6,000
Her Fatal Millions.....	Viola Dana.....	May 5.....	May 5.....	
Trailing African.....	Wild.....	May 19.....	May 19.....	6,500
Animals.....	Martin Johnson.....	May 19.....	May 19.....	

PATHE

Dr. Jack.....	Harold Lloyd.....	Dec. 9.....	Mar. 24.....	4,700
Plunder.....	Pearl White Serial.....	Dec. 16.....	Mar. 24.....	
Lost, Strayed or Stolen.....	Western.....	Feb. 17.....	Mar. 24.....	2,000
A Loose Tight-Wad.....	Paul Parrott.....	Feb. 17.....	Mar. 24.....	1,000
The Cobbler.....	"Our Gang".....	Feb. 17.....	Mar. 24.....	2,000
The Mysterious Hat.....	Terry cartoon.....	Feb. 24.....	Mar. 24.....	1,000
Tight Shoes.....	Paul Parrott.....	Feb. 24.....	Mar. 24.....	1,000
Double Cinched.....	Leo Maloney.....	Mar. 3.....	Mar. 24.....	2,000
The Big Show.....	"Our Gang" comedy.....	Mar. 3.....	Mar. 24.....	2,000
Shoot Straight.....	Paul Parrott.....	Mar. 10.....	Mar. 24.....	1,000
Do Your Stuff.....	Paul Parrott.....	Mar. 10.....	Mar. 24.....	1,000
Snider and the Fly.....	Terry cartoon.....	Mar. 10.....	Mar. 24.....	1,000
The Sheik.....	Aesop Fable.....	Mar. 17.....	Mar. 24.....	1,000
For Safe Keeping.....	Paul Parrott.....	Mar. 17.....	Mar. 24.....	1,000
Partners Three.....	Leo Maloney.....	Mar. 17.....	Mar. 24.....	2,000
A Pleasant Journey.....	"Our Gang" Comedy.....	Mar. 17.....	Mar. 24.....	2,000
The Alley Cat.....	Cartoon.....	Mar. 24.....	Mar. 24.....	1,000
Rowled Over.....	Paul Parrott.....	Mar. 24.....	Mar. 24.....	1,000
Safety Last.....	Harold Lloyd.....	Mar. 31.....	May 5.....	6,400
Where Am I?.....	Snub Pollard.....	Mar. 31.....	May 5.....	2,000
The Extra Seven.....	Leo Maloney.....	Mar. 31.....	May 5.....	2,000
Get Your Man.....	Comedy.....	Mar. 31.....	May 5.....	1,000
The Jolly Rounders.....	Terry cartoon.....	May 5.....	May 5.....	1,000
Pharaoh's Tomb.....	Terry cartoon.....	May 5.....	May 5.....	1,000
Sunny Spain.....	Paul Parrott.....	May 5.....	May 5.....	1,000
Don't Flirt.....	"Dippy Do Dads".....	May 5.....	May 5.....	1,000
Haunted Valley.....	Roland Serial.....	Apr. 7.....	May 5.....	15-2
The Smile Wins.....	Paul Parrott.....	Apr. 7.....	May 5.....	1,000
Boys to Board.....	"Our Gang" comedy.....	Apr. 7.....	May 5.....	2,000

(Continued from preceding page)

When Fighting's Necessary.....Leo Maloney.....Apr. 14.....2,000	
ood Kidding.....Paul Parrott.....Apr. 14.....1,000	
me Hard Pull.....Terry Cartoon.....Apr. 14.....1,000	
he Gamblers.....Terry Cartoon.....Apr. 21.....1,000	
weeping Waters.....Scenic.....Apr. 21.....1,000	
peed the Swede.....Paul Parrott.....Apr. 21.....1,000	
ifornia or Bust.....Snub Pollard.....Apr. 28.....2,000	
0% Nerve.....Leo Maloney.....Apr. 28.....2,000	
oon Whistle.....Stan Laurel.....Apr. 28.....1,000	
hite Wings.....Stan Laurel.....Apr. 28.....1,000	
hants vs. Yanks....."Our Gang".....May 12.....2,000	
ings of the Storm.....Leo Maloney.....May 12.....2,000	
he Mouse Catcher.....Terry Cartoon.....May 12.....750	
ack Shadows.....Travel.....May 19.....5,000	
he Crystal Ascension.....Scenic.....May 19.....1,000	
ish Story.....Cartoon.....May 19.....1,000	

PLAYGOERS PICTURES

omesome Corners.....Edgar Jones.....Nov. 11.....4,622	
he Man and the Moment.....Hayford Hobbs.....Nov. 18.....May 12.....4,470	
he Inner Man.....Wyndham Standing.....Dec. 30.....4,914	
he Pauper Millionaire.....C. M. Hallard.....Feb. 10.....4,804	
le of Doubt.....Wyndham Standing.....Sept. 30.....5,483	
Clouded Name.....Norma Shearer.....Mar. 3.....Apr. 14.....4,885	
he Man Who Waited.....Star cast.....May 12.....5,000	

PREFERRED PICTURES

horns and Orange Blossoms.....Gasnier Prod.....Nov. 25.....Mar. 10.....6,971	
he Hero.....Gasnier Prod.....Jan. 13.....May 12.....6,800	
re You a Failure?.....Madge Bellamy.....Mar. 17.....May 5.....5,700	
oor Men's Wives.....Gasnier Prod.....Feb. 10.....Mar. 31.....	
he Girl Who Came Back.....Forman Prod.....	
Mothers-in-Law.....Gasnier Prod.....	
oor Men's Wives.....Gasnier Prod.....Feb. 10.....6,961	
irl Who Came Back.....Miriam Cooper.....May 12.....6,100	

SELZNICK

ne Week of Love.....Elaine Hammerstein.....Nov. 18.....Dec. 2.....7,000	
owned.....Tom Moore.....Dec. 16.....5,000	

UNITED ARTISTS

ittle Lord Fauntleroy.....Mary Pickford.....Oct. 1.....Oct. 8.....9,984	
he Man Who Played God.....Geo. Arliss.....Oct. 7.....Oct. 28.....5,855	
obin Hood.....Douglas Fairbanks.....Oct. 28.....Dec. 2.....10,000	
ess of the Storm Country.....Mary Pickford.....Nov. 25.....Jan. 6.....10,000	
alor Made Man.....Charles Ray.....Dec. 9.....8,649	
he Exciting Night.....D. W. Griffith Prod.....Oct. 21.....11,000	
he Girl I Loved.....Charles Ray.....Mar. 31.....May 5.....7,100	

UNIVERSAL

New Leather Pushers".....Every Two Weeks.....2,000	
he Flirt.....Jewel Prod.....Dec. 30.....Apr. 21.....8,000	
he Flaming Hour.....Frank Mayo.....Dec. 30.....Apr. 14.....4,568	
he Power of a Lie.....Mabel Julienne Scott.....Jan. 6.....4,910	
round the World in 18 Days.....Serial.....Jan. 6.....10 2-reel chapters	
ocial Buccaneer.....Mullhall, Serial.....Jan. 13.....	
he Flame of Life.....Priscilla Dean.....Jan. 20.....Mar. 17.....5,780	
arlet Car.....Herbert Rawlinson.....Jan. 20.....Mar. 10.....4,417	
he First Degree.....Frank Mayo.....Feb. 3.....4,385	
Low Letter.....Gladys Walton.....Feb. 10.....Mar. 31.....4,426	
undled Courage.....Hoot Gibson.....Feb. 10.....May 12.....4,426	
he Oregon Trail.....Hoot Gibson.....Feb. 10.....Serial	
entleman From America.....Hoot Gibson.....Feb. 17.....4,058	
iven.....C. J. Brabin Prod.....Dec. 9.....Mar. 10.....5,400	
he Merry-Go-Round.....Super-Jewel.....	
antom Fortune.....Wm. Desmond.....	
he Prisoner.....Herbert Rawlinson.....Feb. 24.....Apr. 14.....4,795	
puds.....Lewis Sargent.....Feb. 24.....1,000	
leasure Before Business.....Comedy.....Feb. 24.....2,000	
lunchback of Notre Dame.....Lon Chaney.....	
he Bolted Door.....Frank Mayo.....Mar. 3.....Apr. 7.....4,426	
he Phantom Fortune.....Wm. Desmond serial.....Mar. 3.....	
ossip.....Gladys Walton.....Mar. 10.....Apr. 7.....4,488	
he Abysmal Brute.....Reginald Denny.....Apr. 21.....7,373	
he Midnight Guest.....Graze D'Armond.....Mar. 17.....Apr. 21.....4,795	
Whiskers.....Lewis Sargent.....Mar. 17.....1,000	
One of Three.....Roy Stewart.....Mar. 17.....2,000	
ingle Handed.....Hoot Gibson.....Mar. 24.....May 12.....4,255	
he Night Riders.....Harry Carey.....Mar. 24.....2,000	
omars.....Buddy Messinger.....Mar. 24.....2,000	
obody's Bride.....Herbert Rawlinson.....Mar. 31.....Apr. 21.....4,861	
God's Law.....Roy Stewart.....Mar. 31.....2,000	
aid to Order.....Lewis Sargent.....Mar. 31.....1,000	
umped.....Jimmie Adams.....Mar. 31.....2,000	
rimmed in Scarlet.....Kathlyn Williams.....Apr. 7.....May 5.....4,765	
unny Gym....."Brownie".....Apr. 7.....2,000	
nder Secret Orders.....Roy Stewart.....Apr. 7.....2,000	
he Town Scandal.....Gladys Walton.....Apr. 14.....2,000	
eanuts.....Lewis Sargent.....Apr. 14.....4,704	
outlaw and the Lady.....Harry Carey.....Apr. 14.....1,000	
unting Big Game in Africa.....	
ead Game.....Hoot Gibson.....Apr. 21.....4,819	
asy Terms.....Neely Edwards.....Apr. 21.....1,000	
All Over Twist.....Buddy Messinger.....Apr. 21.....2,000	
ayu.....Wallace Beery.....Apr. 28.....6,968	
he Guilty Hand.....Roy Stewart.....Apr. 28.....2,000	
h, Nursiel.....Jack Cooper.....Apr. 28.....2,000	
ortune's Wheel.....Lewis Sargent.....Apr. 28.....1,000	
What Wives Want.....Ethel Grey Terry.....May 5.....4,745	
Right of Way Casey.....Neal Hart.....May 5.....2,000	
The Secret Code.....Roy Stewart.....May 5.....2,000	
ools and Riches.....Herbert Rawlinson.....May 12.....4,904	
rifling with Honor.....Rockcliffe Fellows.....May 12.....	
he Eagle's Talons.....Serial.....May 12.....7,785	
rossed Wires.....Gladys Walton.....May 19.....4,765	
hy Dogs Leave Home.....Brownie.....May 19.....2,000	
adio-Active Bomb.....Roy Stewart.....May 19.....2,000	

VITAGRAPH

Urban Popular Classics.....Educational.....Dec. 9.....1,000	
he Ninety and Nine.....Featured Cast.....Dec. 23.....6,800	
Front Page Story.....Star Cast.....Dec. 23.....May 12.....6,000	

Review Consensus Footage

One Stolen Night.....Alice Calhoun.....Feb. 16.....4,900	
Masters of Men.....Earle Williams.....Apr. 21.....May 12.....6,800	
The Barnyard.....Larry Semon.....Apr. 21.....2,000	
Roving Thomas in Banff.....Urban Classic.....Apr. 21.....5,408	
Playing It Wild.....William Duncan.....Apr. 28.....	
Forward, March.....Jimmy Aubrey.....	
The Inner Chamber.....Alice Joyce.....	
A Guilty Conscience.....Antonio Moreno.....	
Divorce Coupons.....Corinne Griffith.....5,249	

WARNER BROTHERS

Brass.....Charles Norris.....Mar. 17.....Apr. 21.....8,000	
A Dangerous Adventure.....Grace Darmond.....May 12.....7,000	
Main Street.....Star cast.....May 12.....8,000	
The Beautiful and Damned.....Marie Prevost.....Dec. 23.....7,000	
Heroes of the Street.....Wesley Barry.....Dec. 23.....6,000	
Little Church Around the Corner.....Featured cast.....Feb. 24.....6,300	

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge.....Richard C. Travers.....Dec. 2.....4,800	
The Drug Monster.....	
The Cowboy King....."Big Boy" Williams.....Apr. 21.....4,900	

B. B. PRODUCTIONS

Darling of the Rich.....Betty Blythe.....Jan. 20.....5,000	
Queen of Sin.....Lucy Doraime.....Apr. 7.....8,000	

BLAIR COAN PROD.

Little Girl Next Door.....Pauline Starke.....May 19.....6,000	
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CHARLES C. BURR

Sure-Fire Flint.....Johnny Hines.....Oct. 28.....Nov. 25.....6,000	
The Secrets of Paris.....Whitman Bennett.....Oct. 28.....Dec. 9.....7,000	
The Last Hour.....Milton Sills.....Jan. 13.....May 12.....6,000	
Luck.....Johnny Hines.....Mar. 31.....6,000	
You Are Guilty.....Edgar Lewis prod.....Mar. 31.....5,000	

C. B. C.

Hallroom Boys.....Twice a Month.....2,000	
Temptation.....Featured cast.....Apr. 28.....6,500	
High Flyers.....Hall Room Boys.....Mar. 10.....2,000	
The Passionate Friends.....	
Her Accidental Husband.....Forrest Stanley.....Mar. 24.....5,800	

EQUITY PICTURES

What's Wrong With the Women?.....Goodman Prod.....Aug. 12.....6,000	
Has the World Gone Mad?.....Goodman Prod.....Mar. 17.....6,047	

EXPORT AND IMPORT

Othello.....Emil Jannings.....Mar. 3.....May 12.....6,200	
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PHIL GOLDSTONE

Deserted at the Altar.....Special.....Jan. 6.....	
Gold Grabbers.....Franklyn Farnum.....Dec. 16.....4,608	
Gun-Shy.....Franklyn Farnum.....Dec. 16.....5,000	
Lucky Dan.....Richard Talmadge.....Dec. 23.....4,700	
The Firebrand.....Franklyn Farnum.....Dec. 30.....5,000	
Speed King.....Richard Talmadge.....Feb. 10.....5,000	

J. G. MAYER

The Greatest Menace.....Featured cast.....May 19.....7,000	
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LEE-BRADFORD

Squirrel Comedies.....2,000	
The Unconquered Woman.....Rube DeRemer.....Sept. 9.....4,611	
Is Money Everything?.....Miriam Cooper.....Apr. 7.....5,800	
Call of the Hills.....Maud Malcolm.....May 5.....5,000	

PRINCIPAL PICTURES CORP.

The Spider and the Rose.....Alice Lake.....Mar. 24.....	
Mind Over Motor.....Trixie Friganza.....Mar. 24.....5,000	
East Side, West Side.....Eileen Percy.....Apr. 28.....6,000	
Temporary Marriage.....Mildred Harris.....May 5.....7,000	

PRODUCERS SECURITY

The Wolf's Fangs.....Wilfred Lytell.....5,000	
In the Night.....All-Star.....5,000	
Irving Cummings Series.....Two-Reelers.....2,000	
Just a Song at Twilight.....Barthelmess.....5,000	
Madame Sans Gene.....Special.....5,000	

RUBICON PICTURES

For You My Boy.....B. H. Lewin.....May 5.....6,000	
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STOLL FILM COMPANY

The Prodigal Son.....Frank Wilson.....May 19.....8,500	
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TRUART FILM CORP.

The Empty Cradle.....Alden-Morey.....May 19.....6,600	
Women Men Marry.....E. K. Lincoln.....Apr. 14.....5,600	
Patsy.....Za-Su Pitts.....6,500	
Are the Children to Blame?.....Corrigan-Shannon.....5,000	
Riders of the Range.....Star cast.....May 12.....5,000	

WEBER AND NORTH

The Curse of Drink.....Star Cast.....Sept. 9.....Sept. 30.....5,908	
Notoriety.....Maurine Powers.....Oct. 14.....Nov. 4.....8,600	

JACOB WILK

The Tie That Binds.....Barbara Bedford.....May 5.....7,000	
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TRI-STONE FILM CORP.

Dough and Dynamite.....Charlie Chaplin.....Apr. 7.....2,000	
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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Jefferson, Springfield, Mass., Constitutes an Admirable Type

WITH a seating capacity of 1,030 and simple in architecture, so far as cost is concerned, the Jefferson Theatre in Springfield, Mass., is an admirable type of neighborhood house or one that would serve well in the smaller cities or towns, where the matter of moderate investment is the chief consideration.

A feature of its construction, aside from the seating capacity, which is unusually large for a theatre of its type, the Jefferson has been so constructed and the seating so planned that there is an eight-foot drop from the rear to the front row of seats, thus assuring virtually an unobstructed view of the screen from any seat in the theatre.

The Jefferson is sixty-three feet wide and from the projection machines to the screen the distance is 106 feet. There are thirty-four rows of seats set in three sections with two aisles.

The roof is supported by six 30-inch girder beams and the construction is of brick throughout. The house is thoroughly fire-proof, the only wood in the interior being that of the seats and a backing the full length in the rear of the last row of seats.

Side Wall and Indirect Lighting

Fire exits are on each side of the small platform on which the screen stands. The lighting system consists of sidewall fixtures for full lighting of the house, while indirect hanging fixtures keep it fairly well illuminated during the performances.

The boiler room is located in a building off one side of the small stage, connected with an entrance to the theatre. In this small structure is also located the ventilation fans which blow cool air into the theatre through two grilles located three-quarters of the way up from the floor at either side of the small stage. There are ducts on the floor along each of the side walls through which hot air is drawn. The heating system includes a bank of radiators and fans that blow warm air into the theatre through these same ducts, the motion of the fan being reversed to carry out the stuffy air.

The interior color scheme of the Jefferson is principally a shade of ivory and ornamental designs in blue and old rose.

Two Power Projectors

The projection room contains two Power E projectors and a motor generator is in a small room outside of the booth. This room also is cut off from the space outside of the door of the booth. The screen is fourteen feet square.

The men's and women's retiring, one on each side of the main entrance, in the interior of the theatre, are of good size and well furnished.

The box office is in the center of the lobby, and on both sides are the main entrance doors. The lobby is of ample size for a good display of frames and Mr. Cohen utilizes a good portion of it for special displays, made for pictures which allow of rather unusual advertising stunts.

The manager's office, a small room, opens off from the right front corner of the lobby.

The plans for the Jefferson were prepared

by H. L. Sprague, architect, of Springfield, Mass.

Excellent Location

The Jefferson has an excellent location on a direct street car line. It was opened September 7, 1921, by Louis Cohen, who has been in the theatrical business several years. For twelve years he was manager of the Court Square Theatre in Springfield, which is the city's principal legitimate house. Alden Dillenback is house manager for Mr. Cohen.

Programs are changed Monday, Wednesday

and Saturday, and as soon as the main street theatres have played features they are shown in the Jefferson.

A double feature policy prevails most of the time. Some newspaper advertising is used, depending on the strength of the picture and its "pull" at the big houses. Admission in the afternoon is fifteen cents and at night is twenty-five cents.

Music is supplied in the afternoon by a pianist, and a violinist is added at the night shows. Mr. Cohen is now negotiating the purchase of an organ, which he probably will install during the summer months.

Wicker Furniture Adds to the Charm of the Seattle Columbia's Rest Room

THE rest room of the Columbia Theatre, Seattle, has the intimate appeal of a boudoir, this effect is carried out in a dainty color scheme of pink and blue.

Broad, cozy wicker chairs of blue, upholstered in pink and blue cretonne, invite rest. Ivory dressing tables, fitted out in ivory toilet articles and lighted by small electric candles, give a touch of intimacy.

The room is long and narrow, but not over furnished. Between the two groups of windows, stand two ivory writing desks,

lighted by a combination fern basket electric light that stands between. Several floor lamps with handsome pink shades, furnish a soft warm glow.

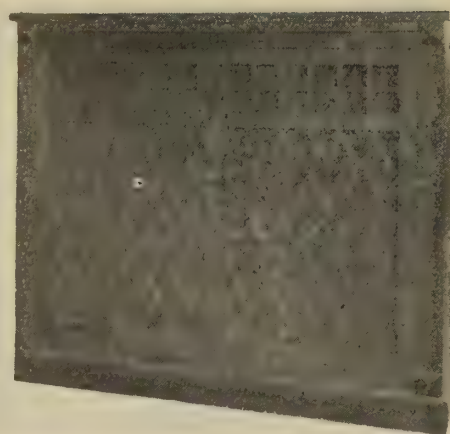
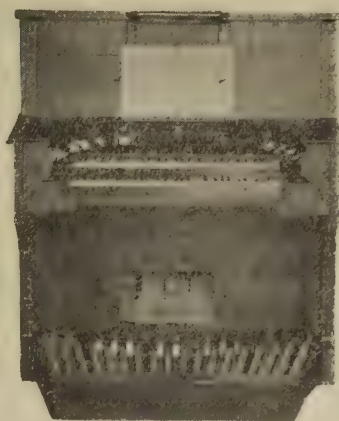
The room is further lighted by wall brackets with conventional pink silk shades. Canary birds in pedestal cages are placed directly across from the windows, whose deep ledges are decorated with baskets of growing plants.

The walls, of light buff, make a pleasing contrast to the rose velvet portieres in the



WOMEN'S REST ROOM, COLUMBIA THEATRE, SEATTLE

To which the wicker furniture imparts a delightful atmosphere of homelike cosiness



MODEL 49 PHOTOFLAYER PIT PIPE ORGAN

Showing the separate units which may be installed together or in different locations, as desired

doorways and the striped pink and blue silk overdrapes at the windows. The windows are in two groups, each containing six panel windows curtained with silk theatre gauze in natural shades. Several suitable pictures, typical of boudoir subjects and framed in ivory are hung on the walls, as are two or three handsome wall mirrors.

At the entrance of the room which is up a flight of carpeted steps, stands a tall basket lamp, pink shaded, lighting a heavy plate mirror with a handsome gold frame. A wall basket of evergreens, and another basket lamp flank the other side of the mirror in the corner of the room. The carpet is of rose taupe velvet.

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

QUALITY *plus* SERVICE

backed up by a fair scale of prices—are offered and delivered with every order we receive for

Developing—Printing—Titles

Write for Latest Scale of Prices

STANDARD MOTION PICTURE CO.

Mallers Building

CHICAGO

Phone: Central 2347

The American Photo Player Co.

Announces Its New Model 49

THE American Photo Player Company announces its new production, the Model 49 Fotoplayer pit pipe organ, which is a combination of organ and Fotoplayer.

This instrument is a complete orchestral two manual and pedal unit organ including traps and percussions and may be played either manually from a standard organ type console or by the double roll player device using the ordinary 88-note roll.

A particular advantage of the new model is the convenient manner of installation. This is accomplished either in the pit or the organ may be divided, the swell boxes placed either behind the screen or in chambers already constructed. The economic feature of this easy installation method is manifest.

The instrument is unified in a most up-to-date and modern manner, allowing the operator to play any stop or combination from any position on the manuals and pedals.

The builders point with pride to the performance of the action. By this we mean the mechanical action that admits wind to the pipes, as this action is of advanced construction and is capable of great speed.

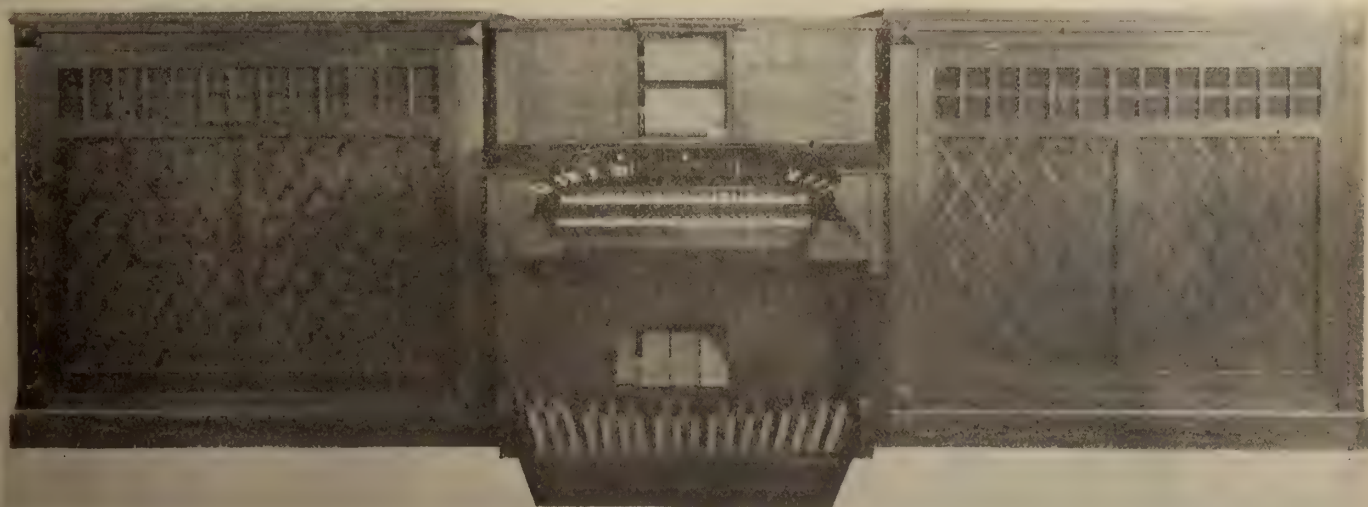
Another advance in the construction of model 49 is the manner in which the swell

chambers are constructed. The builders state that every joint is made with the infinite care that an artist would use in constructing a high-grade piano or a violin. These joints are made perfectly, being not only soundproof but practically airtight as well. This has the advantage of entirely closing in the tone so that unlimited expression may be obtained.

Improved Mechanism

The Venetian shutter action is constructed in the same careful manner as the case and, in addition, is equipped with a very powerful and improved vacuum pneumatic power mechanism that allows the operator, by a slight touch of the foot through electrical connections, to bring into action a most wonderful mechanism. While this mechanism must operate the shutters at lightning speed, it must be done without the slightest sound. When the shutters are open the full force of the tone is allowed to flow from the sound chambers in unrestricted volume. With every stop in the organ turned on, these shutters control the sound from a murmur to a thunderous volume.

The construction above referred to has allowed an entirely new departure in the method of building and voicing the different instruments. These instruments can be



MODEL 49 PHOTOFLAYER PIT PIPE ORGAN

Showing instrument assembled with console installed between the swell boxes

A SUBSTANTIAL (but temporary) REDUCTION of DEBRIE CAMERAS

Regular model Debie Camera, **wooden case**, with automatic dissolving shutter, special focusing attachment, special masking device, two-inch F3.5 Krauss Zeiss lens, eight magazines, leather case for camera, leather case for magazines, rewinder, sunshade, two sets of masks, and Precision Ball Bearing Tripod, all brand new, formerly \$1,500.00, now

\$1,050.00

Regular model Debie Camera, **metal case**, complete with same equipment as above, formerly \$1,500.00, now

\$1,250.00

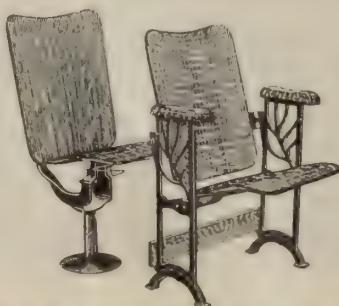
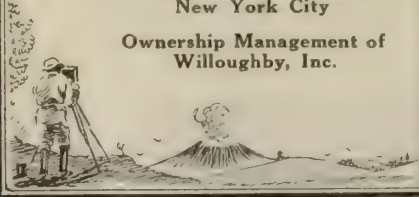
Dezie High Speed Slow Motion camera, capable of taking two hundred and forty pictures per second, complete with two-inch F3.5 Krauss Zeiss lens, two four hundred foot magazines, leather case for camera, leather case for magazines and Precision Ball bearing tripod, all brand new, formerly \$3,000.00, now

\$2,250.00

**MOTION PICTURE
APPARATUS CO.**
INCORPORATED

118 West 44th Street
New York City

Ownership Management of
Willoughby, Inc.



The Milner self-righting all-aisle pedestal Opera Chair increases seating 20%.
The adjustable chair fits any incline or radius. Many superb styles

THE MILNER-SCOTT SEATING CO.
DOVER, OHIO

voiced and constructed and made to speak the true instrument because it is not necessary to take into consideration the volume of tone as this is controlled entirely by the newly devised improved sound chambers and expression mechanism which is, the builders claim, a distinct departure from the accepted construction of the present day.

New House for Staten Island

The Johnson & Moses Theatrical Company which controls a group of theatres in Staten Island, announces the award of the contract for its new theatre to be built in Port Richmond, Staten Island, to M. Shapiro & Son of 1540 Broadway.

The work is going ahead immediately, ground having been broken on the new project on Monday, May 14.

The new theatre will seat 2,400 and will be ready for opening some time next November.

Pictures and Vaudeville

A picture and vaudeville policy will feature the new house following the style of the Liberty Theatre of Staten Island.

Charles H. Moses of the company which is building and operating the house is an important exhibitor of Greater New York and is a director of the Theatre Owners' Chamber of Commerce representing the Borough of Richmond.

At the ceremonies incident to the ground breaking this week many of Staten Island's leading business and public men were present.

The name of the new theatre will be selected by the theatregoers of Staten Island. The Johnson & Moses Theatrical Company will conduct a public contest through the Staten Island newspapers and through the theatres now operated and whatever name is suggested by the majority will be chosen.

New \$30,000 Theatre for North Bend, Wash.

William Cochran and A. V. Pratt have formed the Cochran Moving Picture Corporation at North Bend, Washington.

The new firm has a 528-seat, concrete, one-floor house now under construction. About \$30,000 will be spent on the theatre which is situated on Meadowbrook Farm, just outside of the city limits of Snoqualmie.

It will cater to patronage from both towns, and it is expected to draw a large following from men employed in the lumber mills.

Heywood-Wakefield chairs will be used, two regular model Simplexes, Transverter, Gold Fibre screen, etc. B. E. Shearer, Inc., of Seattle, is in full charge of equipment and furnishings.

New Picture Theatre For Madisonville, Ky.

Construction of a new brick and steel moving picture theatre in Madisonville, Ky., will start in June. The seating capacity of the new house will be 625 and its estimated cost \$30,000.

A straight picture policy will prevail and A. E. Waltrip will be in charge.

Simplexes for Grand

Frank Graham of Centralia, Washington, has purchased two Simplexes for his Grand Theatre.

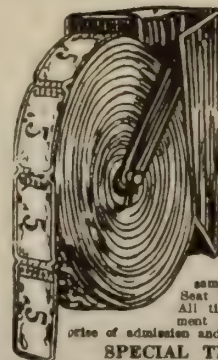


Here's another one of the good cuts we furnish to help you "put Typhoons over."

When you write in for your copy of the new Typhoon Booklet, ask also for our Publicity Book.

TYPHOON FAN CO.

ERNST GLANTZBERG, President
345 West 39th Street New York



SPECIAL ROLL TICKETS

Your own special Ticket, any color, accurately numbered; every roll guaranteed. Coupon Tickets for Price Drawings: \$5.00, \$6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	\$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	15.00

National Ticket Co. Shamokin, Pa.

LIGHT FIXTURES and BATTLESHIP LINOLEUM

You will have to use both in your new building. Have just secured a \$30,000 lot at a government auction. These were made up for the Shipping Board and were never used. Suitable for any kind of a building. The prices at which we will offer these goods will save you hundreds of dollars. Samples, prices and photographs on request. Don't buy until you get our quotations. J. P. Redington, Shamokin, Pa.

WANTED

To lease Motion Picture Theatre in Texas or Oklahoma, where population of town is 8,000 or more. Address: R. D. France, 2338 Proctor St., Port Arthur, Texas.

Duratize YOUR FILMS

**PROLONG THE LIFE OF
YOUR PRINTS**

Write for sample or better still send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy—not an expense.

Dura Film Protector Co.

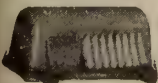
ALLAN A. LOWNES, PRES.

220 West 42nd St., N. Y.

Phone: Bryant 5576

INSIST UPON Duratized FILMS

Theatre Aisle Lighting



(Pat. Pending)

Kaus-a-Lite is the last word in perfected aisle lighting—and no phase of theatre or auditorium service is more impressive, more essential to the comfort of patrons. It aids people finding a seat, yet never annoys them after they are seated.

Kaus-a-Lite is light without a glare. Finished in bronze, red, green, gray. Adaptable to any theatre seat. Easily wired. Write for full information.

KAUSALITE MFG. CO.

6134 Evans Ave.
Chicago, Ill.

**QUARTER
SIZE**

2 1/2 inch
2 3/4 inch
3 inch

\$30

3 1/2 to 6 inches

\$25



**HALF
SIZE**

5 to 8 1/2 inches

\$50

9 to 11 inches

\$60

SOLD BY ALL LEADING SUPPLY HOUSES

Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION

35 Steuben Street

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We manufacture "Snaplite Jr." lenses for portable projection machines.

Elder of Typhoon Co. Reports Many Sales

J. L. Elder, 615 Montreal Street, Dallas, Tex., representative for the Typhoon Fan Company, has just returned from a trip in North Texas and Oklahoma where he sold Typhoon Cooling Systems to the Strand Theatre, Wichita Falls, Tex.; Wilke Theatre, Graham, Tex.; Liberty Theatre, Burkburnett, Tex.; McSwain Theatre, Ada, Okla.; Rialto Theatre, Enid, Okla., and the Strand Theatre, Tulsa, Okla.; Palace Theatre, Tulsa Okla., and Main Street theatre, Tulsa, Okla.

Elder also reports receiving orders by mail for the Jackson theatre, Pawhuska, Okla., and the new theatre (now under construction) in Hartshorn, Okla.

1,500 Seat House For Taunton, Mass.

The Donovan Amusement Co., which now operates the Park Theatre, Casino, and the Auditorium, in Taunton, Mass., has taken over the Black & Spitz holdings there and will erect a theatre to seat about 1,500.

Theatres Projected

TUSCALOOSA, ALA.—New theatre will be erected at Broad and Greensboro streets, with seating capacity of 1000, to cost \$100,000. Address C. B. Grimes, Grand and Diamond Theatres.

SALEM, ARK.—Mrs. Maude Capps will open moving picture house.

EL MONTE, CALIF.—J. C. Thurman has contract to erect theatre and post office building on Main street, to cost \$50,000.

LOS ANGELES, CALIF.—Dr. C. Mc. Walters and J. H. Warwick have plans by John J. Frauenfelder, Story Building, for four-story theatre, store and apartment building to be erected on Vermont avenue, near First street, to cost \$200,000. Theatre will have seating capacity of 900.

CENTRALIA, ILL.—G. W. Griffin and associates will establish an open-air theatre about May 15. It will be known as the Broadway, and have seating capacity of

about 1500. A canvas covering will be provided in case of rainy weather.

CHICAGO, ILL.—Fitzpatrick & McElroy Company, 202 South State street, have plans by Newhouse & Bernham, 4634 Prairie avenue, for brick fireproof theatre to be erected at 63rd street and Kedzie avenue.

SPRING VALLEY, ILL.—Louis Murphy plans to erect new theatre, 23 by 130 feet, with seating capacity of 500.

INDIANAPOLIS, IND.—Central Amusement Company, which operates Lyric Theatre on North Illinois street, has leased adjoining building and will convert same for entrance for theatre.

INDIANAPOLIS, IND.—Michael J. Duffey, 2223 Central avenue, has plans by J. Fred Brubaker, 157 East Market street, for one-story brick theatre and store building to be erected at 200 East St. Clair street.

DODGE CITY, KANS.—J. N. Parham has contract to erect moving picture theatre for D. W. O. Thompson, to cost \$40,000.

EUREKA, KANS.—Ingalls Construction Company, of Wichita, plans to erect theatre at northwest corner Fourth and Main street.

KANSAS CITY, KANS.—Carl Wise-carver, 1342 South 28th street, has organized company to finance construction of new moving picture and vaudeville theatre at 32nd street and Strong avenue, to cost \$70,000.

BATON ROUGE, LA.—Elks Theatre Company has plans by Favrot & Livaudais,

THE CINEMA

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New Orleans, for four-story Elks Theatre to be erected at Third and Florida streets.

WORCESTER, MASS.—Wright Associates, 507 Main street, contemplates erecting theatre on Main street.

BAYPORT, MINN.—John Alvine, care St. Croix Box Company, has plans by W.

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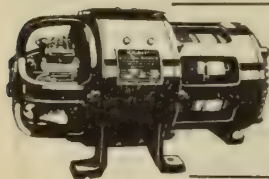
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L. Aldan, Endicott Building, St. Paul, for one-story brick and tile moving picture theatre, 80 by 40 feet, to be erected on Third street, to cost \$10,000.

JEFFERSON CITY, MO.—One of the outstanding improvements of the year's building program, is the new \$150,000 fire-proof moving picture theatre, which is up-to-date in every particular, and admitted to be the best in any town of like size in the southwest. The theatre was erected by William Mueller, who also operates the Jefferson Theatre.

KEYPORT, N. J.—Burns & Schaefer Amusement Company, Strand Theatre Building, Red Bank, will convert armory on Front street into theatre.

ALBUQUERQUE, NEW MEXICO.—O. Bachechi has purchased site at Central avenue and Fifth street for erection of two-story theatre.

CEDARHURST, L. I., N. Y.—Cedarhurst Construction Company has plans by Reilly & Hall, 405 Lexington avenue, New York, for new theatre, with seating capacity of 1600, to cost \$250,000.

GREENWICH, N. Y.—Wesley Duff contemplates erecting moving picture theatre, to cost \$35,000.

AKRON, O.—Collins Brothers, 1600 Grand avenue, Kansas City, Mo., have contract to erect theatre and arcade building for Akron Enterprises Company, to cost \$700,000.

*BARNESVILLE, O.—Joseph Modi, care Acme Theatre, has plans by M. F. Giesey, McCain Building, Wheeling, W. Va., for two-story brick moving picture theatre and store building, 60 by 150 feet, to be erected on West Main street, to cost \$50,000.

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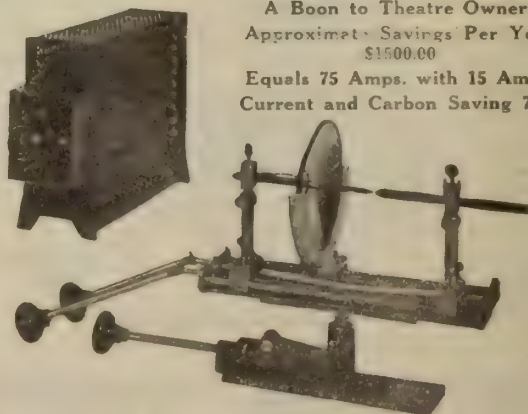
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The MOVING PICTURE WORLD

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The Editor's Views

THE scene is Chicago. Several hundred exhibitors are gathered for a national convention. Marcus Loew is conversing with a hotel lobby group.

"The next national convention of the M. P. T. O. A. should be held in Los Angeles," says Mr. Loew. And he goes on:

"Here's why: Production is the life-blood of this business. Los Angeles is the heart of production. A convention held in Los Angeles would be an educational force and a power for the promotion of good will within the industry beyond the power of estimating.

"Exhibitors throughout the country view Los Angeles as something mysterious, something distant, something beyond understanding.

"They hear of steadily rising production costs whenever rentals are mentioned but have no means of picturing the causes that bring this about. They read of monster plants, massive sets, and the like.

"But think of what it would mean for several hundred exhibitor leaders to come into first hand contact with the world of production. In addition to the expected good that can be secured through a successful convention here is an added value that only Los Angeles can give."

There's the thought. There's meat in it.

By the time these words are in type the convention will probably have decided on next year's meeting place. Whatever spot it may be—there is a pertinence to this Los Angeles suggestion that should keep it alive.

ONE of the most encouraging features of the convention in Chicago was the constructive tone of Sydney Cohen's report as president, and equally encouraging was the appreciative reception given the report.

A suggestion that the president could give but

passing attention to in the course of so lengthy a report struck us forcibly.

"Let us turn united attention," he declared, "to the problem of getting into our theatres the thousands of possible patrons who are not now buying screen entertainment.

"There is something for united action—something to which manufacturer, distributor and exhibitor can turn co-operative effort. For if we tap these at present untouched sources of revenue it will be possible to give the producer the greater sums he is demanding for his product."

Sydney Cohen is right. And the exhibitor knows it. In every community there is this large slice of the population untouched by the appeal of the picture theater.

THE exhibitor who does not attend conventions probably pays little attention to the trade paper bromide, "The convention was serious and business-like; the sessions well attended."

He has been told that so often, only to be informed later that the convention accomplished nothing but the passage of a mass of resolutions, and closed with all present feeling, "What was it all about?"

We are writing this on the ground in Chicago, however, and we are writing it filled with admiration at the programme and management of the convention, as well as the response of the exhibitor delegates.

We are improving. We have arrived at the point of accomplishing exhibitor conventions that show a sincere desire to provide material of interest and of value. We have achieved convention attendances that respond to an intelligently mapped out programme in goodly numbers and with serious consideration.

That is how Chicago's convention strikes us. We don't see how anyone, glancing back over the roster that starts with Washington in 1922 and goes

back to Dayton in the dim days of old can feel otherwise about this week's gathering.

So let's put it in black and white.

There is enough of pecking, complaining, fault-finding with ourselves as an industry and as individuals. We are in danger of cultivating a chronic-in-grown disposition when it comes to our view of the industry and its methods.

Let's say it again: We are improving. Chicago in 1923 as we write these lines is improvement—and a long step forward.

Let's repeat the step—next year, and the next.

Robert E. Welsh

Chicago Personalities

The same faces, the same people, the same places—another convention.

Each year, about two weeks before convention date, you hear most film men respond to your question with, "No, I don't think I'll bother to go to the convention this year. Pretty busy—and besides what does it mean?"

Then the day you start for the convention you find the same fellows who have been giving you the alibi lined up before the train gate. All with a shame-faced look on their faces.

They could have held a convention with sparkling success right in Grand Central station last Sunday while the Twentieth Century was being split into various and sundry sections—three of them in all.

Our first encounter was Earl W. Hammons, of Educational. "Yes," says he, "I'm going. Don't know why—but I guess there's something in the constitution of the United States compelling us to go to conventions."

Earl had a bad break. The day the party left a prize Irish terrier, blue ribbon baby, sent on by Charlie Christie, was killed by an automobile. If you've ever become attached to a pet—and a valuable blooded one—you know what that meant.

Abe Warner lost the best part of his trip by being held over in New York on business. Had planned going by way of Cleveland for a chance to say hello to "Ma" Warner. Finally had to go direct with the common people.

There's a line on the editorial page that says, "We are improving." One sign is the card games that are selected. On the Century at this minute Marcus Loew is giving lessons in rummy! Next convention trip we expect to see the executives dallying with bridge.

Clyde Eckhardt has the feeling that the trip is a "going home" party.

Clyde swears by Chicago—and our encounters in the Windy City indicate that the boys there have good words aplenty for Clyde.

Herman Robbins picks the opportune moment. Has just opened an enlarged office in Chicago. On the way now to get his first look at the layout and incidentally cover a convention.

Al Lichtman is on the other section. Sorry! We could appreciate a few of Al's latest stories.

Maybe Al is trying them out on Jules Brulatour. He's on the same section—first lap of a trip to the coast. Hope Hampton is on the way for the Warner Brothers' special, "The Gold-Diggers."

J. D. Williams slipped through about twenty-four hours ahead of the mob. Is inviting the exhibitors to come to his hotel and hear the full and complete meaning of "Ritz."

Now that Delmonico's has announced its early demise seems a pretty lucky break that Jay Dee didn't set on that name for his insignia.

Harry Scott is helping to do the honors for Ritz. But not letting any secrets out. Guess we'll have to fill out one of those coupons and write, "Please send me information."

M. H. Hoffman has every right to smile. Arthur Hoerl stole the town on Monday with his Elaine Hammerstein parade, call on the Mayor, etc.

Now we know the convention is official, according to Hoyle, and all that. Were in doubt until we saw "Doc" Shallenberger just a moment or two ago.

Frank Zambreno and yours truly have been dodging each other by telephone and just missing connections for two days. Expect that with a fair break of the luck we will get a chance

to say "Howdy" to the Progress live-wire before the week is out.

Blair Cohan, who has just completed "The Girl Next Door" asks our counsel in casting for his next picture. But our acquaintance is so limited, Blair.

Well, well! Tuesday brought "Wid" Gunning to town. Just heard the news. Business of more telephoning. With good luck we will catch "Wid" at one of the hotels before the week is out.

Chicago is a blooming big town, yessir! There are really three or four conventions on here. One at the Sherman, another at the Congress, a quorum at the Morrison, and scattered exclusives at the Drake, Blackstone, etc.

"Ray" Johnston is shooting Arrows here and there. Got some wonderful clippings to show on the Boston opening of "Rip Tide."

F. B. O. has the real booth at the Palace of Progress. A bathing beauty in a six and three-quarters piece suit, test films of the fans, etc. Pat Powers and Joe Schnitzer—practical film men from A to Z—stand around wondering just what percentage is in the exposition ballyhoo.

Seems like old times to shake hands again with "Jerry" Beatty. Folded his tent at Famous Players Lasky and came on to "Chi" in time to start his task with Preferred Pictures at the show.

If the convention makes the usual heavy demands "Jerry" will be in need of a vacation before he ever sees the New York office.

Missing faces. Not a very strong First National delegation; no overwhelming Famous Players representation. Huh! Huh!

Sydney Cohen Re-elected; Opponents Withdraw

Ritter's Reported Intentions Basis for Cohen Accepting Another Term—Bitterness Mars Occasion, Opposing Candidates Quitting Hall

(By Wire to Moving Picture World)

By ROGER FERRI

Chicago, May 24.

THE expected happened late Thursday afternoon when Sydney S. Cohen of New York City was re-elected president of the Motion Picture Theatre Owners of America at the fourth annual convention of that organization held at the Coliseum this week. While the presidential battle furnished the outstanding thrill of the convention, it was rumored as early as Sunday night that Cohen's friends would bring about his re-election, although the New Yorker had thought to install Jim Ritter of Detroit into that office but withdrew that support following conferences with Michiganders when they presented the conditions laid down by the Detroiters.

The Cohen slate won in every particular, every candidate indorsed by the administration was elected to office, there were no dark horses, every one of the aspirant exhibitors who sought the presidency was named but withdrew before his name was put to a vote. Al Steffes of Minneapolis withdrew on Wednesday afternoon after Theodore Hayes, the Minnesota leader, had presented his name only to wipe it off the slate following a deluge of bitter charges against Cohen and his supporters.

Immediately after the re-election of Cohen those who had either opposed him openly or who did not cast their votes walked out in a body. Ritter and Steffes were among these; Theodore Hayes remained behind. The Michigan delegation walked out to a man. The Chicago delegation also left, as did anti-Cohenites from South Dakota and Wisconsin. F. J. McWilliams of Milwaukee, another presidential candidate, remained through the entire session and heard Cohen praise him and his friends for the splendid attitude they had taken.

Two hundred and thirty votes were cast and these went to Cohen. Forty-nine delegates passed; there were 22 from Illinois, 13 from Michigan, the entire Minnesota delegation, 3 from South Dakota and 9 from Wisconsin. The votes for Cohen by states follow: Arizona, 3; Arkansas, 7; Southern California, 3; North California, 2; Connecticut, 5; Delaware, 1; District of Columbia, 1; Illinois, 5, and 22 passed; Indiana, 13; Iowa, 11; Kansas passed; Kentucky, 11; Maryland, 6; Massachusetts, 16; Michigan, not voting; Minnesota passed; Eastern Missouri, 8; Western Missouri, 8; Montana, 2; Nebraska, 2; New Jersey, 12; New York, 43; North Dakota, 1 passed and 2 had gone home; Ohio, 22; Oklahoma, 1; Eastern Penn-

sylvania, 18; Western Pennsylvania, 18; South Dakota, 3 passed; Washington, 5, and Wisconsin, 2, and 9 passed.

Pandemonium threatened to rule at the outset of the session but this did not materialize, for the Cohen faction presented an organized front and succeeded in losing no time in bringing about the elections following Cohen's explanation of why he had decided to run again after he had announced he was not a candidate. He explained that a petition signed by individual exhibitors from many states representative of a majority of delegates had demanded he run again. He added that he sought to have Ritter reconsider his action of Wednesday when he withdrew but a conference with Mr. Ritter's supporters made it impossible because of the conditions he laid down.

These conditions, Mr. Cohen said, were as follows: First, that the exhibitors immediately pledge to raise \$100,000 to be spent at the discretion of president and board of directors with the exception of a deficit fund of \$30,000, which represents the indebtedness at this time of the national organization; second, that this \$30,000 be

raised immediately to wipe out this debt so that the new administration can take charge without any outstanding indebtedness; third, that an organizer be engaged at a salary of not more than \$15,000 a year; fourth, that the secretary be paid \$10,000 annually and the president \$10,000 annually; fifth, that the entire coming year be devoted almost entirely to the organization of exhibitors throughout the country; sixth, that one headquarters of the M. P. T. O. A. be not located in New York but in some more central city, probably Chicago or Detroit, and that a branch office be installed in the metropolis; seventh, that the president be chairman of the board of directors; eighth, that Cohen and Steffes and one of the other presidential candidates be elected to the board of directors.

These conditions, which Mr. Cohen said would make Ritter a czar in so far as exhibitor organization, were impossible and because of that attitude "I consented to have my name mentioned for re-election." That statement marked the beginning of the end of the bitterest presidential campaign ever experienced by exhibitors and virtually ended the convention, which did not settle down to actual business until late Thursday afternoon.

Although completely displeased with the outcome of the presidential fight, neither the Minnesota or Michigan units will withdraw from the national organization.

It developed, too, that a peace pact has been signed between Cohen and Charles L. O'Reilly, president of the New York organization, who led the attack on Cohen and his administration at Washington last year. Mr. O'Reilly was not present at the convention.

Movements also will be started immediately to establish a permanent lobbyist organization representative of exhibitors' interests at Washington, D. C. The M. P. T. O. A. will also take radical action to bring about shorter feature productions and is depending upon the promise it received from the Patents Committee of the National Senate that the copyright law will be amended so that theatres will not have to pay the music tax. Efforts on the part of the music publishers, who convened here to confer with the exhibitors on a possible settlement of the music question failed.

Prominent independent film men and stars attended the convention; Arthur Friend, Felix Feist, Marcus Loew and J. D. Williams were the only representatives here from national companies. No reference whatsoever was made to exhibitor-distributor propositions, although William A. True of Washington, acquainted the curious ones with plans of that enterprise.

Individual contributions to the national M. P. T. O. A. fund to wipe out the organization's debt amounted to about \$30,000 in cash. It is expected that by Friday night about \$100,000 more will have been pledged. The money raised Thursday came as a surprise and was raised among not more than one hundred exhibitors who remained through the day's session. The exact sum was \$29,750.

Elected

PRESIDENT—Sydney S. Cohen of New York.

FIRST VICE-PRESIDENT—Joseph Mogler of St. Louis.

SECOND VICE - PRESIDENT—Martin G. Smith of Toledo.

THIRD VICE - PRESIDENT—W. Whitson of San Diego, Cal.

FOURTH VICE-PRESIDENT—E. W. Collins of Jonesboro, Ark.

RECORDING SECRETARY—George A. Aarons of Philadelphia.

TREASURER—William Bender, Jr., of South Bend, Ind.

BOARD OF DIRECTORS—W. D. Burford of Illinois, Charles Whitehurst of Maryland, Charles T. Sears of Missouri, Fred Seeger of Wisconsin, Harry Davis of Pennsylvania, Mike Comerford of Pennsylvania, Gus G. Schmidt of Indiana, Julian Brylawski of District of Columbia, R. F. Woodhull of New Jersey, C. A. Lick of Arkansas, W. A. True of Connecticut, John A. Schwalm of Ohio, A. R. Pramer of Nebraska, L. J. Dittman of Kentucky and Glenn Harper of California.

Exhibitor Organization Emerges Withdrawal of Favorite Son

By ROGER FERRI

CHICAGO—An organization for the exhibitor, of the exhibitor, and by the exhibitor.

That, briefly, but concisely, furnishes a comprehensive description and purpose composing the foundation of the rejuvenated and re-invigorated Motion Picture Theatre Owners of America, Inc., that entered upon its fourth year, simultaneously with the holding of its annual convention this week at the Coliseum here.

It was a constructive convention, constructive because it adopted a program that, while devoid of the extravagant promises that have marred the inauguration of numerous like ventures, is emphasized in terms that bespeak the determination with which the organized exhibitors of the country are entering the new and seemingly more eventful and profitable era.

The Chicago convention goes down in picture history as one of accomplishments, one in which contests were decided fairly and squarely, one that was conducted on a strictly business basis and carried through with such tenacity and tact that it glorified the exhibitor and enabled him to give the lie to the few pessimistically inclined individuals who were prophesying disaster for the M. P. T. O. A., at the confab in the City of Winds.

Sydney S. Cohen stood out as the foremost figure. He was ever present. His influence

was everywhere. His dictates were manifestly carried out to the letter by loyal and enthusiastically determined lieutenants who represented virtually every section of the country. Mr. Cohen was the undisputed ruler of the situation. Even his most vigorous opponents had to admit that much.

The popularity of the first president of the M. P. T. O. A. was adequately testified to by the tumultuous ovation accorded him on the occasion of his march down one of the aisles of the convention hall Monday afternoon at the opening session, escorted by a committee of six prominent exhibitors, all candidates seeking to succeed him.

As the gentlemen marched that aisle exhibitors enacted scenes not infrequently noted at World's Series games. It was a moment that will not soon be forgotten by all who were there. There was a note of sincerity in that remarkable ovation tendered Mr. Cohen that bespoke the warm spot the New Yorker occupies in the throbbing exhibitor heart of the country.

And he did not disappoint the most expectant of his admirers. For fully two hours he read from his annual report and discussed the various issues without a single delegate leaving the room or in any other way demonstrating any signs of monotony. Mr. Cohen's voluminous report was listened to with undivided attention. Every syllable was weighed. Every recommendation concretely impressed on the mind of every theatre owner. He commended as loudly as he condemned. He urged constructive organization.

He pleaded with the exhibitor "to stick." He emphasized the necessity of ascertaining some definite and practical means of financing the organization. He admitted the handi-

cap of the organization's efforts because of a lack of funds. He demanded "home rule within the industry" for the exhibitor.

And the exhibitors listened for more than two hours without stirring. The air was filled with an atmosphere that bespoke a new and more constructively effective era for the exhibitor. Mr. Cohen told of personal experiences encountered during the past three years and cited these as instances proving the necessity of "more co-operative activity among the exhibitors."

Every man was there for a purpose. Those thousands of film folk came from everywhere. They had sacrificed money and time—and they were seemingly determined to get their money's worth, and they did, for this was a strictly business convention. True, there were individual scoffers, but these occasions were few and far between. Exhibitor committees sat up into the wee morning hours discussing matters that had been entrusted to them. The convention was systematically conducted. There wasn't a single hitch. Every individual did his or her share constructively. There were differences, but these were settled fairly and above board.

Politics were not forgotten, but these political tactics were clean. Michigan and Minnesota each were determined to set up their favorite son, Jim Ritter and Al Steffes, respectively, on the exhibitor throne. Then there were "Bill" True from Hartford, Conn.; "Marty" Smith of Toledo, Joe Mogler of Illinois, R. G. Liggett of Kansas and many others who were mentioned as presidential possibilities.

And there were "dark horses" galore. But even in this situation Mr. Cohen stood out conspicuously. The rumor would not down that he would succeed himself, despite his many statements that he would not run again for the office he has held down for three years. And to persistent interrogation during the convention Mr. Cohen evasively replied, "I am too busy to discuss rumors." And they let it go at that until the elections were held.

Meanwhile, the exhibitors tackled gigantic questions intelligently and considerately. Foremost among these problems was that pertaining to the uniform contract. The action of the Will Hays organization was condemned in a resolution passed unanimously by the exhibitors at the Tuesday session.

But this did not come as a surprise. It had been known right along that the M. P. T. O. A. disapproved of the contract as drawn up by the Motion Picture Producers and Distributors of America, Inc., and accepted by the Motion Picture Theatre Owners' Chamber of Commerce of New York City. The organized exhibitors assembled here expressed extreme dissatisfaction over what they termed "the so-called uniform contract." They maintain it is inequitable. They commended the stand taken by the committee that represented the exhibitors in the conferences with Mr. Hays and voiced their refusal to abide by the contract.

The exhibitors voted to fight the music tax to the limit. While the exhibitors were confabbing at the Coliseum the music publishers were holding their annual convention at the Sherman Hotel. The discussion of the music tax brought from Mr. Cohen a number of important announcements, all bearing on the status of certain exhibitor questions of the current year.

\$25,000,000 Consolidation

(By Wire to Moving Picture World)

Chicago, May 24.

Thursday was one of the newsiest days of the convention. This confab has become famous for important rumors, but most of them, when investigated, proved to be nothing more than idle talk of lobby hounds.

However, there were a number of reports that were officially confirmed. Arthur Friend, head of Distinctive Pictures, who arrived here last night from Atlantic City, where he and his executive force attended the Goldwyn convention, verified the report that Hearst's Cosmopolitan, Distinctive Pictures Corporation and Goldwyn Film Corporation had consolidated and increased the capitalization to \$25,000,000. This means that the new firm's stock will be listed on the New York Stock Exchange.

Lewis J. Selznick, who has been here, was connected with a number of reports. The curiosity boys were satisfied Thursday afternoon when official confirmation was obtained of the report that the Utica and Los Angeles banking groups who are operating the Selznick Distributing Corporation have effected a transfer of all the operating units of American Releasing Corporation to the Selznick outfit.

M. H. Hoffman of Truart Pictures Corporation last night signed Larry Semon, former Vitagraph comedian, to star in a series of five-reel comedies to be released in the independent market.

Rejuvenated from Convention; Candidates No Bar to Progress

These announcements were contained in recommendations made by Mr. Cohen, as follows:

The Motion Picture Theatre Owners' Chamber of Commerce has received assurances from the Senate Committee on Patents that the copyright law will next year be so amended that the exhibitors will be relieved of the obligation to pay the music tax. Meanwhile, Mr. Cohen stated, the exhibitors would continue their battle in the courts of the country against these publishers insisting on collection of the tax.

The insistence of the exhibitors that they shall have a voice in the manufacture of pictures to the extent of deciding just what sort of productions the public wants, basing their rights to this privilege on the ground that "we are the ones who have to contend with the public and meet that public."

Elimination of all war taxes against the theatres.

A fair and equitable contract between the producing, distributing and exhibiting divisions of our industry which will be predicated on a mutual business understanding and will bring about a closer relationship among all branches of the business.

Reduction of accessory cost which will result in a greater amount of exploitation and advertising being done by the theatre owner, thus helping producer and exhibitor.

A concerted drive by the combined screen, man and brain power of this industry to bring into our theatres millions of people who do not now attend.

Elimination of unfair non-theatrical competition by arrangements with producing and distributing companies, as well as through the strengthening of our mutual relations with church, school and other elements in each community where a fair understanding will be reached that all can be helpful to each other and yet none trespass upon the province of any.

The establishment of a central service station and branches to effectively comprehend the needs of theatre owners in all parts of the country along every line calculated to advance their business and general welfare.

Paid organizers to assist in the work of maintaining close association of theatre owners with the state and regional bodies and maintaining in a very definite way complete unity with the national organization.

An adjustment bureau at national headquarters supplementing similar efforts of state and regional organizations for the purpose of giving special attention to the differences that exist between producers and distributors and exhibitors, and being able to make such adjustments of a definite character as this business association will permit.

Department of information where all subjects affecting the welfare of the theatre owner will be considered and enable exhibitors to ask such questions as appertain to his or her business and have the same answered in a satisfactory and helpful manner.

Developing and strengthening our national music department in such a manner as to stimulate the writing of new music and take advantage of our screen publicity in this relation.

Taking up with the Interstate Commerce Commission the matter of reducing express rates to theatre owners for the transportation of film.

Strengthening of our Public Service Department so as to extend its work into all divisions of national, state and community

life, and have the same so applied so as to be of reciprocal business value to the theatre owner.

With the united assistance of the theatre owners of the country, we hope, during the present year, to bring about as near as possible, absolute freedom from the danger of the trustification of the industry.

We are now establishing our own insurance department, which we are assured by competent actuaries will save our members from 25 to 35 per cent annually on the premiums now being paid.

We are also putting into effect a publicity bureau which will enable us to secure in all parts of the country favorable publicity in newspapers and magazines.

A reviewing committee from which theatre owners will receive honest information about new pictures which will enable them to protect their own interests in the buying of the same and also the welfare of their patrons.

We desire to eliminate the abuse of the application system now so prevalent in the matter of securing films from different exchanges.

We are encouraging individual producers and directors to make worth-while pictures, shorter feature pictures and a more diversified program to meet the desire of the motion picture theatre patrons in all parts of the nation.

Mr. Cohen outlined in minute detail the accomplishments of his administration, telling of the repeal of the six per cent tax, the many adjustments made for theatre owners with distributors, formation of new state units, the establishment of a music department as the exhibitors' answer to the music publishing industry, its public service fights again daylight saving, "fake" stock selling movements, the assurance from the chairman of the board of directors of the reorganized Selznick corporation that the exhibitors' interests would be safeguarded, bringing about better relations between exhibitor and producer-distributor and describing certain co-operative movements participated in by the M. P. T. O. A. with charity drives, and civic organizations.

The theatre owning-producing-distributing combination problem was gone into in detail and there is every indication that the M. P. T. O. A. will this year resume the war it started against various companies two and three years ago. References were made to the Famous Players-Black-Lynch controversy during which Mr. Cohen charged Mr. Zukor with "playing unfair."

Mr. Cohen announced, too, that on his return to New York next week he will testify before the Federal Trade Commission investigating the monopoly charge against Famous Players-Lasky Corporation. Mr. Cohen said he has enough evidence to keep him on the stand for a whole week.

Rumors of a possible reconciliation between Sydney S. Cohen and Senator James J. Walker of New York City, former counsel of the national theatre owners' organization, were dispelled, although they persisted for several days and overtures were made to both parties. Senator Walker was here this week attending the sport alliance and mingled with the exhibitors during the convention.

Contrary to general belief, no mention of the Motion Picture Theatre Owners' Distributing Corporation, capitalized for \$5,000,000, was made. William A. True, in charge of the distribution plan, said nothing would be said about this phase of exhibitor activity,

although he did not comment to extent on the progress of the exhibitor-distributor movement.

The convention was slated to start Monday morning, but owing to the tardy arrival of many delegations it did not officially open until about two o'clock that afternoon, when Vice-President Glenn Harper of Los Angeles banged the gavel on the desk calling for order. With the singing of "The Star Spangled Banner" by the delegates the session was on. Joseph R. W. Cooper, representing Mayor Dever of Chicago, made an eloquent address of welcome, which was answered for the exhibitors by E. W. Collins, president of the M. P. T. O. of Arkansas.

At the request of Martin G. Smith of Toledo, one of the presidential candidates, Chairman Harper appointed M. G. Smith of Toledo, Al Steffes of Minneapolis, Jim Ritter of Detroit, Joe Mogler, M. E. Comerford and T. J. McWilliams as a committee to escort President Cohen to the chair. As the seven marched in, the convention hall literally shook with applause, which brought courteously responsive bows from the exhibitor leader, who was cheered when he assumed the chairmanship of the session. He immediately went into a two-hour discussion of exhibitor problems and submitted his annual report.

"This is not an infant industry," cried Mr. Cohen; "it has grown. The trouble with it is that there are too many infants in it. We have grown too rapidly in the brief period of our existence. And it is only natural, because of this abnormal progress, that many complicating problems should have developed. But the time is here when we must tackle them. Rentals must come down. And they will not come down until the exhibitor takes his rightful place as the dominant force in this industry."

He then made a strong plea for the financing of the organization. He characterized the progress of the exhibitor body as "remarkable," but, he added, "it is up to

Many Big Producers Taboo Exhibition

National producing and distributing companies apparently have put the taboo on leasing space at the exhibitions held in conjunction with exhibitor conventions, for none of those who are allied with the Will Hays organization were represented at the Palace of Progress exhibition held at the Coliseum. Independent concerns were represented, however. These included Al Lichtman and Truart and virtually all of the local independent exchanges including Joe Friedman's Celebrated Film Players Corporation, Frank Zambrino's Progress Pictures Exchange and Si Grieve. Some thirty accessory companies also held exhibits.

you to decide whether it shall function properly or not. You are the ones who must furnish the gasoline so that this machine can move properly.

"This wild orgy of money spending on the West Coast," he said, "must stop immediately. This orgy makes exhibitors worry about what will become of their money. We must stop this, too."

He then told of the necessity of the exhibitors and distributors and all factions of the industry starting a campaign immediately to "bring into the picture theatres the millions who are staying away."

Martin J. O'Toole of Scranton, Pa., was elected head of the publicity committee and gave a splendid account of himself, for he gave excellent co-operation to the writers who "covered" the convention. Mr. O'Toole's report on the public service department told of the accomplishments of the new branch of exhibitor service and gave an insight into plans set for next season.

Fred W. Perkins, representing the Agricultural Department, spoke on the farming situation as it affects the exhibitors. "Depression in farming," he said, inevitably preceded a depression in business generally." He urged greater co-operation between the film industry and farmers of the country. Miss Louella O. Parsons of the New York Morning Telegraph talked on "Summer Program."

Uniform Contract Condemned

Tuesday's session brought forth the report of the committee that conferred with Will Hays on the uniform contract. A resolution was passed then condemning "the so-called uniform contract." Mr. O'Toole presided. Dr. Rush Hess, president of the University of Rochester; George Eastman of Rochester, and Congressman Homer P. Snyder of Utica, N. Y., spoke.

Rodolph Valentino was given a rousing reception and made a strong plea to exhibitors in his defense of his contractual differences with Famous Players-Lasky Corporation. Valentino surprised the exhibitors with his oratorical talent, for his remarks were replete with well-chosen words.

Bruce Dodson of Kansas City spoke on "Co-operative Theatre Insurance," while W. D. Burford, national director, told about the activities of the exhibitors. George Parsons of Philadelphia discussed the "Music License Problems." Others who spoke were Paul J. Klugs, executive chairman of the National Association of Broadcasters; M. P. T. O. A. Business Manager A. J. Moeller and others. Martin Quigley of Exhibitors' Herald spoke on "Advertising the Picture," while Robert E. Welsh, editor-in-chief of Moving Picture World, discussed "Picture Exploitation and Salesmanship." Mr. Welsh closed his remarks with a tribute to the exhibitor organization, lauding its three years of existence and congratulating Mr. Cohen and other exhibitor officials on their achievements of the past three years and the fight they have waged in the interests of exhibitors. He also warned the exhibitors against factionalism.

The expected happened on Wednesday afternoon when the election of Cohen was established into a virtual fact. The crowded Convention Hall was immediately thrown into an uproar that for a time threatened to expand into serious proportions. Cool unit leaders, however, quieted the great excitement that came with the withdrawal of Al Steffes of Minneapolis and Jim Ritter of Detroit from the presidential race, a move that did not come as a surprise in view of reports afloat early in the week.

That Cohen and his well organized army were in complete control of the convention became evident early in the session when mention of the New Yorker was greeted with prolonged rounds of enthusiastic applause and cheering. The situation resulting from the presentation of Cohen as

"candidate by request of petitioning exhibitors," as Chairman G. G. Schmidt of Indianapolis put it, furnished the melodramatic thrill of the convention. Threats came from all sides. Attacks on Cohen were quickly defended by the latter's admirers, who rallied to his aid at every attempt made to penetrate his seemingly impregnable lineup of supporters.

The Michigan and Minnesota faction, although charging Cohen with "having broken his word to us," assured the organization that their presidential nominees would refuse to run for any office, and neither state had intended withdrawing from the national body. This set at rest rumors to that effect, after the Michigan and Minnesota crowds refused to take any active part in the proceedings other than "act as an audience."

That the state units had gone to considerable expense in campaigning for Ritter and Steffes was brought to light in statements of various speakers. Claude Cady, speaking for Mr. Ritter, who was suffering from a cold, said: "We haven't even been shown the deference of being called into their secret conferences at which your president was elected. All we want you to do now is to leave us alone and allow us to go back home in peace."

"And that goes for us, too!" shouted Steffes. Cohenites booed this statement, which was swallowed up in cries of "double-crossing," "card-stacking" and "bunk promises." And each time Cohen's supporters drowned these accusers with "sit down."

That the session ended as it did was considered remarkable because of the marked hostilities that began to crop up among various factions.

Finally, however, all efforts to force the names of Ritter and Steffes to remain on the presidential nomination line-up, despite the personal withdrawals of those two, failed. Cohen made no reply to the charges, other than to characterize the accusations of Theodore Hayes of Minneapolis as "vitriolic and un-American." He explained, however, he promised to issue a statement explaining "the whole situation and what took place at those conferences that you have heard so grossly misrepresented" on Thursday.

Because of committee meetings and exhibitor conferences to decide the presidential race, the session was more than two and a half hours late in starting. Mr. Schmidt was chairman. The committees on credentials and nominations reported, and then the nominations opened.

Nominations Are Made

Mr. Hayes nominated Steffes, Michigan "passed" when that state was called and every effort to have it reconsider this verdict failed. Fred Weinberg of Missouri then nominated Joseph Mogler of St. Louis. Sydney Samuelson of Newton, N. J., named R. F. Woodhull of New Jersey. Vincent Brennan of Pennsylvania submitted Sydney S. Cohen of New York, following an eloquent tribute to his candidate's record, the nomination being loudly applauded for two minutes. It was evident here that the majority of the delegates were out to elect Cohen again. Joseph Rhode of Kenosha then named F. J. McWilliams of Madison, Wis.

Mr. Hayes returned to the platform. His presence injected mystery into the proceedings. Then he started in: "We are wrong in the assumption that this is a democratic organization. Your leader will not be elected by the delegates sent here. He was elected in a room in the Sherman Hotel this morning by a handful of men." Here loud protests were voiced, but Mr. Cohen, rising, bade the chairman, who was at a loss to understand the change in Mr. Hayes' "attitude," to allow him to continue.

"You gentlemen who are complaining," said Hayes, "will be happy when you hear what I am to say. Minnesota and Michi-

gan submitted candidates because Mr. Cohen had announced he was not a candidate for re-election. Had we known Cohen was to run again, Minnesota would not have named Steffes. It seems to me now that the motto of this organization is 'an ambition realized at the price of an injury to all.' The standard of the organization it seems to me should be 'a double cross.'"

With the atmosphere filled with loud booing and shouting, Hayes withdrew Steffes' name from the race. Claude Cady of Michigan said the opinion voiced by the Minneapolis man represented that of the Michigan delegation.

M. J. O'Toole denied Cohen had made any promises and said his name was presented to the convention because a petition signed by a vast majority of exhibitors demanded it.

President McLaren of the Michigan organization explained that had that state known that Cohen was to be a candidate again it would not have gone to the expense of campaigning for Ritter, and charged that "the wholesale presentation of candidates and encouragement of favorite sons were part of a program to re-elect Cohen." He directed attention to the healthy treasury of the Michigan organization and compared it with that of the national organization, saying, "We have always had and have now more money than your national organization. We have always paid our quota. That is something a vast majority of the states represented here cannot boast about."

Mogler Withdraws

Mr. Mogler withdrew from the presidential contest. Various efforts made thereafter to force the presentation of Steffes' and Ritter's names failed.

Then came nominations of first, second, third and fourth vice-presidents. The names of Joe Mogler, Martin G. Smith, W. W. Whitson and E. W. Collins, respectively, being presented. G. D. Collins of Rutherford, N. J., was nominated for recording secretary, but he declined, after George A. Aarons of Philadelphia had been named. William Bender, Jr., of South Bend, Ind., was their candidate for the treasurer'ship.

Twenty-one candidates to fill twelve vacancies on the board of directors were named, but three of the nominees, Steffes, Ritter and R. J. Liggett of Kansas declined. Those nominated were W. D. Burford of Aurora, Ill.; Charles Whitehurst of Baltimore; C. C. Griffin of San Francisco; Charles D. Sears of Nevada, Mo.; Fred C. Siegert of Milwaukee; Harry Davis of Pittsburgh; M. E. Comerford of Scranton, Pa.; Gus G. Schmidt of Indianapolis; R. F. Woodhull of Dover, N. J.; Julian A. Brylawski of Washington, D. C.; C. A. Lick of Arkansas; W. A. True of Hartford, Conn.; John A. Schwalm of Hamilton, Ohio; A. E. Pramer of Omaha; Glenn Harper of Los Angeles, and H. B. Varner of Lexington, N. C.

These nominations brought the session to a close, for the successful candidates were not elected until Thursday, when many business matters were taken under consideration and a batch of resolutions on short features, music tax, lower rentals and other exhibitor issues were passed.

The usual banquet was held Wednesday evening at Hotel Sherman, some 500 exhibitors attending. R. W. Woodhull of New Jersey was toastmaster, and among those who spoke were Peter Brady of New York, an American Federation labor leader; Marcus Loew, David Hartford, the director; Director Robert Z. Leonard and Mae Murray, several clergymen, Al Lichtman and Cohen, the latter outlining several suggestions of finance plans he had received, together with letters and telegrams from Edward F. Albee and Commander Allan Owley of the American Legion.

Richardson Looks in on DeVry, Enterprise and Others, and Pays Visit to Home Town

[This is the fourth and last of the series of articles written by F. H. Richardson on his trip in the Middle West. The publication of this installment has been postponed for two weeks, the third of the series appearing in the May 12 issue.]

Chicago.

While in Chicago, I called at the manufacturing plant of the DeVry Corporation, and was shown over the plant, with very evident pride, by H. A. DeVry. And, let me tell you, friend DeVry has a lot to be proud of. I, myself, remember the time, many years ago, when DeVry was literally sweating blood, well mixed with grease, grime and dirt, down in one little room on Wells street. He then had absolutely nothing but an idea, a lot of enthusiasm, and a few dollars' worth of tools. His idea was a suitcase projector—a projector which would be entirely self-contained and could be carried from place to place like an ordinary "grip."

How DeVry made good, against obstacles that would have disheartened and discouraged the average man, most of you know. The DeVry suitcase projector is well known all over the civilized world. During the late war, it was a DeVry which, sitting on its back, made life bearable for thousands of our wounded men by projecting a picture on the ceiling of the hospital room, where they could, for a moment, forget the fearful pain while watching a comedian do his stunts, or the best actors of the world in tragedy, drama or comedy. I have an abiding admiration for a man who can succeed against difficulties, and that is exactly what DeVry has done.

While at the factory, DeVry showed me something that pretty well opened my eyes to certain possibilities. Set in slots, in a small suitcase, I saw 200 stereopticon slides, each one accompanied by a card containing a print of the picture on the slide, with printed matter beneath intended to be read by the teacher to the class. Mr. DeVry then showed me a leather bound loose-leaf book, on the cover of which appeared: "DeVry Primary Slide Set." In this book I found an index and slide numbers, followed by descriptive matter for the 200 slides in the suitcase.

In the lid of the suitcase, pasted thereto, is a paper placard, giving the numbers and titles of each slide.

I examined this proposition carefully and am prepared to say that it is about two thousand per cent ahead of anything I have ever seen in the way of a visual educational stunt. Mr. DeVry is now working on an eight hundred slide set, designed to cover the higher grade of school work, and is arranging to produce motion picture films to correlate therewith.

The DeVry Corporation has perfected a stereopticon, designed to go with this outfit, which is almost uncanny in its efficient simplicity. The thing is only 12 inches long by 7 inches deep by 5 inches wide—the size of a very small suitcase. You set the outfit on a table, undo a fastener and in less than three seconds the whole outfit is ready for business, unless it takes a little longer than that to screw the plug into an electric socket.

I want to most heartily congratulate the DeVry Corporation on this entire project. It is simple, low in cost and amazingly practical.

Enterprise Optical Manufacturing Co.

Of course I could not visit Chicago without shaking hands with that high voltage

By F. H. RICHARDSON
Projection Editor, Moving Picture World

live wire, A. C. Roebuck. Sometimes I have called him alternating current Roebuck, because through many years of acquaintance I found him to very frequently be charged with an argument. Friend Roebuck is one of the sure enough old timers in the motion picture game. He designed his first projector in 1904. It was known as the No. 4 Optigraph, a radical improvement on a preceding model. In 1907 he brought out a new projector, which he called the Motiograph, the meaning of the term being "A record of motion."

The first Motiograph designed by friend Roebuck was a wonder, not only in the novelty of its design, but also in its accuracy of construction. In fact it was discovered that in the first few projectors the parts were made to fit too closely. This model, with some changes, was continued until nearly two years ago, when the Enterprise Optical Manufacturing Co., of which, as you know, A. C. Roebuck is the president, brought out the Motiograph De Luxe, which you will find very completely described in the Bluebook.

I have just examined the mechanism of the Motiograph De Luxe. My chief criticism of the old Motiograph mechanism was that it had the appearance of being too compactly built. The De Luxe mechanism, on the contrary, is what may be termed "roomy." That is to say, there is plenty of space around the working parts. It is an enclosed mechanism, fifteen inches high by eight inches square. The enclosure is so arranged that all parts of the mechanism are readily accessible.

The controls of the projector are very complete and very conveniently located. The friction of the motor drive is something one must examine carefully in order to appreciate. The motor drive is beltless. It sets on a bracket which is hinged to the frame of the projector, thus allowing the motor to swing backward and forward. On the end of the motor shaft is a steel disc wheel.

As the motor is swung forward by the control lever, this wheel is thrust between two fibre covered discs between which the sides of the motor disc is clamped. The arrangement is such that the farther forward the motor is swung, the slower will be the speed of the projector mechanism. This provides an almost infinitesimally fine variation in projector speed, which strikes me as excellent.

In addition to the arrangement they have provided by means of which the rotating shutter may be synchronized with the intermittent movement while the projector is in operation, I have suggested to friend Roebuck the advisability of manufacturing and placing on sale as "special equipment" a rotating shutter so arranged that it may be conveniently adjusted to vary with the width of its blades.

For many reasons it would not be advisable to put out such a shutter as regular equipment, but I hold that all projector manufacturers should put on an adjustable shutter as special equipment, for the benefit of those who can and will use them intelligently.

I made this suggestion believing that, having perfected the projector as a whole, the company should, as soon as practicable, take up the matter of things of this sort in the form of special equipment.

I also suggested to Mr. Roebuck the advisability of putting out a special film gate. Mr. Roebuck has had, and still has, such a proposition in process of development. I trust he will push this matter through to completion as soon as possible. We now have a considerable proportion of projectionists far enough advanced that they can handle tension adjustment and adjustable shutters intelligently, and to them such equipment would be in the nature of a blessing.

It is not my purpose to enter into a full description of the Motiograph De Luxe just now, but merely to say that I have looked the projector over and I believe it is only a matter of plain justice to give credit where credit is due. The Enterprise Optical Manufacturing Co. has worked hard in the development of the De Luxe Projector, and in my judgment has succeeded in evolving a projector that is a credit to the company and to Mr. Roebuck. More than that, it hardly seems necessary to say.

Mr. Roebuck reports business is gradually increasing.

I enjoyed my visit with friend Roebuck very much. We have had our differences in the past, but nevertheless I have always found A. C. Roebuck, while willing to grab the battle axe in defense of what he thinks is right, also willing to shake hands when the battle is over; also to admit his error, if he was in error, which is just another way of saying that Mr. Roebuck is honest, and if there is anything more to be valued in this vale of sin, sorrow and tears than an honest man you will have to show it to me.

I managed to find time to hike down on Wabash avenue to the offices of the Amusement Supply Company, where I met B. A. Benson, manager, and D. Plummer, who was for many years with the Enterprise Optical Company. I also met William Max Pearl, salesman, who is a member of Local Union No. 110, I. A.

Next I dropped around the corner and surprised R. H. Fulton of the Fulco Sales Company, upon whose smiling countenance I had not looked for many years. We had a pleasant chat, and to some extent reviewed the events of the olden days. At the Exhibitors Supply Company I met G. B. DeKruif, assistant to the president.

All these various officials reported business as on the upgrade, but not yet back to normal. I noticed, however, that each one of them had a fairly prosperous look, and their offices looked as though considerable business was being transacted.

I made an effort to locate Van Runckle, who for years has been engaged in the film exchange business in the city of Chicago. He is not in business just at present, and I was unable to run him down. Am sorry about this, because Van Runckle is one of the sure enough old timers. He was among the first to enter the film supply end of things in Chicago. In those days his office, which as I remember it, was called the American Film Exchange, was a curiosity. How in the name of heaven he got away with it, neither I nor anybody else knew.

The exchange was contained in one room about ten feet square and another room but little larger than a good sized closet. Van Runckle's desk would always be piled with papers, letters, checks, and even money, mixed up indiscriminately. Anywhere from two to a dozen people would be in that ten-foot-square room, all talking at once, and Van Runckle actually doing business. He

(Continued on page 378)

Supreme Court Asked to Rule on Important Copyright Matter

THE United States Supreme Court, Washington, D. C., has been asked to decide whether the importation and production on the screen of an unauthorized foreign-made moving picture version of an American copyrighted novel defeats the rights of the American producer who has purchased the moving picture rights from the copyright proprietor, if such infringement is produced before the legitimate owner of the moving picture rights has been able to manufacture his moving picture of the novel and copyright it separately.

In a petition for a writ of certiorari filed with the court by William J. Hughes, counsel for Goldwyn Picture Corporation, the court is asked to review the case brought by Goldwyn against the Howells Sales Company, Inc., Benjamin F. Howells, Stuart M. Kohn, Commonwealth Film Corporation, Mark Strand Realty Corporation, Mitchell H. Mark Realty Corporation, et al. Associated with Goldwyn Pictures Corporation in the case is John F. Stephens, the owner of the copyright of the novel "Mr. Barnes of New York."

The petition filed by Mr. Hughes sets forth that the Goldwyn Pictures Corporation purchased the exclusive right to produce a moving picture version of the novel from the copyright proprietor. While the picture was in the making in California, and ap-

proximately \$117,000 had been expended upon the production, the respondents imported and began to exhibit a moving picture called "Vendetta," which had been made in Germany without the knowledge or consent of the American owner of the copyright and purchaser of the film right.

The similarity between the moving picture "Vendetta" and the novel "Mr. Barnes of New York," the petition sets forth, was so striking that there was little doubt that the picture had been made directly from the novel and as such was a clear violation of the American copyright protecting the book. As the production of the moving picture had not yet been completed by Goldwyn Pictures Corporation, it was impossible to separately copyright it as a moving picture under the

Copyright Act as amended in 1912. The continued exhibition of the infringing motion picture "Vendetta" would render the authorized moving picture worthless, and the Goldwyn Pictures Corporation began action to restrain its further exhibition and moved for an injunction, which, after being granted in the district courts, was reversed by the Second Circuit Court of Appeals in New York. The Circuit Court held that the petitioner, Goldwyn Pictures Corporation, could not maintain the action under the Copyright Act because it was only a licensee and not the proprietor of the copyright.

The petition sets forth that it is of paramount importance to the moving picture industry that the decision be reviewed by the Supreme Court, it being declared that if this decision of the Circuit Court of Appeals stands as the correct interpretation of the Copyright Act, owners of the moving picture rights of copyrighted novels and plays are without any protection against infringement until and unless they have produced and copyrighted their own moving pictures.

Richardson on Home Lap

(Continued from page 377)

got away with it—heaven only knows how.

Van was, however, a good scout. I understand he has made money and is well fixed. If that is true, I for one am mighty glad of it.

Local Union No. 433 of Rock Island—Moline offered to pay all of my expenses if I would continue West from Chicago as far as Moline and give them a talk. This is in considerable contrast with the Chicago Union. The union has less than twenty members, hence the cost per man would be considerable. I was glad to do this because the Rock Island—Moline projectionists are progressive. Here is the evidence of it. A year ago or thereabout, they inaugurated a school, and that school is no imitation affair, either. They found means by which, under international I. A. laws, they could compel attendance at the school.

The school meetings are held once a week and any member failing to attend is, unless he can provide a reasonable excuse, fined in the sum of four units of the "long green." Believe me, brother, after a man gets fined four dollars a couple of times, he makes up his mind he'd better stick around and learn something. The effect of this has been that at last the men have become so interested in the study that the fine is quite unnecessary. They are there now because they want to be.

According to statements by the men and the officials of the union, great benefit has been derived. Another evidence of progressiveness is found in the fact that quite a while before the hand book was ready for distribution, we received an order for a copy for each member of the local, with a substantial cash deposit.

The lecture was staged in one of the banquet rooms of the Le Claire Hotel, which is the finest hostelry Rock Island and Moline affords. The lecture was preceded by a banquet. Every member of the local, and I believe every manager in that district was there. Joseph Hopp, president of Rosenfield, Hopp & Company, which company controls the Spencer, the Fort Armstrong and the Majestic theatres, acted as toastmaster, and, if you ask me, Joe is some considerable toastmaster.

He introduced Fred O. Sleaker, an honorary member (formerly an active member) of Local 433, Ted Garrison, secretary of the Davenport Local and the only member of that organization who apparently had sufficient ambition to attend, and Sam Levin, manager of the Le Claire Theatre, who for many years was general manager for Jones, Linick & Shaeffer, Chicago. Sam is one of the old timers. I value his friendship very highly, indeed. He is not only a thoroughly competent high class theatre manager, but

also is one hundred per cent man and gentleman.

Toastmaster Hopp also introduced Fred Shallberg, manager Avon Theatre, Moline; John Kolevix, manager American Theatre, Rock Island; Henry Hoffman, manager Lyric Theatre, Rock Island; Barney Brotzman, manager Rialto Theatre, Rock Island; and N. Boefee, manager Plaza Theatre, Moline, all of whom spoke briefly.

Joseph Hopp, by the way, is the same old Joe he used to be, when years ago I knew him so well in Chicago. At that time he operated a supply business and film exchange. When Joe entered the hall he came up, put his arm around my shoulder and said: "Frank, the real old-timers do meet once in a while, don't they?"

In the course of the lecture I sought to impress upon the managers of Moline and Rock Island the necessity for recognition of progressiveness, such as has been displayed by the projectionists of the two cities, and that a part of that recognition should be found in the pay envelope. I tried to make them realize what a discouraging thing it is when men try honestly to improve themselves and make themselves able to give better service, only to find that the theatre managers apparently don't value the effort at all, and either fail or refuse to add anything to the weekly pay envelope in spite of the greater efficiency the men are able to contribute to their work.

A severe illness prevented me from getting out to visit any of the Moline, Rock Island theatres, except the Le Claire Theatre, managed by Sam Levin. I regretted this, because I fully expected to find evidence of the knowledge the men have gained through an inspection of their work. It was impossible, however, or at least impractical to visit the theatres. I hope sometime in the future to be able to do so.

The lecture cost the men what was, considering the number of men involved, a pretty high price, but after it was over many of them came up, shook hands and expressed themselves as very well pleased indeed.

From Moline I went to Centerville, Iowa, the "town where I was born," where I met O. H. Butler, projectionist Majestic Theatre, a fine, upstanding young man who is delivering the goods. Circumstances prevented my having much of a visit with brother Butler, but I did glance over his equipment. It is neat as a new pin and shows every evidence of intelligent work. The screen reflected the knowledge put into his work by Butler, but the auditorium lighting seriously injures things, and needlessly so. I spoke to his manager about it and he promised the condition would be remedied.

After Centerville, the next stop was New York, and here I am again, very much on the job.

Against Censorship

"State censorship of motion pictures is today battering down the right of the citizens of the United States to do their own thinking."

This was the statement made in Los Angeles by Judge Ben B. Lindsey, of the Juvenile Court of Denver, who is on a tour of the Southern Pacific coast, lecturing on "Young America and the Movies," and "Why Kids Lie."

"The sword of public opinion, a glorious weapon in the defense of our morals, is being dulled by State censorship," said Denver's famous judge. "The public are becoming lazy-minded and the practice of eternal vigilance is waning, all because the right to judge motion pictures has been taken away from the people."

"We must arm our boys and girls with good thoughts. Screen dramas should stand or fall by public opinion, and producers should be taught the disastrous results of making suggestive pictures."

"The Covered Wagon," James Cruze's Paramount production, was mentioned by Judge Lindsey as the type of picture which people really want.

Block Booking Blamed for Forcing Public to See Unsuitable Films

"BLOCK BOOKING" is responsible for many pictures being shown which are not suited to the public taste, according to statements made Wednesday by Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce and M. P. T. O. of New York, before the Federal Trade Commission which is inquiring into Famous Players' alleged activity in restraint of trade.

"Any exhibitor of experience knows he must accept all Paramount pictures or get none at all," he stated.

Mr. O'Reilly said also that under the terms of the uniform contract exhibitors could hold distributors responsible for non-delivery of films. He said he had contracted for "Enemies of Women" and "Little Old New York," but that neither one had been delivered, but he was, nevertheless, determined to get them. He said other exhibitors who had signed for these pictures could also have them delivered, if they would make an issue of the matter.

A. J. Wolf, theatre owner, another witness, said he took Paramount pictures for nine years, using all of their first run, but when Marcus Loew built a theatre in competition two years ago he could no longer get first runs.

"It was Loew's great buying power that cut me out," said the witness, who said he offered to pay Paramount more money but was told Loew had first rights.

Robert T. Swaine, counsel for the film corporation, asked if producers generally did not give Loew and big circuits preference. The witness said in substance they did.

"It's a case of dog eat dog in this industry," declared Samuel I. Berman, in his testimony at Tuesday's hearing. "There is no such thing as good will in the business. It seems like every man's hand is turned against his neighbor. There is more ill will in the business than in any other business on earth."

As the reason for so much dissatisfaction and ill will Berman advanced the theory that the exhibitor was usually "buled" into believing, when he contracted for a picture, that he was getting something really worth the money, whereas, he said, it often turns out that what he bought was not worth anything like the money he paid for it.

Recounting his dealings with Famous, Berman said he had been treated with every consideration when it had been to Paramount's advantage to treat him so, but that when a house that could compete with his was built in his neighborhood, he was given something that savored of a cold shoulder.

Berman operates two theatres in Brooklyn and was on the committee which drafted the equitable contract, which has caused so much discussion in the industry. When the Government counsel asked him to add anything to his testimony which he thought might be of interest, Berman harked back to statements which had been made to the effect that exhibitors are compelled to contract for pictures even before they are made, and asked, "Why don't they wait until the picture is produced and if it is good, then make the exhibitor pay what it is worth? Having to buy a product the fitness of which can in no way be estimated by the purchaser is against all the basic principles of business."

William A. Landau, who operates the Heights Theatre, and who is interested in

a chain of six uptown theatres which at one time pooled their buying so as to get more favorable terms from the producers, said that high rentals had caused him to give up showing Paramount pictures.

It developed through questioning that one of the houses in the pool combine had offered as much for the first 1922 group of pictures before it joined the pool as was offered by the pool for all its houses after its formation. Famous came down in its price from \$30,000 to \$18,000, and the pool advanced its offer from \$11,000 to \$15,000 but here negotiations hung, the difference between the \$15,000 bid and the \$18,000 asked forming an insurmountable barrier.

Samuel J. Bock, associated in the pool, said it was formed to "keep its members from being sandbagged by the exchanges. We got tired of being bullied into paying unreasonable prices," he said.

Witnesses examined during the continuation of Tuesday's hearing included Al H. Harstn, who operates the Regan and Dyckman; J. A. Bradbury, owner of the Olympia; Hyman Gainsboro, owner of theatres at Flushing and Port Washington, and Leo Brecher, who operates the Roosevelt, Harlem, Apollo, Douglas, Plaza and Odeon.

According to Harstn's testimony he is now "getting along all right with Famous," though at different times he has had difficulties but they were usually amicably arranged. Withdrawals of pictures by Paramount, while they had inconvenienced him, testified Gainsboro, nevertheless were called for in his contracts with Famous, he stated, and the practice was not confined solely to Famous.

Brecher said he was still negotiating with Famous, "and probably will be negotiating with them until one of us is dead," but stated that he is not now showing that company's pictures.

Bradbury told about his dealings with Famous, and his having to divide its pictures with another group of theatre owners in his neighborhood. He said that in his dealings with Famous he had experienced more difficulty than with other companies.

At Monday's hearing Benjamin Knobel, a theatre owner of the Bronx, stated that Famous insisted that he run all its pictures or none at all. This was the only testimony given at Monday's hearing. The hearing was interrupted because of the absence of Sidney R. Kent, sales manager of Famous, whom the government attorneys wished to interrogate. W. H. Fuller, counsel for the commission, stated that the hearing could not proceed without Mr. Kent's being on hand.

Elek Ludvig, general counsel for Famous, explained that Kent is in Dallas, Texas, where it is necessary that he be on hand for a sales convention which Famous is holding, and that he could not be back in New York before June 4, but that he would wire for him to be on hand at the earliest possible date.

There was no hearing before the commission Saturday.

What he said were the arbitrary policies of Famous drove him into the open market to obtain first run pictures for his house, said Robert Lieber at the hearing Friday. At that time Mr. Lieber was the owner of a moving picture theatre in Indianapolis. He is now president of First National.

Mr. Lieber testified that Famous refused to supply him with pictures when he objected to running fifty-two of their pictures a year.

That he had experienced a great deal of difficulty in getting first run pictures into the theatres while he was manager for Universal, was the testimony, Thursday, of Charles Rosenzweig, who is now manager of the New York exchange of F. B. O. "In order to have our pictures shown we had to lease the Central and Astor theatres," he stated.

He said he had shown several pictures to Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion, and the director had said they were O. K., but that he had no open dates at his theatres.

Edward J. Bowes, vice-president of Goldwyn, said his company owns a 50 per cent. interest in the Capitol Theatre and that it had to acquire this interest in order to be assured of a theatre in which to run its pictures in New York. He said that in other cities Goldwyn had experienced no difficulty.

Col. Alvin Owsley, national commander of the American Legion, was put on the stand and spoke of the extensive use of the films in carrying on educational work in the army, and said he considered the motion picture the most potent factor in moulding public opinion. He stated also that "in the future, it is my humble opinion, that school books will be supplanted by films."

Plays "White Rose"

Bellevue Theatre Shows Griffith's Latest to Pleased Audience

Griffith's "The White Rose" was given a pre-release showing at the Bellevue Theatre, Upper Montclair, N. J., for three days, beginning Tuesday evening, March 15.

At this theatre the audience is one of the most fastidious in America and the enterprising management of the theatre felt that in securing the latest of Griffith's productions it was both assuring a pleasant entertainment for the people and giving the picture a splendid opportunity to prove its worth.

The picture lived up to all expectations and the latest Griffith acquisition, Ivor Novello, proved conclusively the ability of the master producer at choosing real talent. Mae Marsh, in this return to the Griffith banner, lived up adequately to her deserved popularity as a star.

The premiere was given to capacity attendance and the management of the theatre felt well repaid for its efforts to please.

Signs Levy Bill

Governor Alfred E. Smith signed the Levy bill introduced in the New York State Senate on March 7, and amending the lien law to the extent that it protects motion picture film laboratories in New York State from non-payment for work performed in developing and printing. It becomes immediately effective and will be known as chapter 609 of the laws of 1923.

Form Trade Board

The Film Board of Trade of Buffalo has been organized to foster and maintain cordial relations between exhibitors and exchanges. Seventeen exchanges are represented in the organization at present. The officers are: Sydney Samson, Bond Photoplays, president; Thomas W. Brady, Goldwyn Pictures Corporation, vice-president; Henry W. Kahn, Metro, treasurer; R. T. Murphy, Renown, secretary.

American Releasing Absorbed by Selznick Distributing Co.

UNIFICATION of picture sales and distributing costs and a tremendous reduction in operating costs has been accomplished by the Utica and Los Angeles banking groups through the transfer of all the operating activities of American Releasing Corporation over to the recently reorganized Selznick Distributing Corporation, effective at the close of business on May 22.

Complete and immediate elimination of a nation-wide system of twenty-four American Releasing branch offices and the partial unification of sales forces of the two organizations means the immediate creation of a greatly strengthened national physical distributor in the Selznick company and a saving in operation of more than \$500,000 a year in previously maintained expense.

W. C. J. Doolittle, president of Selznick and representing the Utica Investment Company holdings; Motley H. Flint, vice-presi-

dent of the Pacific-Southwest Trust and Savings Bank of Los Angeles; W. E. Greene, president, and F. B. Warren, vice-president, of American Releasing, closed this significant negotiation as a step in line with bankers' opinion that there are too many separate distributing physical plants in the industry.

There will be no interruption of service and all contracts now in force will be executed by the Selznick organization in exact accordance with the terms under which they were issued by American, it is assured, and this applies equally to the product now in the branches and that which is scheduled for future release. As a matter of fact, in several territories such as Indianapolis, New Orleans and Salt Lake City much better and more economical service can be rendered to exhibitors because Selznick already has well established exchanges at these points which heretofore had to be handled by American from more distant cities. In addition, the Albany exchange of American probably will be continued.

Eastman Denies All Charges by Federal Trade Commission

ANSWERS denying categorically all charges made by the Federal Trade Commission in its recent complaint have been filed with the commission, at Washington, D. C., by the Eastman Kodak Company and Jules E. Brulatour.

In both answers, it is denied that any of the actions complained of by the commission were undertaken for the purpose of stifling competition, coercing or intimidating users of cinematograph films, or any other illegal purpose. Charges that the Eastman Kodak Company have obtained a monopoly in the manufacture in this country of cinematograph film are met by the statement that as the company has no knowledge of the amount of film produced by its domestic competitors it can give no answer to such an allegation.

In the complaint issued last month, the Federal Trade Commission alleged the existence of a conspiracy between the Eastman Kodak Company, Jules E. Brulatour, the Allied Laboratories Association, Inc., and its members, whereby the Eastman Kodak Company acquired a virtual monopoly of the manufacture and sale of their film in this country, and that competition in the manufacture and sale of positive prints was hindered and, in some instances, eliminated and that in other instances the prices of positives sold to producers throughout the country were fixed and standardized.

In the answer filed by the Eastman Kodak Company it is shown that between January 1, 1920, and March 1, 1922, Jules E. Brulatour handled approximately 81 per cent. of the film produced by that company, and between March 1, 1920, and September 1, 1921, he handled approximately 70 per cent. The company admits that Brulatour was the principal stockholder in the laboratory of Paragon, Inc., but denies that the company controlled the laboratory or had any interest therein. The allegations of the commission that certain laboratories were purchased is admitted by the company in the case of the G. M. Laboratories, Inc., the San-Jacq Laboratory and the Paragon

Laboratory, but it is denied that such purchases were for the purpose of coercing or intimidating competing manufacturing laboratories, to induce them to refrain from making further purchases of cinematograph film not manufactured by the Eastman Kodak Company, or for any other illegal purpose.

The answer filed by Jules E. Brulatour shows his connection with the Eastman Kodak Company, but it is denied that there was any conspiracy between him and that company or others in the conduct of the various laboratories purchased. It is also denied that certain producers were supplied with positive prints at prices below those at which competitive manufacturing laboratories could supply them, that there was any delay in the delivery of films to competing laboratories or that any laboratories had their sources of supply shut off. It is denied emphatically that there has ever been any conspiracy to coerce laboratories to use Eastman film.

The other respondents named in the complaint, the Allied Laboratories, Inc., and its members, have been given an extension of time in which to file their answers to the charges, and have been permitted to file them any time before June 11.

Changes in Sales Staff

The following changes have been made in the personnel of the W. W. Hodkinson Corporation: G. A. Falkner, branch manager at Washington, D. C., has been transferred to Buffalo, N. Y., taking the place of G. W. Carrick, resigned. J. C. DeWalt has been transferred from Oklahoma City, Okla., to Washington, D. C.

William Humphries, salesman attached to the Philadelphia office, has been promoted to branch manager of the Philadelphia branch, taking the place of F. W. Gebhart, resigned.

Sails for Europe

Dorothy Dalton, Paramount star, will sail this week for Europe, where she will spend the summer leisurely visiting towns in France, Italy and Switzerland.

Buys Grand Theatre

Strand Amusement Company Buys New House in Owensboro

The Strand Amusement Co., which operates a large chain of theatres, has bought the Grand Theatre, Owensboro, Ky., making four theatres now operated by them there, and another home for First National pictures, whose stars are very popular in that city.

The Grand makes the 57th house that the Strand Amusement Co. and its allied interests, the Lafayette Amusement Co. and the Modern Amusement Co., operate. Col. Fred Levy, of Louisville, is president of the Strand Amusement Co., Leo Keiler, of Paducah, vice secretary and treasurer, and Lee Goldberg, of Louisville, vice-president.

The Grand is a palatial theatre which was remodeled and made into its present beautiful proportions by T. A. Pedley and J. G. Burch 20 years ago. It is equipped both for pictures and has one of the largest prosceniums of any theatre in the Middle West. It will be kept for the super-pictures and big attractions, while the Empress and Bleich will continue their picture program.

Goes to West Coast

Pearson Leaves to See Production of Pathe Pictures

Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., left New York recently for the Pacific Coast in connection with production activities bearing on new lines of subjects for Pathe release.

It is understood that Mr. Pearson's absence from the home office will cover barely three weeks.

Big Companies Make Deal

Loew and West Coast Theatres in Tie-Up

Consummation of a deal between West Coast Theatres, Inc., and Marcus Loew was confirmed recently, following closing of negotiations through Joseph M. Schenck, director in the West Coast Theatres, Inc., involving an affiliation of these two theatrical interests.

The deal by which West Coast Theatres became associated with Loew takes in all the Loew theatres in the State of California and especially the Loew's State in Los Angeles and Loew's Warfield in San Francisco.

Negotiations stipulate the transaction in excess of \$7,500,000 for a twenty-five-year lease of the two big houses. The deal secures for the Loew State Theatre, Los Angeles, and the San Francisco house the best of Metro and Associated First National pictures.

Goes to California

C. Lang Cobb, general sales manager of the Color Cinema Co., Inc., producers of motion pictures in natural colors, has gone to California to make producing arrangements for his company. En route, Mr. Cobb will visit the exchanges throughout the country and will screen the first three single and two-reel photocolour pictures, as well as a five-reel production—all in natural colors, for the state right buyers.

Actress Marries

Katherine MacDonald, in private life known as Mrs. Malcolm Strauss, was married on May 22 in Atlantic City, N. J., to Charles Johnson, a grandson of Charles Shaen, inventor of the pressed steel railroad car.

Goldwyn Men Advanced

Crack Salesmen Promoted to Be Resident Managers

At the Goldwyn convention which opened May 20 in Atlantic City officials announced the promotion of several of its best salesmen to be resident managers of various of its branch exchanges and the transfer of other managers to new territory.

J. D. Solomon, Goldwyn salesman in the Salt Lake City territory, was made resident manager, succeeding Charles Knickerbocker, who was made manager of the Minneapolis branch exchange. Seth Perkins, recently detailed to special work in the Northwest, is now branch manager at Seattle, replacing W. E. Banford, who was promoted to district manager over the Salt Lake City, Denver and the newly created Butte exchanges, with headquarters in Denver.

Ralph Piclow has been named resident manager of the exchange in Portland, Ore. C. F. Lynch, salesman in the Omaha office, has been promoted to the resident management of the new Des Moines branch exchange. A. S. Schayer, recently doing special sales work in the Northwest, has been made resident manager of the new Butte office.

Charles E. Gregory, salesman in the Kansas City territory, has been appointed resident manager of the Kansas City office, replacing J. H. Hill who will take charge of the new office in Oklahoma City. William J. Clark, who is a salesman in the Minneapolis territory, will be placed in charge of the branch in Charlotte, N. C., when it is opened. L. B. Remy has been promoted from the resident management of the Dallas office to be district manager with supervision over the Dallas and Oklahoma City territory.

Mrs. Toombs Resigns

Mrs. Maud Robinson Toombs has resigned from her position as director of publicity for Century comedies. David Bader, the West Coast representative of Stern Brothers, producers of the comedies, will take her place. Mrs. Toombs will continue in her position as assistant to Paul Gulick, director of publicity for Universal.

Young Joins Preferred

Waldemar Young, one of the best known scenarists in the industry, was recently added to Preferred Pictures' editorial force. He will start at once assisting in the preparation of the fifteen big stories and stage plays recently purchased by B. P. Schulberg for release on the 1923-1924 program of the Al Lichtman Corporation.

Made District Head

Goldwyn announces that it has appointed Sam Dembow, Jr., to be district manager of its West Coast branch exchanges, including the territory served by the Los Angeles, San Francisco, Portland and Seattle offices. He will make his headquarters in San Francisco.

Interesting Exhibition

An exhibition of decorative screens, panels and stage designs by John Wenger is being held at the Anderson Galleries, 489 Park avenue. The exhibition, which began May 15, will run through May 26. Mr. Wegener is well known for his designing of stage settings for the Capitol, the Rivoli and the Strand, all in New York City, as well as settings in other prominent theatres.

W. R. Hearst Speaks at Goldwyn-Cosmopolitan Big Sales Meeting

THE Goldwyn-Cosmopolitan sales convention was called to order by "Jimmy" Grainger at the Ritz-Carlton Hotel, Atlantic City, Monday morning at 9:30. Every Goldwyn resident and district manager was present.

Mr. Grainger opened the convention with an address regarding Goldwyn's strides during the past year and acquainted the convention with the fact that the last quarter year has been the most profitable in the history of the company.

Business reports by the various exchange executives revealed the fact that conditions are improving, business booming and that the outlook for picture theatre attendance during the summer is much better than was evidenced in the last two seasons at the same time of year.

Edward Bowes delivered an address to the convention and discussed the studio activities of the Goldwyn company, the Cosmopolitan organization and Distinctive Pictures. Mr. Bowes said that not only had Goldwyn gathered together the greatest assets in stories, players and directors, but also that the presence of June Mathis as editorial director fortified the company immeasurably. As an exhibitor, Mr. Bowes said that he had found that giving substantial prices for big pictures had paid him. "The Goldwyn-Cosmopolitan product," he said, "will be such as to warrant unusual exploitation and presentation in the finest theatres of the country."

William Randolph Hearst, president of Cosmopolitan Productions, in his address,

emphasized that the public has been "played down to" long enough.

"I have heard a good deal in the publishing business," he said, "about the necessity of writing down to the public taste and I have never found that necessity to exist. The difficulty is to write up to it and to make anything that is good enough to satisfy the public standards."

"I have even heard in the moving picture business the difference drawn between a good picture and a good box office picture. I don't think there is any such distinction; the best picture is the best box office picture."

"I believe in this business, as in the publishing business, that the best produced pictures are all we should devote our attention to. I have not been in the business so many years, but I have seen the quality of production increase continuously and it is always the best picture which succeeds the most. We have seen the smaller pictures, the cheaper pictures, drop by the wayside and only the big pictures, the strong pictures, remain."

"Therefore during the coming year and until the public's ways change, and personally I do not think they ever will change in this respect, we are going to make almost entirely, and I really think quite entirely, pictures of the class of 'When Knighthood Was in Flower'."

"Into 'Little Old New York' we even put a little more effort than 'Knighthood' and I think it is a better picture."

Arthur Brisbane, who, with Joseph A. Moore, accompanied Mr. Hearst to Atlantic City, also made a short talk on motion pictures.

F. B. O. Holds First Sales Meet; Outlines Next Year's Program

THE final national sales meeting of the branch managers and salesmen of the Film Booking Offices will be held Sunday, May 27, in New York under the direction of H. M. Berman, general sales manager, at which meeting the managers of the nineteen F. B. O. exchanges located east of the Mississippi will attend for an outline on the organizations' coming operations for the year.

This is the third of such meetings that has been held in the past month by Mr. Berman, the first taking place in San Francisco, two weeks ago. Among those present at the Coast meeting were E. H. Wachter, Los Angeles; Sidney Goldman, San Francisco; E. J. MacIvor, Salt Lake City; Louis B. Metzger, Seattle, and C. D. Beale, Portland.

The opening of the San Francisco meeting was based principally on the F. B. O. forthcoming production, "Human Wreckage," with Mrs. Wallace Reid, during which time Mr. Berman went over the field of the F. B. O. activities, outlining the year's coming campaign of what he termed "the youngest and fastest growing organization in the film industry."

The program as outlined by the F. B. O. head for the coming year is wide and varied. So far their scenario department, under the supervision of John C. Brownell, has purchased twenty-five picture stories to

be produced in the near future, which does not include the pictures to be made by Emory Johnson and several others of their bigger producers. Emory Johnson has already started on his fourth F. B. O. production, which is based on a member of Uncle Sam's great force of postoffice workers.

Of the list of stars, Mr. Berman said, new people are being added to the studio roster daily and that the coming year will see many new star names added to the F. B. O. uplist in addition to Ethel Clayton, Harry Carey, Johnnie Walker, Jane Novak, Ralph Lewis, Warner Baxter and Ann Perdue. Mr. Berman promised that the Film Booking Offices would pull some few surprises within the next four months in the way of stellar names.

Following the meeting in San Francisco another was called in Kansas City which was attended by S. D. Weisbaum of Denver, Isadore Schlank of Omaha, Sherman Fitch of Sioux Falls, Sam Benjamin of Oklahoma City, L. E. Harrington of Dallas, R. E. Churchill of Kansas City, F. W. Young of Des Moines, Paul Tessier of New Orleans, and Special Representative Claude E. Penrod.

At the meeting to be held next Sunday in New York, particular stress will be laid on the campaign in connection with "Human Wreckage."

Following the New York meeting Emil Jensen, assistant general sales manager, will follow the route taken by Mr. Berman to the Coast for the purpose of "pep" meetings.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Free Sunday Shows Sponsored by Church a Menace—Hipple

Editor, Exhibitors' News and Views:

I am a little late in reading the World of April 28, but today noticed your editorial comment on Mr. Charles Lee Hyde leasing his theatre for church showing of pictures on Sunday nights for free shows. I will admit that the experiment Mr. Hyde inaugurated last fall has largely increased the attendance at his theatre on Sunday nights. But the plan has paralyzed the picture business in the city for week nights. This showing of pictures in a regular theatre regularly as a free show, with such attractions as "Pollyanna," "The Blue Bird," "Earthbound," "Humoresque" and all the programs of practically the same grade of pictures, has had a psychological effect on the community, so that business during the week is now no longer any good.

My theatre, the Bijou, is the oldest operated show in this state, and incidentally has the same manager and the same operator now that opened the house in 1907. I have experienced all the changes in moving picture progress and believe I appreciate the conditions as well as any one in this state, at least. We now publish the only daily and weekly newspaper printed in this city and advertise our programs, which are largely of very recent releases.

When I tell you that the business this spring is the worst it has been in any spring of sixteen years, you must recognize the point which I claim spells ruination of the film business from a commercial viewpoint, if free Sunday shows are to be run in a community regularly with the choicest programs presented to the public free of charge, and especially when the same pictures were shown before at 40 or 50 cent admissions. This plan has resulted in spreading a psychological influence by which the people, perhaps unappreciated by themselves, feel that they should not pay good prices for any picture show. I am positive that wherever the plan now in vogue in this city is carried out, the general run of film rental will drop from one-half to two-thirds.

That is what has happened here and I have made contracts in the past ten days, in one instance after a district manager visited the city and inspected my books, whereby I will pay just 50 per cent of what I have been paying, and in some instances just one-third of what I have been paying, because the people will not go to see picture programs that cost them good admission prices. The Sunday show in Mr. Hyde's house is advertised as a "screen service." They contend that it is not a picture show, but the actual attendance at Mr. Hyde's house has grown from probably an average of 150 to 400 and it is claimed on one occasion 600, on Sunday nights.

At the same time our business on Sunday nights continues to average just the same as it did before the free shows of big features were started in the Grand Theatre. Our attendance on Sunday nights for the month when the free shows were started at the Grand was 750. For last month, April, our attendance was 848 for Sunday nights, so you see this much-heralded plan of Mr.

Hyde's has not hurt the Bijou attendance on Sunday nights, but I now want to give you some specific samples of what happens during the week when people are expected to pay for good pictures.

In this same month of April we ran during the week, with many nights less than 30 people in this town of more than 3,000, and some of the shows, which you must recognize are of reasonably recent release, drew audiences as follows:

Poor Men's Wives, 49.
Sherlock Holmes, 2 nights, 122.
The Woman of Bronze, 48.
The Little Church Around the Corner, 2 nights, 70.
Our Mutual Friend, 35.
Yellow Men and Gold, 2 nights, 82.
Toll of the Sea, 2 nights, 78.
Trouble, with Fighting Blood additional, 2 nights, 175.

Now, Mr. Editor, you and the film industry may just as well make up your minds that as soon as there is any reasonable proportion of churches permitted to operate regular theatres with high class regular releases for free shows, the exhibitors will have to be supplied with regular service on the six other nights of the week with a cut of at least 50 to 75 per cent in rentals. If you think people, after paying 40 or 50 cents to see a big attraction, and afterwards see the same attractions every week free, are going to support the theatres during the week, you have another guess coming. I know Mr. Hyde's weekly business has not picked up on account of his free Sunday shows.

Perhaps you may not be aware of the fact that I have personally conducted all the campaigns before our legislative sessions in the interest of the moving picture industry, but the film exchanges of Minneapolis all know it, and Mr. Brady of your city, who made a visit here, can tell you of my past activity in the motion picture business, and I wish to go on record as saying that of all the agitation, propaganda and fights of every kind, nothing has done so much in sixteen years in this community to ruin the picture business generally as this supplying a church

with the pick of the programs once a week regularly for free shows in a regular theatre.

The result is here that Metro, Goldwyn, First National, F. B. O. and Warner Brothers attractions which I am running regularly will have their revenues reduced at least 50 per cent in this city. Exhibitors cannot pay rental if people will not pay to see the pictures. The people who are opposed to motion pictures absolutely and who favor censorship attend these so-called "screen services" and get decidedly wrathful and hot if their show is called a picture show. The theatres do not draw any more of them during the week on that account, but people who have been in the habit of paying for good attractions now say, "We will wait and see it for nothing at the Grand."

I repeat, and am willing to submit my books along with Mr. Hyde's to any committee of film exchanges, to show that this serving of a theatre with the best of programs for free shows means the ruination of the commercial aspect of the picture industry.

At Redfield in this state and at other places this same church denomination runs pictures in their churches, but it has not interfered so noticeably with the week business of the exhibitors; but now after six months' trial in Pierre it is a positive evidence that no censorship, no Sunday closing law or no other kind of law can do so much to knock out the average attendance at picture shows as the film exchanges themselves are doing in permitting exhibitors to use their theatres with the choice of selected programs for free shows on Sunday nights, claiming that they are not picture shows but "screen services" of a church.

I leave it to anyone conversant with the picture business if the showing which I have made, wherein our Sunday attendance is as good as ever, with an average of 212 for Sunday nights in competition with the church free show, and with only 35 to 50 people during the week on the class of programs I have given, is not good evidence that the churches can put the picture shows out of business quicker through the Hyde method than by all legislation or agitation that can be conceived of by the most radical reformer.

Respectfully yours,

J. E. HIPPLE,
Bijou Theatre,
Pierre, S. D.

What Do You Say?

Editor, Exhibitors' News and Views:

When Moving Picture World arrives here, it is first gone over carefully by me and my assistant, Mr. Kramer. Next it is turned over to the projection room and then becomes the common property of the other employees. You may imagine how thoroughly dissected each issue is before the next one is forthcoming. Needless to state, we all get help from the reading.

Might I suggest that you try to secure the interest of moving picture managers to the extent that they write you from time to time, giving helpful hints and telling of their experiences. I am sure that such a department would prove very interesting. (All exploitation ideas should go to our Epes Winthrop Sargent; other ideas are very welcome here.—Ed.)

Very truly,
SIDNEY MUNTER,
Manager, Princess Theatre,
Philadelphia, Pa.

Robbins Adds to Theatres by Purchase in Watertown

Nate Robbins of Utica, owning a chain of several picture theatres in New York State, has just acquired the Avon in Watertown, N. Y. It is reported that the deal amounted to about \$250,000. For the past two years there has been a stiff fight in Watertown between the Robbins and the Sesonks interests, the former also operating the Olympic and Palace theatres in that city. The Avon was purchased by the Paramount-Bardavon Company in 1920 for about \$70,000, and later on \$180,000 was spent in modernizing the house. About this same time the Olympic, Palace and Antique theatres were sold by the Papayanokos Brothers to the Robbins Amusement Company and the fight started.

The Robbins string now includes the Eckel in Syracuse, the Gaiety, the De Luxe, Colonial, Majestic and Avon in Utica, and the Palace, Antique, Avon and Olympic in Watertown, the theatres, all told, representing a seating capacity of about 15,000. It is understood that Charles A. Sesonks, who has been handling the Avon for the last twenty months, will associate himself with houses in Ohio.

Harry Lux, of the Alhambra in Utica, entertained a party of friends at Camp Loux on Fouth Lake over the week end, and the exhibitors fortunate enough to have been invited are still smacking their lips over the trout dinners.

Since daylight saving was inaugurated in this section, the second evening shows are drawing far heavier than the first, and as a result exhibitors will not be out as much money as they first figured.

For the first time in a year Mrs. Francis McGraw, who runs the Gem in Little Falls, paid a visit along Film Row last week. She had been too busy to get away even for a single day.

In order to meet stiff competition, the Lincoln in Troy has reduced its admission prices so that any seat at matinees can be had for

20 cents, while the evening prices are 25 cents for the orchestra and 20 for the balcony, including tax. This is a 10-cent reduction.

George F. Leo, operating the Town Hall in Staatsburg, dropped around to the exchanges last week.

Walter Roberts, who has been business manager of the Mark Strand in Albany since it was opened some two years ago, has been transferred to a similar capacity in the Troy at Troy, the latest of the Strand houses. Mr. Roberts originally hailed from Louisville, Ky., and also was connected with houses in Buffalo.

Samuel Goldstein, who runs a string of houses in Massachusetts, was in town the other day and, according to rumor, is dickering for the State in Schenectady.

Frank Asher of the Star in Rhinebeck was in town last week and said hello to the boys.

Through the courtesy of Uly S. Hill, manager of the Mark Strand Theatre in Albany, the movie matinee for the benefit of the Girl Scouts in that city was given Saturday morning. "Safety Last" was shown. A prize was offered to the Girl Scout making the best posters illustrating Scout activities to be used in advertising the movie.

Every house in central New York, with the exception of one or two, reports doing a better business this time than a year ago.

Louis Buettner will close his house in Cohoes some time in June so that certain improvements may be made. The Star in Rome also will close for the summer.

There is one boy who is showing himself as a clever exhibitor these days. He is Harry Symansky, son of the owner of the Lincoln in Troy, now learning the business and showing much aptitude.

Buffalo Arbitration Plan to Materialize After All

Following the letter from Howard J. Smith, president of the Western New York Theatre Owners, Inc., in which the unit of the national exhibitor organization turned down the offer to co-operate with the arbitration board, Sydney Samson, president of the Film Board of Trade of Buffalo, has received the following letter from Jules H. Michael, manager of the Regent and chairman of the executive committee of the M. P. T. O. of New York State, Inc.

"I have received your communication to co-operate with an arbitration board to be formed according to the rules and uniform contract adopted by the Motion Picture Theatre Owners of New York State, Inc. In reply wish to state that inasmuch as the uniform contract and the rules governing the arbitration board have been adopted by the above mentioned state organization, I shall be very glad to act on such board. The present membership of our committee to start the work will be Joseph A. Schuchert of the Colonial and Columbia theatres and George Hanny of the Capitol and Maxine.

Alternates will be announced at the next regular meeting."

President Samson has appointed the following exchange managers as members of the arbitration board: Allan S. Moritz, Paramount; Harry Bernstein, Universal, and Mr. Samson, Bond Photoplays Corporation. The alternates are: Henry W. Kahn, Metro; Robert T. Murphy, Renown, and Tom Brady, Goldwyn. Miss M. Powers, formerly employed in the Metro office, now is in charge of the Film Board office, Room 40, Root Building.

The joint committee of the theatre and exchange men for the Joint Charities Community Fund drive attained their quota. The members of the committee were: Vincent McFaul, Shea's Hippodrome; J. A. Schuchert, Colonial and Columbia; Harry Bernstein, Universal; Sydney Samson, Bond, and Howard F. Brink, Educational.

It is reported that Judge John W. Schatt of Gowanda, N. Y., has sold his opera house

in that town to Charles and James Martina, who also operate the Bijou Theatre in Mount Morris and the Family Theatre in Attica. It is understood that the new owners will take possession October 1.

The Olympic, Buffalo, has a new manager. It is George E. Williams, president of the Western New York unit of the M. P. T. O. of New York, Inc., and he succeeds T. Cecil Leonard, who has managed the house since it was taken over by Universal. Mr. Williams has been managing the Linden, a neighborhood theatre on the East Side. It is understood he will continue to book for this house. This news sets at rest the rumor that Mr. Williams was about to join the Paramount theatre department.

Robert Hornung, manager of Shea's Opera House in Jamestown, N. Y., announces that the theatre will remain open all summer. So will the Jefferson in Auburn, according to Bob.

Dunkirk's live-wire showman, Henry Lally, is back from California. The Regent proprietor found it tough getting back to the hard life of an exhibitor again, booking pictures, etc.

N. Dipson and J. R. Osborne of Batavia, N. Y., have incorporated the Genesee Theatrical Enterprises with a capital of \$5,000.

There was a young panic in the Laurel Theatre, Binghamton, N. Y., when a scaffolding next door fell and patrons thought the house itself was laying down on the job. Manager George W. King's auto was damaged by falling lumber and Howard Woodbury, a Laurel attache, who happened to be under the scaffold, jumped just in time to avoid an early funeral.

Jamestown, N. Y., has put over a solar plexus blow on daylight saving. Don't want it around at all. Said so to the tune of 2,105 to 535. Everybody against it but the baseball folks, who wanted to stage twilight matches.

George Hanny of the Capitol and Maxine, Buffalo, has started in to chase the pill all over the Delaware Park greens—much to the sorrow of the groundkeeper. George thinks he has a shovel in his hand when he plays golf.

Many people in Buffalo and Lockport have been wondering who sold the Temple Theatre, formerly owned by Henry Thurston, to the Schine Theatrical Enterprises. The deal was consummated through the Lewis Business & Real Estate Exchange, who have offices at 1002 Mutual Life Building, Buffalo, N. Y. The Lewis Company have acted as agents for the Schine Theatrical Enterprises for many years.

Rochester, N. Y.

Members of Rochester Lodge of Elks had an opportunity to view the Firpo-McAuliffe and Willard-Johnson fight pictures Saturday evening, May 19. They were shown through the courtesy of Jules Greenstone, president of the Rochester Motion Picture Theatre Owners' Association.

Rochester film attractions for the week are: Eastman, "Fury"; Piccadilly, "Who Are My Parents?"; Regent, "One Clear Call"; Rialto, "Souls for Sale"; Victoria, "Taking Chances," and Strand, four changes.

Cass Stahley of the Rose Garden and Mort Howell of the Lincoln toured to Buffalo last week-end to sign up some of the big ones and to greet friends.

Some Baltimore Exhibitors Refuse Operator Contracts

About 40 per cent. of the picture theatres of Baltimore are still refusing to sign the new contracts with the Operators' Union, Local 181, of which G. Kingston Howard is president. This situation exists due to the new wage scale which was agreed upon by an arbitration board composed of three disinterested parties which made the decision when the committees representing the operators and the exhibitors failed to come to an agreement last September.

A material increase in the wages paid the operators was made by the decision of the arbitration board, which included Rabbi Morris S. Lazaron, W. D. Young and Edward Bieretz. According to the new scale, operators in theatres with a seating capacity of 300 or less receive 85 cents per hour; those in houses of 300 to 700, 90 cents per hour, and all in theatres having over 700, 95 cents per hour.

The committee representing the Exhibitors' League of Maryland in this matter included Frank H. Durkee, chairman; Louis Garman, William Tyler, Louis Schlichter, Charles Hicks and Frank Hornig.

According to a decision made by the League, it is now a matter for each exhibitor to decide for himself whether he wishes to sign the new contract or not. All the theatres controlled by the Combined Whitehurst Interests, of which Thomas D. Soriero is general manager, have signed with the League and it is understood that most of the other large houses have signed up.

The McCoy Theatre, Fulton avenue at Baker street, which has been operated by Messrs. Berlin and Lerner for several weeks, closed on May 9.

A picture and musical performance for the benefit of the Mair Broadway Hebrew School was given at the Palace Theatre, Gay and Hoffman streets, on Sunday, May 13. This theatre is operated by Frank H. Durkee.

The McCoy Theatre, which was operated under the management of Messrs. Berlin and Lerner for several weeks and then closed, was reopened to the public on May 21 by the Lord Calvert Theatres Company. Frederick Clement Weber, who managed the playhouse before it changed hands, has assumed the management again.

The McHenry Theatre has been sold to the McHenry Theatre Company by the Southern Amusement Company for \$72,500. There are two ground rents on the property, \$103.75 and \$24.50.

A theatre, store and office building to cost approximately \$100,000 is now planned for Weirton, W. Va., by Steve Manis, of Wheeling, W. Va. The building will measure 60 by 180 feet and be two stories.

Plans are now under way for the con-

struction of a theatre at Spindale, N. C., by J. E. Cobb and W. C. Ellis, which will measure 25 by 100 feet. It is to be built of brick.

Washington, D. C.

Harry M. Crandall and Julian Brylawski were the picture men of Washington, D. C., who went to Chicago to attend the national convention of the M. P. T. O. A. Six others were named to represent the District of Columbia at the convention, but in each of these cases business prevented them from going away from the city.

Announcement has been made that a picture theatre capable of seating 1,500 will be erected on Eighteenth street near Columbia road, in the immediate vicinity of the Ambassador Theatre now being erected on the site of the old Knickerbocker. The announcement was made by A. B. Willis, president of the United Theatre Corporation. Seven buildings have been purchased on the site, and they will be razed. It is understood that approximately \$170,000 was involved in the real estate transaction whereby the ground was secured.

The Carolinas

The Lumina (open air) Theatre conducted in conjunction with the gorgeous "Lumina" dancing pavilion at Wrightsville Beach, N. C., will open its season on May 26. The screen is erected out in the ocean a hundred feet from low water. The audience sits upon a terraced open air pavilion built to the east of, and as a part of, the large dancing hall, which itself is built right over the edge of the water. Seats for 500 are provided and it is offered as a free attraction nightly during the summer season to all visitors to Lumina.

H. H. Anderson, formerly owner of a string of Carolina theatres and more recently connected with Laurence Lester in the conduct of the Strand Theatre, Charlotte, has severed his connection with that house, Mr. Lester taking over his interest in the enterprise. Mr. Anderson is now associated with J. U. McCormick, formerly of Al Lichtman, and C. E. Peppiatt, manager of the Charlotte Paramount office, in the opening of a complete accessory and supply house in Charlotte.

Sam Richardson, of Erlanger, N. C., a unique figure in exhibitor circles of North Carolina, was a Charlotte visitor during the past week. Mr. Richardson is a former big-time baseball player, having been a star pitcher in his day.

Among the Carolinians who are this week

attending the National Convention are Colonel Henry B. Varner of Lexington and R. D. Craver of Charlotte and New York.

Arnold B. Huff, of the Capitol, High Point, N. C., has installed a new American Photo-player.

It is rumored that B. C. Young will soon open a new picture house in Lexington, N. C. This is Colonel Henry Varner's home town, in which he is now building a fine theatre to open in July.

The Rose Theatre, High Point, William C. McIntyre's pride house, has recently undergone extensive alterations.

Harry S. Allen, for three years general manager of the Howard-Wells theatrical interests, Wilmington, has signed a long-term lease to operate the theatre at Sanford, N. C., effective June 1.

U. K. Rice, general manager of the Piedmont Amusement Company, Winston-Salem, N. C., was a Charlotte visitor the past week, introducing the new manager of his Broadway Theatre, W. W. Grist, Jr., formerly with Southern Enterprises, Atlanta.

All of the film fraternity of the Carolinas and hundreds of exhibitors were shocked to learn of the death of Julian May, for many years manager of the Lyric Theatre, Charleston, S. C. Mr. May had been manager of the theatre for several years despite the fact that he was only 29 years of age at his death, which followed a sudden and short illness.

The Ku Klux Klan has at last invaded the precinct of motion picture censors. In Hickory, N. C., where Manager John F. Miller had "Bella Donna" booked for exhibition last week, the open opposition of the local Klan resulted in capacity business for the run. Mr. Miller had the picture sent over for a private screening ten days ahead and the vote of representative men and women was 25 to 6 in favor of the picture being shown.

Despite this, the local Klan came out two days before the picture was to open with a newspaper advertisement warning the theatre manager against showing the picture. Mr. Miller proceeded with his preparations, took the extra precautions to have officers and secret service men on hand and played the picture to capacity business.

Ford Anderson, who assumes the supervision of the North Carolina Southern Enterprises theatres, has announced that he will make his headquarters in Charlotte, where that company operates the Imperial and Alhambra theatres, and, it is rumored, will build another. Mr. Anderson succeeds Carl Bamford, who has just completed a farewell tour of the circuit in company with the new supervisor.

St. Louis

The front entrance of the Wellston Theatre, 6286 Easton avenue, Wellston, Mo., was badly damaged by an explosion early on May 12. Sheriff Willman questioned employees of a carnival company about it. It developed that Robert Smith, manager of the theatre, had protested to the St. Louis County Court against the use of the sidewalks near his theatre by the carnival company and it was ordered to remove its booths from the streets. The theatre was damaged about \$1,000.

John L. Yost, who formerly operated the picture show at Mountain View, Mo., has sold out his newspaper there and gone to Cook, Colo., to open a picture theatre.

Seek to Recall Mayor

AUSTIN, Texas, May 20.—Petition for recall of Police Commissioner Harry W. Nolen is being circulated by two Austin exhibitors, J. J. Hegman and C. W. A. McCormack, who with their employees were arrested by police a few Sundays ago on charges of operating their theatres in violation of the Sunday law. In the petition it is alleged that Mr. Nolen is "willfully failing to virtually and impartially enforce the penal ordinances of the City of Austin, or the penal laws of the State of Texas," in that "he is discriminating against motion picture shows."

Picture show operators say that the petition is being numerously signed, and that a goodly percentage of the signers are women.

Urbish Can Erect Theatre in Stylish Dallas Suburb

A. J. Urbish, of Dallas, will be permitted to continue the construction of a picture theatre in Oak Lawn, a suburb of Dallas, as a result of a recent decision by the Fifth Court of Civil Appeals. The decision affirms the injunction granted last summer by Special Judge Watkins, restraining the city from interfering in the erection of the building.

This ends one of the hardest fought legal battles over the erection of a picture theatre in the annals of the Southwest. The citizens of Oak Lawn, a prosperous suburban community, fought Urbish's plans month after month on the grounds that the theatre would be more or less of a nuisance in the neighborhood.

The "Birth of a Nation" was presented in Dallas at the Old Mill Theatre, which made the ninth week it played that city—a record that has never been touched by any other picture.

Contracts have been let at Texarkana, Texas-Ark., for the erection of a \$150,000 opera house by the Sanger Amusement Company of New Orleans. The theatre takes the place of the old opera house, that is a landmark of the city.

Ed Foy, prominent motion picture man of Dallas, was a recent candidate for the office of City Water Commissioner in Dallas, but withdrew from the race on account of continued ill health.

Jean Finley, manager of the Old Mill Theatre, assisted in the celebration of the anniversary of Texas' Statehood in an address over WFAA, the radio broadcasting station.

A bill by Representative Patman to tax films, equipment and supplies 1½ per cent. of their value was killed in the House at Austin recently. This measure was among thirteen other pieces of legislation that sought to collect a levy on virtually every industry.

Motion picture shows, under the direction of the city of Dallas, will open this year on June 1. There will be free shows in seventeen parks. By actual count, one day last summer, 3,000 people were packed in a park in East Dallas at a free outdoor entertainment, while Friend Exhibitor, on a nearby street, starved to death with a picture of exceptional merit.

P. G. Cameron, owner of the Melba Theatre, Dallas, with his brother, R. L. Cameron, has secured distribution in the Dallas area for the new Durant automobile.

The Strand Theatre Company of Wichita Falls, Texas, with a capital stock of \$30,000, has been incorporated by W. M. Moore, B. J. Show and J. L. McMahon.

Claude Dorrough, of Marshall, Texas, has purchased a half interest in the Queen Theatre from Will Roth for \$5,000. He now is sole owner of the house.

The Lone Star Amusement Company of Dallas, with a capital stock of \$5,000, was incorporated by L. D. Nichols, L. A. Goldstein and Jack London.

Austin, Texas, May 11.—The lower House of the Legislature killed the Perdue bill, levying a gross receipts tax on picture shows, cold drink dealers and athletic exhibitions.

Bruce Fowler has been named as new city manager for Southern Enterprises, Inc. Mr. Fowler has had wide experience in the theatre business. He started as booking manager for the Griffin Vaudeville Circle at Toronto, Canada, and became manager of the Olympic Theatre in Buffalo in 1913. He remained at this theatre until 1917.

Mr. Fowler then became manager of the Elmwood in Buffalo and remained there five years. For the last six months he has been manager of Paramount's Indiana Theatre at Terre Haute, Indiana. He has a dynamic personality and has already got into the swing of the Dallas theatrical world.

Mr. Fowler will have charge of the Palace, Old Mill, Queen and Crystal theatres.

The Southeast

In response to the invitation of Mrs. Manley Boykin, president of the Better Films Committee of Atlanta, representatives from all of the better films committees now in operation throughout the Southeastern States met in Atlanta on May 7 for a one-day conference, which was the most interesting since the first big Better Films Conference in Atlanta set the movement in action throughout the entire South about one year ago.

Mrs. Boykin presided at the conference meeting, which lasted several hours, and among the interesting and influential movers in the better films clubs of the states who attended were the following: Mrs. Myrtle Snell, Birmingham, Ala.; Mrs. James Eugene Reilly, president of the Charlotte committee; Colonel Jason A. Joy, of the Hays organization; Miss Ruth Rich, Jacksonville, Fla.; Mrs. W. N. Whitaker, Chattanooga, Tenn.; and Clarence A. Perry, associate director of the Russell Sage Foundation. Addresses were also made by Willard C. Patterson of the Metropolitan Theatre, Atlanta, and A. C. Cowles of the Public Relations Department of Southern Enterprises.

Arthur T. Amm, who for eight months managed the palatial Eastman Theatre, Rochester, N. Y., has been appointed Florida district supervisor for all Southern Enterprises theatres, succeeding E. J. Sparks, who left the organization soon after its acquisition by Famous Players and is devoting his entire time to his own chain of houses.

I. C. Holloway, formerly in charge of the Columbus, Ga., theatres of Southern Enterprises, has resigned to go into business for

himself in Florida. He is succeeded in Columbus by J. Wright Brown, who was connected with the Atlanta exploitation department under Lem L. Stewart.

"Bill" Snell, manager of Southern Enterprises interests in Gadsden, Ala., was a visitor in Atlanta during the past week.

Sol Samuels is much improved after a critical illness and operation at St. Joseph's Sanitarium, Atlanta.

Cleveland

With the Ohio Legislature adjourned, it develops that but one anti-movie bill got through and that was passed over the Governor's veto. It is House Bill No. 406, designed to make censorship more stringent. An amendment to the present censorship law, it provides stiffer fines and eliminates trials by jury.

Incidentally, there has been another change in the administration of the Ohio censor law, due to the budget providing for only two members, at increased salaries. Vernon Reigel, director of education, will continue to head it, but there will be only one assistant.

Mike Greenbaum and his son Jack have leased the Opera House, Lorain, and will reopen it in the fall. The policy will probably be vaudeville and pictures.

J. A. Longnecker has sold his Eatonian Theatre in Urbana, Ohio, to the Albright-Neiser Amusement Co. of London and Eaton, O. Many changes are to be made, including the installation of a new organ.

The Miles Theatre, Cleveland, is certainly "going out" in a blaze of glory. This house, not so old, having been built about ten years ago, is shortly to be dismantled, to be reconverted into a banking building. For its final six weeks Manager Charles Miles booked three big attractions. First he played "Dr. Jack" for two weeks, then two more weeks of "Tess of the Storm Country," and now the last two weeks in May he is playing "Safety Last." This picture may go three weeks.

Charles Miles intends to withdraw from Cleveland. He has three well-paying theatres in Detroit and will no doubt devote his time in the future to these theatres.

Keith's 105th Street Theatre will go into a policy of feature pictures and vaudeville about June 1. It is a neighborhood house and has been presenting family time vaudeville. Now it will present a policy similar to that in vogue at Loew's State and the Reade Hippodrome, of five or six acts of vaudeville and pictures.

Jack Marcus Becomes Editor

Wuxtry, wuxtry! the newsboys have been crying down South in Rockingham, S. C., for Jack Marcus, managing director of the Rockingham Theatre Company, has edited and personally gotten out a "special amusement edition" of Selders' Weekly, the local paper. He writes that 2,500 were mailed, and we don't hesitate to risk the prophecy that at least 2,499 were read from cover to cover.

Up in the left-hand corner of the front page we spot a story headed, "Rockingham Theatre Company Takes Over Star Theatre—To Be Change in Policy." Reading further we find that M. H. French, owner of the company, and Marcus are extending their interests. They already have controlled the Garden theatres in Rockingham and in Bennettsville.

The admissions at the Star will be 10 and 20 cents afternoons and a flat price of 20 cents at night. The policy of Rockingham's Garden will be big specials. E. C. Huggins remains as resident manager of that house and the Star, while Jack Wells continues in the same capacity in Bennettsville.

Jack probably would get by right now as managing editor for some newspaper. If he will learn how to drink black coffee, smoke long black cigars and match pennies with the office boy, he can get a job on a New York newspaper.

Eisner Is First President of Kansas City Exhibitors

A. M. Eisner, owner of the Broadmour Theatre, Kansas City, was elected president of the Kansas City division of the Motion Picture Theatre Owners of America at the initial meeting of that organization held May 18 at the Kansas City Club. Jay Means, owner of the Murray Theatre, was elected vice-president; A. S. Gibbons, owner of the Prospect Theatre, secretary, and Archie Josephson, owner of the Victory Theatre, treasurer. A board of five directors will be elected later. Mr. Eisner and Jack Roth, owner of the Isis Theatre, were appointed delegates to the national convention. Each of the twenty-eight members present, except four who were already members of the Chamber of Commerce, agreed to take out a membership in the chamber.

William Meyn, for ten years treasurer of the M. P. T. O. of Kansas, was honored at the last meeting of the organization by the gift of an engraved watch. Mr. Meyn operates the Photatorium of Kansas City, Kans.

The Roanoke Theatre, Kansas City, has been purchased by L. M. Vaughan, formerly of Lees Summit, Mo.

Charles Sears, president of the M. P. T. O. of Western Missouri, accompanied by L. W. Alexander, manager of the local branch of Universal, drove to the national convention in Chicago in Mr. Sears' Cadillac.

The Alamo Theatre, a Kansas City suburban house, has been reopened by Bindley & Vardman.

The Doric Theatre, for a long time a first-run house downtown in Kansas City, and then closed for two years, will be remodeled as an office building, according to latest reports. The theatre is owned by Sam Harding, who has the Liberty Theatre, a first-run house here.

Jack Roth, owner of the Isis Theatre, Kansas City, has been charged with manslaughter. His Cadillac roadster collided with a Chevrolet sedan driven by F. R. Conroy, travelling salesman from Springfield, Mass. R. T. Jester, drug salesman of Wichita, Kans., was in the car bond by Conroy and was killed.

Roth was released in \$2,500 bond, furnished by his attorney, Fred Bellemere, to appear for a preliminary hearing June 2.

Eddie Schadler, manager of the Memorial Theatre at Rockport, Mo., died recently of a stroke of paralysis.

Delegates and alternates of Kansas and Missouri who attended the national convention in Chicago are: Ed Frazier, Pittsburg; R. R. Biechele, Kansas City; S. A. Davidson, Neodesha; Stanley Chambers, Wichita; Gus Kuback, Abilene; L. A. Wagner, Eureka; C. M. Patee, Lawrence; M. B. Shanberg, Kansas City; Herman L. Gees, Mulberry; W. Meyn, Kansas City; F. Meyn, Kansas City; Lee Gunnison, Atchison; G. L. Hooper, Topeka; Willard Frazier, Paola; I. E. Runyon, Hutchinson; H. K. Warehan, Manhattan; A. F. Baker, Kansas City; St. Joseph and Joplin; Jack Turritt, Sedalia; Adolph Eisner, Kansas City; Jack Roth, Kansas City; Ben Levy, Joplin; W. A. Wasgien, Brookfield; Charles T. Sears, Nevada; C. D. Weakley, Hardin; T. C. Goodnight, Warrensburg; F. C. Weary, Richmond; Harry Till, Braymer; W. W. Hubbell, Trenton; W. P. Cuff, Chillicothe; William Parson, Joplin; and W. H. Bayes, Carthage.

E. V. Kuntz has remodeled the Victor Theatre at Rockport, Mo.

I. W. Maple of Pathany has sold his Princess Theatre at Stanbury to Iowa interests.

J. Perry, who has been running the Odeon Theatre at Coffeyville, Kans., has purchased the Columbian Theatre in that town from Stanley Koch. The Odeon will be closed.

P. W. Goodson and son, who have opened a picture house in Lathrop, Mo., recently purchased a line of up-to-date equipment from the Cole Theatre Supply Co.

Mark Wilson of Chanute, Kans., spent the latter part of last week in Kansas City, booking pictures.

F. W. Meade, Jr., and Meade, Sr., have added to their string of theatres by the recent purchase of the Regent Theatre at Eureka, Kans. Their other theatres are the Meade Theatre at Kingman and the Cozy and Elite theatres at Pratt, Kans.

The Kansas City Machine and Supply Company reports selling projectors to Aubrey M. Barnes, Chanute; Fred Hackworth, Neal; Samuel Dinsmore, city clerk of Lyons, Kans.; H. & H. Company, Lincolnville; Wm. DeVries, Stuttgart, and Charles T. Phelps of the Dudley Theatre, St. Joseph.

The following have been recent visitors in Kansas City: J. J. Newcomb, manager of the Newk's Theatre at Burlington, Kans.; W. D. Fite of the Novelty Theatre, Wichita, Kans.; Al W. Brophy, Muskogee, Okla.; Mrs. Lee Gunnison, Atchison; J. C. Stapel, Rockport, Mo.; Oscar Reinhert, Humbolt, Kans.; C. L. McVey, Herington, Kans.; Miss Ruth Wright, formerly of the City Theatre at Topeka, Kans.; Ed Dyson of the Park and Palace theatres, St. Joseph, Mo.; Ed Salzberg of the Crystal Theatre, Hoisington, Kans.; Herb Welsh of the Orpheum Theatre, Atchison, Kans.

Seattle

Stanwood, Wash., boasts a population of 650. Yet it remained for the management of the 300-seat Ideal Theatre to set a high mark to shoot at when it comes to exploiting and cashing in 100 per cent on a picture. Mrs. Meta Ruth manages the house and Chester Larson is publicity man, operator and "lord-high-everything else." These two got their heads together over "Dr. Jack," with the result that for a two-day mid-week run it broke every record, grossing over \$220, a record that was not even equalled in some towns over twice as large.

R. C. Czerney and "King Tut" were in Seattle Tuesday. Czerney is a live wire Kent, Wash., exhibitor and King Tut is his (t)rusty Ford, which he declares the ancient Egyptians broke in, in the good old days. Be that as it may, Czerney has the Henry trained to "toot-and-come-in" when he whistles.

E. A. Hallberg of Port Angeles, who operates the Lincoln, was in this week. Mr. Hallberg plans to reopen the Dream.

Breaking a long established precedent, "Robin Hood" was to return for a second run at Jensen & Von Herberg's Liberty Theatre on May 19. It will make history

for the Liberty as the first repeat and will play at regular prices of 35-50 cents.

"Night Life in Hollywood" has been booked by Ackerman & Harris houses for Seattle and Portland for May 26.

"Chicago Sal" opened to long lineups on its Northwest premiere at John Hamrick's Blue Mouse Theatre.

J. G. Von Herberg, of Greater Theatres Co., is east on a two weeks' business trip.

San Francisco

The recent sale of the Turner & Dahnken chain of theatres, with headquarters and a key house at San Francisco, has been followed by the sale of the Royal, Polk and Loew's Warfield theatres, making the past few months the most prolific in theatre transfers in the history of the amusement business here. The Polk and Royal theatres on Polk street, near California, have been purchased by the T. & D. Jr. Enterprises, Inc., associated with Robert A. McNeil and the Nasser Brothers, for \$250,000, the deal having been consummated through the agency of J. R. Saul.

These two theatres were owned by H. W. Jacobs, A. C. Karski, Frank Levy and Mrs. Esther Oppenheimer. The Royal is a splendid type of district house and the new owners plan to expend about \$30,000 in new decorations and remodeling work. The transaction includes the Royal Theatre property and the leasehold interest in the Polk Theatre. The purchasers are all San Francisco men, Nasser Brothers owning the Castro Theatre, opened last June; Robert A. McNeil, owning the Excelsior Theatre in this city and the Broadway in Oakland, while the T. & D. Jr. Enterprises, Inc., operates more than twenty theatres in northern California, with several at Reno, Nev.

Loew's Warfield Theatre, with Loew's State Theatre at Los Angeles, has been taken over by the West Coast Theatres, Inc., which recently secured a controlling interest in the Turner & Dahnken Circuit. Marcus Loew will continue to hold an interest in these theatres, but the operation of the houses will be under the direction of the West Coast Theatres, Inc.

Anderson & Wood, owners of the Redding Theatre, Redding, Cal., are preparing to expend \$20,000 in improvements. The house will be remodeled and new furniture and a pipe organ installed.

The T. & D. Theatre, Oakland, Cal., the largest house in the chain of the West Coast Theatres, Inc., is to be remodeled and redecorated at a cost of about \$100,000. The work will be personally supervised by A. M. Bowles, who has been appointed manager for the circuit in northern California. It will be commenced within two months.

Minneapolis

William Vance, pioneer Northwest exhibitor, died May 17 in Hancock, Mich., according to word received here by Theodore Hayes, general manager of Finkelstein & Ruben theatres. The body will be brought to Minneapolis for burial. Mr. Vance first came to Minneapolis as manager of an eastern repertoire company touring the Northwest. He became manager of the stock company at the old Unique Theatre, then manager of the Lyric, and about ten years ago went to Duluth as manager of the Finkelstein & Ruben interests in that district. Recently he has been in charge of the Thomas Furniss theatres in Northern Michigan.

New Lubliner & Trinz House in Chicago to Cost Million

More new movie houses are projected for the Chicago territory. Lubliner & Trinz plan a new house to cost \$1,000,000 for the triangle at Belmont, Lincoln and Ashland avenue. This will be one of the finest houses on the northwest side and it is hoped to start work at an early date. Another large house is projected for Lincoln avenue at the corner of Belle Plaine and Robey.

President Glen Reynolds of the Illinois association has named a live entertainment committee, with Joe Hopp, M. Seigel, Ben Erve, John Silha and Louis Frank as the active members. If they don't do their share in keeping the guests interested, it will be no fault of the committee, they say. Bill Weeney is in active charge of the Chicago office and he is there with the glad hand for the visitors to our fair city.

George Reizner, who owns the Lyric at South Bend, is razing the old house and plans to build a modern movie theatre on the site.

K. M. Vitzthum, architect at 600 North Michigan, is completing plans for a new movie house to be erected at Elkhart by H. Lerner, who is manager of the Buckler theatre of that city.

Not many of the movie patrons know that John R. Thompson, the armchair restaurant owner, also owns several movie houses. In the chain are the following houses: The Astoria Theatre on Madison street, under the management of Ed Barrett; the Kozy at South Clark street, the original dime house in the Loop, under the management of George L. Madison, and the Lorraine theatre at Hoopston, under Charley Cummings. The Logan Square Theatre also belongs to Mr. Thompson, but he leases this house to Lubliner & Trinz.

J. B. Stine, who owns the Wonderland theatre at Clinton, has made improvements in his house and increased the seating capacity.

The new Star Theatre at Elgin will soon open. Ralph Crocker, owner, is making elaborate preparations. The house will seat 1000.

Jerry and West Booth have opened a new movie house at Belle Plaine and the boys have selected the Rivoli as an appropriate name.

The Bryn Mawr Theatre, under the able management of Lou Weil, is doing a capacity business these days. By using five acts of good vaudeville on Saturday and Sunday with his movie features Weil is drawing business all the way from Evansville.

Eddie Kounovsky, who has managed the Douglass Theatre since 1910, when he put it on the house, has decided to retire for a while and has sold his interest to Brunhild Young, who will make some improvements.

North Chicago, the hustling suburb along the North Shore, will have a new movie house at the corner of Sheridan Road and 10th street that will cost \$35,000. Bernard Merin of Waukegan will build the structure and A. L. Childers and J. R. Dromey have leased it. Mr. Childers will be active house manager, while Mr. Dromey, who is office

manager for the Film Booking Offices here, will book for the new theatre.

Ray Dennis and Warren Perkins have taken over the Auditorium Theatre at Erie from Ira Talcott and Will Guthrie, who have retired from the business.

Mrs. S. D. Alexander has bought the Wilkins Theatre at Kingman from Leeman Wilkins.

Arthur J. Cooper, Charles Schweizer and J. Cooper have organized the LaCrosse Amusement Company and will operate a movie theatre in LaCrosse.

The Ben Hur Amusement Company is operating a movie house in Cicero, located at 306 Cicero avenue.

Edgar Clarke of Springfield and Dominick Frasca of Taylorville, who have a string of movie houses in Central Illinois, have taken over the Palace Theatre at Pana, in the heart of the coal country, and the Palace at Nokomis from Charley Law. This makes nine houses in the Clarke-Frasca chain and other houses may be added from time to time.

The Photo Play Theatre at Bluffs has been taken over by Fred M. Todd of Roodhouse.

Frank Schesser and Theodore Pitsch, former owners of the Best Theatre at 3717 Fourteenth street in Rock Island, were arrested on a federal charge of failure to make a return of the amusement tax to the government. They gave bond for \$1,000 before U. S. Commissioner Sinnett of Rock Island. It is said the amount involved is small.

The Ascher Palace Theatre at Peoria is adding a news reel of local views to its regular program each week and the innovation is making a hit.

Manager Garard of the Woodbine Theatre at Carthage has secured the co-operation of the local merchants to help him put on some of the big features, and the band boys pull off a concert each night in front of the theatre so that the movie patrons get to see a high class movie and hear a band concert, all for one admission charge.

Henry E. Newell, of Newell & Retchin, who operate the Howard and Adelphi theatres, believes in giving his patrons all he can for their money, so he showed "Robin Hood" at regular prices, although the exchange told him it could not be done. Henry did capacity business and made a host of friends.

Another new house is projected for Cedar Rapids by Tony Pusateri, who plans to erect a nifty little neighborhood house at 856 Fifth avenue.

Aaron J. Jones, of Jones, Linick & Schaefer, has been in New York to arrange the vaudeville bookings for the circuit of theatres.

Joseph O. Hinze, talented young organist of Chicago, is being featured as organist at the Colonial Theatre, Logansport, Ind. He cues the entire feature film very carefully. His instructors were among the best in Chicago, Dr. J. Lewis Browne and C. A. Ball.



J. L. McCURDY
Manager of the Randolph Theatre, Chicago, who knows his clientele, gives them what they want and just naturally makes good himself.

Indiana

The Sunday "movie" question—the bugbear of exhibitors generally—has bobbed up in Indianapolis again. As a result, four theatre owners and two projectionists are under arrest. It is understood that other arrests are to follow.

The affidavits on which the arrests were made were filed in court by Virgil Butcher, a member of the Moving Picture Machine Operators' Union. The persons under arrest, it is understood, operate or are employed at neighborhood theatres that are classed by the operators' union as non-union.

Those named in the affidavits were J. Luther Murdock, proprietor, and Wilbur Murdock, operator, at the Savoy Theatre, 1223-1225 Oliver avenue; A. C. Zaring and William H. Griffith, proprietors of the Garrick and North Star theatres, and Mrs. Lela Birchfield, proprietor, and William V. Birchfield, operator, at the Illinois Theatre, 2116 North Illinois street.

Picture theatres have been operating in Indianapolis on Sundays without interference for a number of years and it is not believed that the filing of the affidavits will result in a revival of the old "blue laws" which have been lying dormant on the statute books all this time. Attorneys for the exhibitors under arrest say the charges have resulted from efforts of the union to "unionize" their theatres.

Public sentiment at Anderson has been found strongly in favor of Sunday picture shows, according to reports made to the Anderson Council of Women, composed of representatives of women's clubs.

Bruce Fowler, for the last year manager of the Indiana Theatre at Terre Haute, is preparing to go to Dallas, Tex., to manage a chain of four theatres there for Paramount. Mr. Fowler's resignation was handed to T. W. Barhydt, president of the Indiana operating company, a week or so ago, after he returned from a conference with Paramount officials in New York, but was not made public at that time. Fowler came to Terre Haute from Buffalo and won a large circle of friends in Terre Haute.

A new picture theatre, to cost about \$100,000, will be erected within the next few months in Indiana Harbor, it was announced this week by James Piwaronas, owner.

Stanleys Plan Another in Fast Growing Camden, N. J.

Stanley Company of America standards shortly are to be reproduced in Camden. The Jersey city is growing rapidly and has attained the 100,000 population mark. Though there are several picture houses under the Stanley management, that company proposes to make a \$1,000,000 investment in the erection of a 2,500-seat house directly opposite the Court House.

The Stanley Company now has in course of erection the Elrae Theatre to open in the fall with Keith's vaudeville and to cost \$5,000,000; a \$2,000,000 theatre in the Logan district to be called the Logan; the new Benn Theatre in West Philadelphia costing \$1,000,000 and, finally, a \$2,000,000 theatre in Atlantic City, bringing the aggregate of prospective outlay for the year up to \$11,000,000.

Moving picture men are playing their part in the national movement for the restoration of Palestine as the national home of the Jewish race. The Philadelphia committee is headed by Michael Stiefel, proprietor of the Poplar and other theatres. On its membership are Abe Sablosky of Sablosky-McGuirk, Charles Segal of the Apollo Theatre, and Dr. S. M. Morris of the Franklin and Hippodrome. B. F. Miller, formerly proprietor of the Crystal Palace on South Third street, is chairman of the general Philadelphia Committee.

Extensive alterations of the Franklin Theatre, shortly will begin and the house will be closed for two or three weeks.

William Penn Theatre has closed for the season and extensive renovations will be made. With the reopening under Manager George Metzel, the bill will provide Keith vaudeville and Stanley Company of America films.

Patronage at the Columbia Theatre, 27th and Columbia avenue, was greatly increased by the publicity given the playhouse under the direction of John Hays, proprietor, in the popularity and beauty contest which has been in swing for the last four weeks and which wound up this week.

Doors of the Columbia Theatre at 27th and Columbia avenue were closed during the week out of respect for the late Mrs. Jane Hayes, mother of the proprietor, John Hayes, who passed into rest after a long life of over three-quarters of a century.

C. Folk Kline, associated as manager of the Colliseum Theatre, West Philadelphia, and part owner of the Palace Theatre at Ardmore, Pa., which recently was sold to the Mainline Amusement Company, has taken over the lease of the Almar Theatre of Kensington. Under the new ownership many changes have been made. Mr. Kline is the new manager of the Jefferson Theatre at 29th and Dauphin streets, which is under the Green & Altman proprietorship.

After a shutdown of several months the Woods Theatre of Atlantic City opened last week in a new dress, modern equipment and electrical displays, the first showing being "Down to the Sea in Ships." "The Greatest Menace" will be the next attraction.

Billy Ganes, for some time manager of the Coliseum Theatre, now is at the Washburn Theatre, Chester, Pa. Bill is an old-timer in the business. For many years he

was treasurer at the Grand Opera House, Philadelphia, then ran the old Standard Theatre, Sixth Avenue and 33d Street, New York City. Afterwards he was treasurer of the American Theatre, another New York house.

Resident Manager Denniston Berkery, of the 69th Street Theatre, took some pictures of the district fire department as a boost for "The Third Alarm" and packed the house. The firemen got 10 cents on each ticket for the company fund.

Introducing John H. Love, manager of the Cedar Theatre, who looks fine and says he feels pretty good, having recovered from that cold. There's hardly a nook or corner in the U. S. that he doesn't know, as he used to travel regularly with various road companies. For many years he was road manager for Grace George. Brother Tom is general manager.

Our old friend Joe Murphy is still with us and a mighty busy man these days seeing to Stanley Company affairs. Joe circulates around the Globe, Karlton, Victoria, Family, Princess and Market, and then, just to call it a day, he runs over to Camden and peeks into the Grand. However, his wonderful disposition offsets all this work and keeps him from getting too far below Walter Hiers' weight.

Manager J. J. McConnell is one of the real young managers of the Stanley Company and he's still on deck at the Market Theatre where he was made manager over a year ago. He's got a regular patronage and isn't worrying about Daylight Saving.

Pittsburgh

Business was only average in Pittsburgh the week of May 14. "Slander the Woman" at the Grand and Regent got the biggest crowds, Dorothy Phillips always having been a real favorite here. Other attractions included "The Rustle of Silk" at the Liberty and Olympic, "The Little Church Around the Corner" at the Cameraphone and "The Girl I Love" at the Cameo and Alhambra. "Poor Men's Wives" did well at the State, and this week it is at the Alhambra.

A charter was issued to the Via-Ken Amusement Company of Huntington, W. Va., capital \$15,000; incorporators, H. O. Via, A. E. Kennedy, M. Kennedy, Claude Davis, J. L. Van Werth, all of Huntington.

Jimmy Notopoulos, proprietor of the Famous Lunch in Altoona, has purchased the Boyer Theatre in the same city. Mr. Boyer is retiring from the picture business after six years as an exhibitor. Jimmy is a cousin of A. Notopoulos, the big film magnate, also of Altoona. The Boyer will be remodeled and redecorated at once.

The Victoria Theatre at Altoona, Pa., has a new manager in the person of H. C. McCourt, formerly of the Wilmer and Vincent Enterprises in Eastern Pennsylvania. He had charge of theatres in Reading and Harrisburg.

The Y. M. C. A. at Hollidaysburg, which has been running pictures for seven years, is enlarging its auditorium.

Charlie Marsh, of the Avalon Theatre at

Wheeling, W. Va., will close his house the first of June for remodeling.

Leopold Miller, of the Princess Theatre Elm Grove, W. Va., is getting estimates on the enlargement of his theatre.

Mr. Smouse, of the Houtzdale Opera House, has had his theatre redecorated.

Harold Gauding, well known to the local trade, is managing the New Wilbur Theatre at Homewood, Pittsburgh.

The Baltimores, Abraham and David father and son respectively, who have conducted the Strand Theatre at New Castle for fifteen years, have sold the house to Julius Markowitz, owner of the Grand Theatre in the same town. The new owner took charge on May 15. Dave Baltimore, in an interview with a World representative, stated that he and his father would probably be back in the business in the near future, as they don't know what to do with themselves without a theatre to look after. Fifteen years is a long time and Dave says that they have seen both the high and the low spots of motion picture exhibition.

Among the West Virginia exhibitors in town the past week were: Jim Velas, of the Liberty and Lyric Theatres, Wheeling; Nick Anas, Strand, Wellsburg; George Zeppas, Plaza and Rex, Wheeling; Andrew M. Lake, Palace, Wellsburg.

W. J. Bittner, popular exhibitor from Johnstown, was "among those present" on Pittsburgh's Film Row the past few days.

Steve Manis has had plans prepared for the erection of a large picture theatre at Weirton, W. Va., to cost approximately \$100,000, construction of which is to begin at once, completion being expected by the middle of September. The house will stand on a lot 50x180 feet and will seat 800 people. Nick Anas, of the Strand Theatre Wellsburg, will be manager.

N. Rosen, owner of the Model Theatre on Butler street, is once again a proud daddy, Mrs. Rosen having presented him with a ten-pound baby boy Sunday a week ago. This is the third child and they are all boys.

Daniel Kough, of the Opera House, Windber, Pa., has been over Altoona way for the past week or ten days looking after his new amusement park.

The Cozy Theatre at Vintondale, Pa., has closed for good. John Burgan, the manager, states that the whole equipment is for sale. The Vinton Colliery Company is now having plans drafted for a new 400-seat house to take the place of the old theatre building.

The New Liberty Theater at Morrellville opened last week. Frank Tomkosky is owner and proprietor.

Adolph Farkas, manager of the Lyric Theatre, Johnstown, Pa., states that his new house is progressing towards completion very rapidly. He expects to open July 1.

Jerome Dawson, of the Victoria Theatre, Gallitzin, Pa., has enlarged his orchestra pit space, giving him room for a twelve-piece orchestra.

The Liberty Theatre at Lilly, Pa., is operating every night at the present writing, and Mrs. Buck, manageress, states that business is pretty good, thank you.

Billy Klier, of the Colonial Theatre, Weirton, W. Va., and Sam Sprance, of the Russell Theatre, Bainesboro, Pa., were recent visitors to Pittsburgh.

Bostonians to See Pictures Where Old Salts Swaggered

The old Meverick House at East Boston, nearly a century ago the most fashionable watering place in the United States, the home of gallant sea captains when stately clipper ships came to port, and believed to be the oldest hotel in the United States still functioning as a hostelry, is to be converted into a picture theatre. Negotiations are now pending by which Andrew Di Pietra, a banker of Boston's North End, will acquire the property from Logan McLean, of Brighton, who is executor of the estate of the late Thomas Sullivan, of East Boston, for many years proprietor of the hotel. Mr. Di Pietra intends to have the old house remodeled and use a section of the building as a hotel, while the rest will be transformed into a picture theatre, bowling alleys and a drug store.

Brookline's selectmen apparently believe that the sentiment against moving picture licenses in the town as expressed at the polls a few days ago was sufficiently conclusive to warrant their refusing to grant such licenses, and so they have given leave to withdraw to Howard Gray, petitioner for a picture license at Coolidge Corner, and Daniel J. Daley, representing a group of men who desired a license for a picture theatre in Brookline Village.

A movie star identification contest which has just been run by the Boston Theatre created a lot of enthusiasm and aroused keen interest throughout Greater Boston. The prize was a touring car for the correct identification of fifty picture stars whose pictures were shown during the week. Former School Committeeman Charles S. O'Connor, Fire Chief John O. Taber and John A. Bruen, treasurer of the Franklin Savings Bank, composed the committee in charge. There were seven participants with perfect records out of the more than 1,000 persons who participated. The winner was announced to be Earle Cann, of 63 Chard Street, East Weymouth. He is 16 years of age and a senior at the Weymouth High School. His mother, Mrs. M. P. Cann, was in third place.

The Bay State Exposition Shows, Inc., with headquarters in Boston, has just been issued a charter by the Secretary of State of the Commonwealth. According to the article of association it will do an amusement business with a capitalization of \$50,000. The incorporators are Charles Metro and Thomas Metro, of Boston, and John Kilonis and Thomas Kilonis, of Norfolk, Va.

Senator Albert T. Rhodes, of Worcester, has introduced in the State Senate a bill, in substitution for an adverse report of a committee, that will permit the use in schools of moving picture apparatus adapted to standard width safety films.

The Bowdoin Square Follies, given recently at the Bowdoin Square Theatre, with a half hundred comely girls from Greater Boston in the chorus, proved a pronounced success, as did the popularity contest which was given in connection with the affair. The photoplays "Nero" and "All Night," with souvenir pictures of Rudolph Valentino, also proved features, as did the singing of "Dear Old Boston," the recently adopted official song of the city, written by Joshua Jones, of Mayor Curley's office.

The contract has been awarded for the erection of a theatre, stores and office building at Dorchester avenue and Adams street in Dorchester. The building will be of brick

and concrete, two stories and 100x140 feet. The approximate cost will be \$150,000. It will be built by the Hub Construction Company of Boston.

Miss Sarah Irish, for eight years treasurer of the Somerville Theatre, Somerville, preferred death to blindness. A leap out of a window of her home in a four-story apartment ended her life on May 11. Her eyesight had been failing for several months and she could not endure the prospect of total blindness. Twenty-four hours before her death she had been balked in an attempt at suicide from the same window.

The body of a newly-born child, badly burned and mutilated, was found wrapped in a newspaper in the Strand Theatre in Lawrence on May 12. The discovery was made by two boys who were cleaning the floor.

The new frames and lobby display for the Goldstein Brothers' Palace Theatre in Pittsfield are being placed.

The mother of Mildred Harris formerly resided in Lee, a small town near Pittsfield. Miss Harris gets a good deal of publicity in Berkshire newspapers from time to time. Dorothy Dalton once was leading woman in stock in North Adams. But times have changed.

Joe Rapalus may well be proud of the 800-seat Majestic Theatre that he has just completed at a cost of \$100,000 at East Hampton. The S. R. O. sign already is no new thing. The house is equipped with everything required to make it one of the best of its size in this part of Massachusetts. He has installed the latest booths and a large stage for vaudeville, which he will run in addition to pictures. The house also has ventilating fans. There is an orchestra. Joe, by the way, is a likable chap and has a host of friends. He is assisted by his brother and father.

Samuel Michelman will build a large theatre in Northampton, the cost to be financed by a Boston theatrical concern, now operating a large chain of houses. Plans for the theatre include a seating capacity of 1,600 with fully equipped stage. The lot on which the theatre will be built is 200 by 150 feet. Construction work will be started soon.

Maine

The Welfare Theatre in Madison has been leased to M. St. Ledger of Skowhegan. He took charge of the house on May 1. The name of the theatre has been changed to the Strand.

The Astor Company, organized at Lewiston, has been incorporated with a capital stock of \$10,000. It proposes to own and operate theatres and parks. All of the stock is common, \$6,000 being paid in. The par value of a share is \$100 and sixty shares have been subscribed. The directors are: William P. Gray, president; Dennis A. O'Brien, treasurer, and Mary L. O'Brien, all of Lewiston. Mr. Gray is president of the Maine-New Hampshire Theatre Company.

William H. O'Brien, acting manager of the Jefferson Theatre in Portland since it was acquired by the William P. Gray interests, has resigned. He will become a film salesman.

The Riverton Amusement Company, organized in Portland, has been incorporated to acquire and operate theatres. The capital stock is \$10,000, all common. The par value of shares is \$100. The directors are: President, Louis K. Erlick; treasurer, Jesse M. Rosenberg, and Harry M. Swartz.

Connecticut

The Community Theatre, Inc., Fairfield, Conn., has been incorporated by Joseph Saperstein, of the Strand and Plaza theatres, Bridgeport, Conn., with I. J. Goldman and Benjamin B. Steiber, both of Bridgeport. The new concern, with a capital stock of \$30,000, has taken over the lease of the Community Theatre on the Boston Post Road.

James M. Sullivan, who has owned and conducted the Circle Theatre in Manchester for a number of years, has purchased the Stratford Theatre in Stratford and has taken possession. The Stratford is a new house seating nearly 1,000. Included in its modern equipment is a large organ.

The Circle now passes back to his brother, John F. Sullivan, the man who made moving pictures popular in Manchester. John F. Sullivan retired little more than a year ago upon relinquishing the lease of the Park Theatre, but he says that he finds retirement rather monotonous and is glad of the opportunity to get back in harness again.

James M. and John F., together with another brother, Dr. P. F. Sullivan, recently announced that they intended to acquire control of a chain of theatres and that the acquisition of the Stratford is a step in that direction.

When someone in the audience yelled "fire" in the Scenic Theatre in Bristol during the afternoon of May 9, the crowd made a dash for the exits. Policeman Dennis Nelson, who is on duty in the theatre, succeeded in quieting the crowd and no one was hurt. It was discovered that a small puff of smoke had issued from a burning wire in the rear of an electric player piano.

The night of May 7 was "Jack Sanson Night" in the Bristol Theatre in Bristol, when a large delegation of Elks attended the performance in honor of the inauguration of Mr. Sanson as manager of the Bristol. The Elks' party was made a testimonial to the well known "exploitationist," who is a brother Bill.

Amateur and dancing contests have been made added attractions at the Grand Theatre in Hartford, which recently was reopened with an exclusive film policy.

Cincinnati

The unusually cool evenings have had a decidedly favorable effect on the attendance at all local houses, managers reporting their business for the first half of May as being far ahead of the corresponding period of last year.

Manager Richard C. Fox, of the Grand Opera House, featured Elizabeth Durland Langhorst, vocalist, as an added number in connection with the showing of "Bavu."

Homer J. Graybill, formerly operator and electrician at the Family Theatre, Bridgeport, Ohio, has purchased the house.

During a heavy storm last week, lightning struck an electric sign on the Walnut Theatre. Manager Libson is now wondering whether "Safety Last," which was being shown at the time, had anything to do with it. The damage was slight.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

J. E. Lindgren Explains in Detail

How to Get One-stencil Window Cards

BECAUSE he obtains such wonderfully good results with airbrushed window cards, we urged J. E. Lindgren, of the Gem Theatre, Sandpoint, Idaho, to tell just how it was done, and the artist has very obligingly forwarded a set of cards which explain in detail how he gains results which are better than much, if not most, of the work offered along Broadway. These portrait cards are used for window work in Sandpoint, and Mr. Lindgren wrote that he can get into windows with these where the usual lithographed material is barred. For windows, of course, the cards are lettered as shown at page 50 in the issue dated May 5.

The process is not entirely mechanical, for a good eye for color is required to get the best results, but with this picture explained, probably you can get the idea.

The Color Idea

The coloring is based upon the art theory that the eye never sees masses of solid color. You may think you are looking at an all brown dress, but in reality you are looking at a brown foundation on which are playing various shades and tints, due to the uneven refraction of the color-rays. A picture in colors of that dress would look unreal if done only in a brown pigment, so the artist works in the colors he perceives with eyes trained to a high perception of color values. For his sign work, Mr. Lindgren exaggerates a little to get attention, but the result is an unusual and eye-catching card, and it will pay you to experiment along these lines.

The process requires an airbrush, but Mr. Lindgren says that any house can make an airbrush pay for itself in the variety of the work done. We think that Mr. Lindgren is pretty close to being right, for nothing can quite take the place of the airbrush for artistic effects, and its use is not as difficult as many seem to imagine.

Making the Stencil

The first step, of course, is to make the stencil. This must be done on tough paper, stiff enough to lie flat of its own weight and yet not so heavy as to rise much above the card, and involve a possible blurring of the edges of the line.

The stencil from which this portrait of Mae Murray is done is made from an old insert card, apparently, about the thickness of strong wrapping paper, but of a stock approaching bristol board in quality. Even after its trip from Idaho, it will still lie flat on the cards.

The outline is traced upon the surface and then cut out cleanly, a safety razor blade being about the best thing to use for this purpose. If the edges are not clean, the outlines will be fuzzy and lacking in strength, particularly the finer lines.

Putting on the Color

In the reproduction on this page, the four steps are shown in their order, the first wash being a sepia brown. This is put on full strength for the eyebrows, the nostrils and the cleft of the upper lip as well as on the outlines of the body. It is shaded lightly toward the centre of the mass of hair.

Black is the second wash, and this is put on heavily against the back of the hair, on the solid lines and against the left side of the face, where is supplied the shadow effect.

The blue is applied heavily about the

eyes, over the brown, to get the required effect of blue eyes. Brown would predominate if the eyes were to be brown. It is also put in strongly in the centre of the hair mass, shading off to the edges.

Last of all comes the red, which is heavy on the lips, which have been very lightly touched with the three preceding colors. There are two fairly well marked spots for the cheek color and a wash over the hair.

The blending gives an effect difficult to describe without color. The hair seems to be a hazel, shot with golden lights, the red barely showing and the blue suggested only

in the centre, where it seems to be a part of the shadowing.

The stencil is lifted, a flesh tint is blown in for the face, and the picture is complete.

Work It Out

With these suggestions, plus the examples, it is probable that any exhibitor can work out the scheme with a little practice. If he hits a snag, Mr. Lindgren has very courteously offered to reply to inquiries if a return envelope, addressed and stamped, is enclosed. He should be addressed Box 673, Sandpoint, Idaho. It should not be necessary to query Mr. Lindgren, however, for progress is more a matter of experiment than additional information.

The stencils are easily prepared, and often can be traced from some one or half sheet or illustration in a trade paper advertise-



THE FOUR PHASES OF A ONE STENCIL PORTRAIT

Brown is put down as a foundation, with the black added. Blue gives light to the hair and red outlines the lips and nostrils and lightly washes the hair. The flesh tints are put on after the stencil has been raised.

ment. Mr. Lindgren has a full set of stencils of the stars who figure in the Gem productions, and he can turn out these cards at a speed impossible with brush work, and at the same time gain better results.

Dog Stuff

Working up a very pretty dog story, Ed Helmts, of the Des Moines Theatre, and John E. Kenebeck, Paramounteer in Des Moines, worked on the class of journalism in a local school. They slipped the Seven Deadly Whims to one of the girl members of the class with the suggestion it would adorn the front page of the college practice sheet.

Some thought it was news and others thought it the reverse, and the flapper the conspirators had subsidized suggested writing the editors of the real papers about it. The papers decided that this, at least, was news, and the story of the turmoil made the front page.

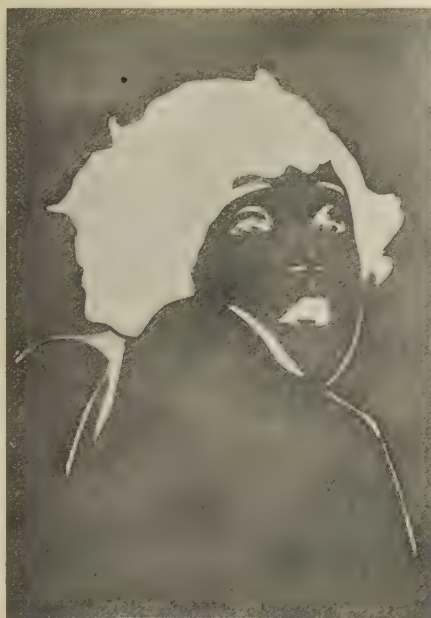
Then Helmts took the Prodigal Daughters advertisements over to the papers and the next day one of the editors wrote an open letter—on the front page—telling the girls that the story was neither front nor back page stuff, but belonged in the advertising section, and that they had been bunked, even as editors are, by the press agent, "who is the pest of every newspaper office." It was in a kindly kidding style that made good reading and created a good impression for the Swanson story.

The editor must have known about it, for Kenebeck used to work for the paper.

Encored

Reviving the star identification contest, the Lincoln (Ill.) Theatre hooked to the Lincoln Courier and got upward of 2,000 replies. To simplify the awarding of the prizes, each contestant had to tell in 500 words or less who was the best star, and why. This brought mention of various plays to help along the publicity.

As the Lincoln is a First National fran-



THE STENCIL AND THE FINISHED WINDOW CARD

On the left is the stencil as cut by Mr. Lindgren and on the right is the four-color portrait produced from this stencil alone, the various stages being shown in another cut. The effects are unusually good.

chise holder, the stars were all First Nationals, and it gave a practical publicity angle. Straight cuts were used with a half mask burnished in.

The tie-in was that Home owners are the Backbone of the Nation, the Distinctive production, Backbone, which deals with an effort to save a home, being the picture put over.

If New York can do this, other cities can.

Even New York

Not even New York is exempt from the co-operative page when some one gets back of it properly. Bert Adler, of Distinctive Pictures, landed the Evening Journal with a page, more than half of which was taken by one concern. One other realtor and the Capitol Theatre took the rest of the space.

Approved

Because it liked the laugh insurance, the Palace Theatre, El Paso, got out a laugh insurance policy on Safety Last and put the original in the lobby. Then it urged everyone to come and see it, figuring that if they got that far they would keep on to the box office. Most of them did, and a lot of people only intended to go to the theatre to see how the policy read.

This stunt was originally pulled on The Hottentot, but it seems to have been widely adopted for the Lloyd feature.

Fell at Last

For a long time Frank Dolle, of the Alamo Theatre, Louisville, kept off bannered fronts, confining his lobby work to cutouts, but when he fell he fell hard.

He used a banner 42 feet long and five high for The Christian, making the poster cutouts the basis of the display.

He got ten stories each in the Courier-Journal and Times and nine in the Post and Herald, running his space up gradually from nine to 40 inches. He put out 4,000 mailing cards and won a good book hookup.

On the Job

When fire destroyed the upper floors of the Elks' building and a business block in Lynn, Mass., Allen B. Newhall, of the Strand Theatre, waited only long enough to get the signs painted before telling the world that "The Third Alarm saved this building. See it at the Strand," and the date. Then he built up with three sheets in the entrance. It capitalized interest in a local event on behalf of the picture and made for big business.



A Vitaphone Release

WHAT THE NAVY WILL DO TO SELL MASTERS OF MEN

It tells that the Navy makes masters of men who join the marines and it helped to sell Masters of Men for general publicity in Minneapolis, with "Coming soon to your favorite theatre." A snappy "mill" enlivened the float.



A Universal Release

ALL OF THESE RIGS HAVE BEEN "DRIVEN" IN DENVER. SO THEY ADVERTISE DRIVEN. GET IT?

The prairie schooner is not an advertisement for The Covered Wagon, but the pioneer type of vehicle. Then came the horse drawn rig, the first crude automobiles and lastly the—well, we'll advertise the car when they mail us a limousine. Anyhow the parade put over Driven in the Isis Theatre, Denver, to the sort of business Louis K. Sidney likes to transact. Absolutely top hole.

Gained 151 Inches From Vamp Parade

In his report on The Third Alarm, George A. McDermot, of the Capitol Theatre, Macon, Ga., writes under "Extra advertising" the report: "None used. Reduced newspaper ads because of front and editorial page publicity received previous to and during the run."

That reads with a cheering sound, and McDermot proves it by shooting along 151 inches of the purest kind of pure reading matter.

And he did not do it with a hook-up with the fire department, either, though he rang them in. He had a newer and better idea.

He knew that the Chief had come up from the old volunteer department, and he knew that at one time still within the memory of the old-timers the annual parade of the Volunteer Fire Department was seven sizes larger than circus day. It had fallen into disuse, but he persuaded the chief to revive the idea, and approached the newspapers. They ate it up, skin, meat and bones and asked for more. It was human interest stuff to the limit and they clapped it on the front page in column lengths and backed this with the editorial urge to revive the old custom.

And the vamps themselves talked it over with eyes suffused with tears. They were not forgotten, after all.

The High School band donated its services and the Boy Scouts were glad to act as guard of honor. The Mayor and City Council were pleased to be invited to participate, and the automobile dealers provided the cars in which they rode.

But the vamps came out flat-footed. They would have none of the automobiles. It was perhaps their last parade, and they were going the route on foot if they had to use crutches. With a good part of the motorized department respectfully following the old hand pump engine, it made a turnout worth while, and the whole town saw.

The parade ended in front of the Capitol and they all went in to see the picture, after the vamps had been photographed with their engine.

And giving a photographer the concession to make these pictures brought out a wonderful lobby display, for the same man had shot the vamps in innumerable old parades and some of the best remembered of the local conflagrations and the lobby was well worth looking over.

The vamps loaned the old trophies they had won for window displays, and this gave some more publicity.

And best of all, everyone appreciated McDermot's tribute to the old heroes. The entire town was talking of the stunt and, of course, The Third Alarm.

For a last kick, advertisements were run urging the public to "Watch the sky Monday evening." If it was yellow, a tornado was to be expected, green would presage an

earthquake and red was a sign that a great event would take place in the vicinity of the Capitol Theatre.

Red railroad flares were burned from three high points near town and on the marquee of the theatre. The City Passenger Agent donated the flares.

The entire stunt cost \$1.50, which was spent for a slide of the Fire Chief for use in screen publicity. It played to the second best first half record the house possesses, the record still being held by Chaplin.

A Good Snow Lobby with Only a Banner

Cold lobbies are coming into play again down south, and will soon be timely right up to the Canadian line. E. W. Street, of the Princess Theatre, Birmingham, Ala., achieved a snow lobby effect by concentrating on a banner.

The feature was Kazan and the title was carried in a circle above the straight banner, the letters being at the top while below was a painting of the dog, resting on the top of the banner. This gave the larger display to Curwood's name, the letters being snow capped. Below was a fringe of icicles cut from sign cloth and air brushed to give the rounded effect of solid ice. The top and sides were framed in fir dipped in white alabastine. The foliage was carried down to a painted frame on the lobby floor and placed around the still frames.

The whole was as good as the average snow lobby taking several times as long to build, and it sold just as effectively, which is the real test. It is cheaper and as good, therefore better.

Fifteen Trailers for Down to Sea

Realizing that the title does not half tell the unusualness of Down to the Sea in Ships, the Karlton Theatre, Philadelphia, put fifteen trailers into as many Stanley theatres. This is probably the largest number of trailers ever used on a picture for one engagement, but it was the idea of the management to make people realize that her was something new.

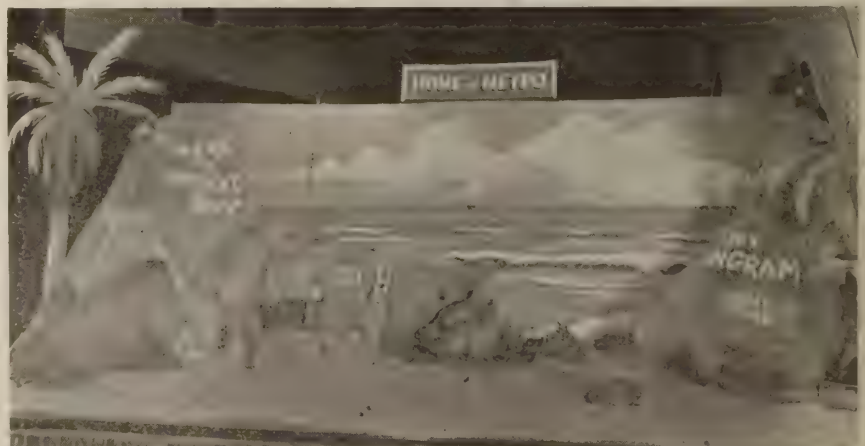
Whaling relics were used for a lobby museum and some were laid off in window shows, while 50,000 heralds supplemented the trailers in the various theatres.

A Hooded Knight

When they played Robin Hood in Uniontown, Pa., the Penn-State Amusement Company employed a knight in armor for a ballyhoo, sending him around town with a banner reading "Robin Hood is coming. Look out for his arrow."

He got the most attention when he rode in a saddle on the hood of a Ford, but he took a little pedestrian exercise now and then to vary the stunt.

The police guard is a timeworn stunt, but it worked in Greensburg, Pa., where Goodwynner Bill Robson suggested to Elmer E. Rutter, of the Rialto, that he escort The Christian from the train with a cop for company. Laugh, if you want to, but it thrilled Greensburg to the soles of its collective feet.



A Metro Release

THIS IS AN EXCHANGE WINDOW DISPLAY TO COPY

It was built for the Los Angeles Metro Exchange for Where the Pavement Ends and will help to convey an idea of the Rex Ingram production to your patrons.

Luck Leaves from Laurette Taylor

They have a new manager for Lowe's Palace Theatre, Memphis. He is Harold Horn, and he surely horned into the business on Peg o' My Heart. He didn't make up a gross of red hearts and figure that he had done all that he could. He used his brain matter and put it over with ideas.

The best bet was a letter sent to 5,000 addresses. This was a brownish paper printed in black "bond" ink which gives a very good simulation of the raised effect of copper plate work when used with a proper type face. Merely the line "Hollywood, California," was printed, though it would be more effective to use the name as well. It was printed in reproducing typewriter, and was signed with pen and ink with the name of the star. It worked so well that we reproduce the copy in full. It will help others, and it will work on any picture.

Hollywood, California,
April 6, 1923.

Dear Friend:

Out in the studios where I make my pictures, they have a strange superstition. They attribute the wonderful success of "Peg o' My Heart" to the little leaf-of-luck which all of us carried with us during the making of the photoplay.

There must have been something to it, for you know—and the world knows—how "Peg" has swept the nation—with its tenderness, its side-splitting comedy, its action and tense, dramatic interest.

You may not believe in luck, I know, but just for the fun of it, why not bring this leaf-of-luck with you when YOU come to the Palace Theatre to see this beautiful play. It begins this Sunday, you know.

You'll love "Peg o' My Heart"—and who knows what wondrous good fortune the luck-leaf may bring you in the years to come!

Sincerely yours,
LAURETTE TAYLOR.

It is an effective appeal to superstition, and hundreds came to the box office either carrying the envelope or wearing the leaf enclosed. The particular type of leaf does not matter, but it should not be a clover. This is a luck leaf, not a four leaf clover, and has merit in its own right.

At a cost of ten dollars he arranged with florist to send flowers to all sick persons



A First National Release

YOU BOTH SAW AND HEARD THE ROSE AT THE RIVIERA

Wm. E. Drumbar, of Knoxville, built this pretty rose trellis for Mighty Lak a Rose and then added a concealed phonograph, which repeated the record until it wore out—when he got another. It materially aided the ticket sales.

whose names were given the cooperating newspaper. They were supposed to be given in compliance with instructions from Miss Taylor, and they brought added joy to shut-ins on that account.

A bannered perambulator was run around town, and an effective prologue was staged.

It is all simple and comparatively inexpensive, but the money rolled in.

Done Before, But—

Prompted by Goldwynner L. W. Barclay, of Los Angeles, C. C. Ruth, of the Mission Theatre, Mt. Vernon, Wash., selected the names of 50 women from the telephone directory, addressed envelopes, each contain-

ing a pass for two, and gave them to the manager of the Golden Rule department store.

These he placed on various counters in the store and advertised that fifty passes to The Christian were awaiting delivery. The women all came to look for their names and remained to fall for a series of special sales.

Mr. Ruth also used the ten-names stunt, but twenty signatures were required to the cards stating that the signers had been told all about The Christian. These were given to forty high school boys with a total of 800 names.

Rich and Poor

During the run of Poor Men's Wives at the Central Theatre, Washington, D. C., J. H. Beaver, of the Al Lichtman exchange, arranged with the sales agency of a cheap auto to banner all demonstration cars to the effect that the car was used by the rich as well as Poor Men's Wives. And one afternoon all of the cars were paraded for the benefit of the Central, about thirty being in line.

It did not worry Beaver that there was no plugger song. He got four window hook-ups by stating that a new song would be featured at the Central during the run of the Preferred picture. That was good enough.

Much for a Dime

A. B. Morrison, of the Majestic Theatre, Memphis, had 5,000 dime tickets printed up for Mr. Billings Spends His Dime. They were modest little things about 4 by 5½ inches, with plenty of sales talk. The same thing was printed in the paper.

Either card or coupon with a dime would let you see Billings do his spendthrift act.

Mr. Morrison also had six-foot "dimes" painted with Hiers head for the centrepiece and lettered with the title. Smaller dimes were strung around the marquee.



A Metro Release

HERE IS ADDISON'S LOBBY FOR HEARTS AFLAME

It has already been told how Richard A. Addison, of the Pickwick Theatre, San Diego, tied the natural history museum and the forest conservation forces to the picture. Here is what he got. Note the forest fire effect on the right.



A First National Release

HOW THE STRAND, MEMPHIS, TOLD THEM OF FURY

The bill truck was dressed up to carry a banner and a full rigged ship was placed on top. This is just a profile hull, rigged with real sails, and not a built up model. It is guyed to the sides of the truck by wires.

Guided the Eye

For his money bags display on Nobody's Money, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., used a touch of psychology. The bags were strung from the outer edges of the marquee diagonally to the box office, so that the eye following the line would get the invitation of the ticket window. Money heralds were put into the mouth of each sack before it was tied.

The top of the box office was also covered with money bags, but an inclined surface did away with the necessity for using as many bags as there seemed to be.

Spreading

Baby Peggy Contests are spreading. The Olympia Theatre, New Haven, tied the idea to one of the papers, and the pictures in costume were printed—at least the best of them. The idea took so well that the paper had to large type the warning that the contest was open only to girls of the female persuasion. They were ringing in small boys.

And at the end of the contest, just before The Kid Reporter opened, all the contestants were invited to bring their parents to the theatre for a reception and to come in costume, if possible. Most of them did.

This is a change from the Chaplin and Coogan contests. Try it out. The Olympia even got a double-decker out of the stunt.

Poster Cutouts Help in Lobby

Because his theatre is unusually elaborate, Speer Morousis, of the Penn Theatre, New Castle, Pa., does not omit posters. He has a pretty lobby, and he does not care to spoil it, but he realizes that he can't do business without exploitation, and so he uses cutouts from the posters, but dresses them up to offset the crudity.

He dressed this cutout for The Christian, for example, with a pair of pedestals and upright lamps. Left alone in the lobby

the cutout would appear crude, but the accessories serve as a sort of frame to give dignity to the advertising, and spotlights still further helps the effect. No foyer is too handsome to take in posters—unless they be excessively crude—if only they are given the proper placement, and posters will catch the eye where stills will pass almost unnoticed.

Acquire some decorative material and see what you can do.

\$\$ Got \$\$

Money bags from the bank and money heralds from the exchange put over Money, Money, Money for C. B. Frost, of the Strand Theatre, Tampa. He spelled the title in six-foot letters and symbolized it with twelve-foot dollar marks. It held up business at a trifling cost, since the material was either borrowed or second hand.

Climbed Water Tower for Safety Last Gag

You'll have to take this picture pretty much on faith, for the photographer had no telephoto lens, but Fritz Klingman, of California University, is standing on his head on top of the water tank to help his fellow stuntster, Harold Lloyd, over in Safety Last.



A Pathe Release

HONEST, HE'S THERE

Klingman is a member of the Safety Last club and pulled the stunt to prove his right to belong. The oblong banner against the tank tells the title, but the banner around the balcony is for a college picnic, which possibly led him to pick that location.

This is not a stunt to be recommended, but a water tower gives an ideal location for a cutout of Lloyd. Try it from that angle.



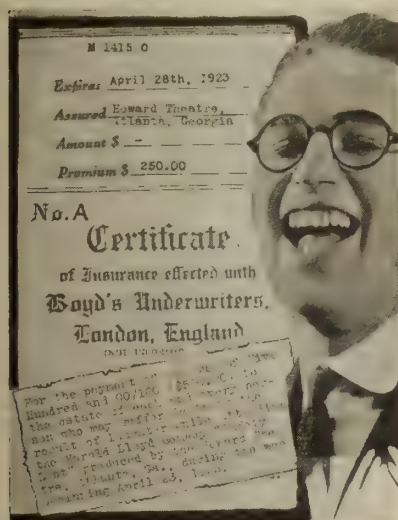
A Goldwyn Release

A FINE EXAMPLE OF FOYER DISPLAY WORK

Planned by Speer Morousis, of the Penn Theatre, Newcastle, Pa., in which the architectural splendor of the house must be considered in planning the advertising. The cutout is spotlighted to bring out the effect.

Howard Theatre Has Big Lloyd Campaign

About the most comprehensive campaign yet reported on Safety Last comes up from the Howard Theatre, Atlanta, where Howard Price Kingsmore put everything he had on the exploitation ball.



A Pathe Release

THE LAUGHTER POLICY

He started by placing six cutouts of the climbing figure on as many tall office buildings. No advertising was permitted to spoil the effect. They let it run to get curiosity. There was another figure dangling from the roof of a leading hotel. For two days this was also without a banner. Because of these teasers, no advance newspaper campaign was used, and the regular space was increased only slightly after the campaign was started because there were so many other angles.

Ten 24-sheets were added to the customary poster display, the best locations being sought. Fifteen thousand heralds were dropped from an airplane which flew over the grounds where the opening game of the Southern League baseball season was being played. The plane flew so low that the title



A First National Release

A DETAIL OF THE PILGRIM DISPLAY FROM TACOMA

Planned by the Rialto Theatre. The jail is set atop the marquee with a cutout back of the bars. At night the front is lighted with white reflectors and the cell is worked with a green, to get a contrast, though jail interiors are mostly blue, what!

and star, with the house name, could be plainly read on the under side of the machine.

Five hundred balloons were given children who attended the Saturday matinee before the opening. Mr. Kingsmore's report states that 500 balloons were given to 1,000 kids, but we don't believe that this is what he meant.

Street car dashboards carried fore and aft signs for the play, and like all the other advertising this was the red circle containing the title. This circle became a trade mark for the production and was used in the lobby as shown in the cut. The cutout of Lloyd and the clock was placed in the center and he is shown falling off the skyscraper at each side of the lobby. Five cutouts top the lobby banner and down at the curb you can see one of the semaphores which were mostly used at the street car stops, and at traffic controls. A fake phonograph in the lobby contained a real machine repeating the Okch laughing record.

The red circles were also slipped into mail boxes and 500 of the regular heralds supplemented this distribution. A kite sign was flown from the theatre roof and 150 newsboys did not have to be coaxed very hard to parade to the theatre.

There was a Laughter Insurance which paid \$500 to the estate of all who died of laughter at the performance, and he got one of the papers to run a dog story to the effect that a woman fainted from laughter at one of the early shows. We show the policy as the newspaper ran it.

That seemed to Kingsmore to be about enough, and events proved that he was right.

Some Job

The Runyon Theatre, Barnsdall, Okla., has its own printing plant, and one of its recent jobs is a wonder. It is a folder in blue, with deeper blue for the text. One side carries a border in brown. The outside has four colors—blue, brown, yellow and green—the yellow and green being used for an initial on the front and for a yellow block with a green border on the back.

Apart from the fact that the yellow block does not come out very well, the job would do credit to a big-city office. The front carries the line "Spend your Sunday with us. Matinee at 2:30," and at the end of the program is: "Any old Henry will bring you to our Sunday matinee from any of the surrounding towns in thirty minutes." This is a good line to copy if you are reaching out for business, but make it "less than" thirty minutes, to make it a little more emphatic.

It pays to go after the automobile out-of-towner.

The Eternal Grind

Exploitation stunts seem never to die. Now First National has hooked Daddy to Boys' Week through the formation of Daddy Clubs in New York and New Jersey, with the rest of the country still to be heard from.

They will aim, according to the press agent, "to foster and lobby for legislation aimed at the betterment of children; playgrounds, housing, ventilation, schools, etc."

The "etc." probably means the Jackie Coogan production.



A Pathe Release

SAID IT WITH CIRCLES AT THE HOWARD, ATLANTA

The front of the Howard Theatre, Atlanta, showing how the circular trademark was used. The inset shows a cutout dangling from the top of a fifteen-story hotel. Six climbing cutouts were placed on other tall buildings.

Has Original Border for Talmadge Story

Saenger's Isis Theatre, Houston, Texas, used a special border in Arabic-Turkish design for *The Voice from the Minaret*, and made the mistake of using one cut too many. That line cut makes the half-tone look worse than it might be without the comparison. Either it is an old and somewhat dirty cut or it is too fine a screen. Whatever the cause, the impression is poor and

THE UNEQUALLED PICTURE
ISIS TODAY THROUGH FRIDAY
A Wonderful Program Including a Great Musical Score by Isaac Concert Orchestra Box in Texas
Norma Talmadge
in Robert Hichens
"The Voice from the Minaret"

A First National Release

THE LINE CUT IS CLEAN

so is the impression it makes. Leaving out the cut would have provided more room for talk which would have sold the story, and between the line cut and the attractive border there is attractor in plenty without the clutch. The idea probably was to play up the love stuff, but since the male support is not mentioned this is not otherwise capitalized, and we believe that the use of the name would have been better than using the cut. Of course, the Isis says this is "better than Smilin' Through." No Norma Talmadge advertisement seems to be considered as complete without this line, but the Isis goes further and says it is "better than Smilin' Through or The Eternal Flame." If this sort of thing keeps up it will be necessary to take a couple of extra inches to name all of the plays since Smilin' Through. Miss Talmadge is amply able to sell herself without reference to any particular play, and the "better than" is neither required nor politic. Most persons regard Smilin' Through as one of the best things she ever did, but preference is merely a matter of opinion. Let them form their own judgment. Tell them it is Miss Talmadge. Tell them it is good, but do not tell them that it is "better than" any other play. Perhaps they will be less well satisfied with the picture on that account. You may be hurting rather than helping business. Very probably you are. You can sell the picture as it stands. Unlike racing, it is not a matter of past performances.

—P. T. A.—

Made in London Is Montreal Appeal

Selling *The Christian*, the Orpheum Theatre, Montreal, stresses the English-made scenes, particularly the events connected with the Derby, to get the attention of the

English population, and most of the space is given the Derby and the Trafalgar Square scenes. The two punch paragraphs between the cuts are not quite in character. It stresses the weakness of John Storm and makes Glory out to be more of a wanton than the picture shows her to be. Just above that is something that interests the exhibitor in the States. Emphasis is given the fact that the titles are in French and English. This is necessary in a city with so large a French population that most of the street signs are in both languages, and it is no more odd than in many sections of downtown New York, where an interpreter reads the title in the native language of the quarter when the English is flashed on the screen. For that matter, *Souls for Sale* shows the screen in an Egyptian theatre with the titles in English, French and Arabic. Another unusual appeal is the bottom line, to the right of the signature, which states that "Mail orders for seats from out-of-town patrons, when accompanied by cash or money order, with self-addressed envelope, will be mailed same day." Not many American houses draw from the out-of-town patrons, but there are some houses which might do well to copy the idea. This is the opening shot of a two weeks' engagement and is seven tens; considerable space even for Montreal, where they advertise strongly.

—P. T. A.—

Uses Just the Title to Sell Robin Hood

When Eddie Hyman played Robin Hood at the Brooklyn Mark-Strand he figured that there was no sense in telling the people what it was after its long run in New York. All he needed to do was to tell that he was going to play it, so his artist evolved this very neat 60 by 2, which is a drop of only a little more than four inches and yet which has a display value of a much larger space. It is one of the best advertisements Hyman has turned out of late, and his average is still better than most houses. If you look in the Brooklyn papers for the amusement advertisements your eye hits the Strand display almost before you realize that you are at the theatrical page. It stands out as no other space does, because it is characteristic and always in the same general style, though varied in its details of layout. This space represents the best use of the space, for to tell it was a great picture would be

telling nothing new. He has a new "come early" line in the "Attend matinee performances and avoid great evening throngs." That is opulent language and more impressive than "crowds." It is perfectly good English, but, because it is less seldom used, "throngs" carries a weight that "crowds" will not. Eddie has no patent on the phrase and you can use it without being sued for

BEGINNING AT NOON TODAY... MARK STRAND... OUR SUPREME EFFORT... DOUGLAS FAIRBANKS IN "ROBIN HOOD" Deluxe Musical Presentation Famed Mark Strand Orchestra Alois Reiser, Conductor
Performances Today at 2, 4, 6, 8, 10 PM
Also Attend Matinee Performance and Avoid Great Evening Throngs

A United Artists Release

THE HYMAN ROBIN HOOD

infringement. Robin Hood was a grind, and there was no program other than the overture, so he had the entire space for the one title. Generally he gives more space to the program in general than to the feature, knowing that this sells more persons than any one feature as a usual thing.

—P. T. A.—

Weld Sells Picture with Psychology

Arthur E. Weld, of the Strand Theatre, Waterloo, Ia., sends in an advertisement, too long for reproduction, and wants to know what we think of the psychology. It is a two columns full, and is all type. It deals with *When Knighthood Was in Flower* and asks the town folks to stay home Sunday to give the out of town patrons a chance to use the 1,200 seats. He writes: "I am won-

Goldwyn Announces With Pride
THE MOST FAMOUS LOVE STORY OF ALL TIME
BROUGHT TO VIVID LIFE ON A TERRIFIC STUPENDOUS SCALE
DIRECTED AND PHOTOGRAPHED IN ENGLAND
★ ENGLISH AND FRENCH TITLES ★
John Storm
London's poor are amazed at the weakness of the flesh in their religious leader, which permits this mad infatuation for a music hall artist.
At the height of her fame, possessed by man, perished by women, she soon succumbs to the delights of care-free dissipation.
SIR HALL CAINE'S
Immortal Masterpiece
"THE CHRISTIAN"
STIRRING SCENES AND THRILLING MOMENTS FROM THIS MAMMOTH PRODUCTION
THE ARRIVAL OF KING GEORGE, QUEEN MARY AND THE ROYAL FAMILY AT EPSON DOWNS
THE GRUELING 1522 DERBY FROM BARRIER TO FINISH IN ITS ENTIRETY
THE REALISTIC LIGHTNING STORM SCENES VISUALIZING THE DESTRUCTION OF LONDON
THE GIGANTIC MOB SCENES IN TRAFALGAR SQUARE, AND A HUNDRED OTHER TENSE, DRAMATIC SITUATIONS.
Toasted by All London
GLORY QUATTLE
With the same Elaborate Prologues and Impassioned Musical Settings as Presented at the Lyceum Theatre, New York and the Langley Theatre, England under the Direction of S. L. Webster.
Music arranged by ARTHUR GOLDWYN
Goldwyn Symphony Orchestra
For 2 Weeks Commencing
Mention Daily 3:30 P.M.
Evenings 8:15 P.M.
RESERVED SEATS 50c-75c
RESERVED SEATS \$1.75c-50c
500 SEATS AT 25c
RUSH SEATS AT 25c
Mail Orders for Seats for Out-of-Town Patrons when accompanied by cash or M. O. with self-addressed envelope will be mailed the same day received.

A Goldwyn Release

A SEVEN TENS TO LAUNCH THE CHRISTIAN ON A TWO WEEKS' RUN

dering if I struck the right chord in asking the home folks to stay away on the opening night." Previously he has explained that he is working on that trait which leads people to touch the work guarded by a wet paint sign. As he played to a big stand-out, the answer seems to be written clear, but as we look at it, people will give no serious attention to the request of a theatre to stay away. As Mr. Weld suggests, it may make them desire to come, but it certainly will not influence them to stay at home. He may have made some business, but he certainly did not kill any, and he has created an impression that will last through the engagement. Even those who could not come to the opening will want to see the play on which so large a business was anticipated, and it probably helped the early sale the entire week and enabled him to get more business into the house. It's a one timer, and should be worked only on an exceptional picture, but you can work it to a profit once and think up something else for next time. In case you may desire to use the idea, here is his copy:

You'd Better Stay
Away Sunday

BECAUSE—

our 1,300 seats won't be enough to go around and we want the out-of-town people, who will come for miles around just to see this feature, to have a chance to view this great achievement of photo-dramatic art.

If you feel you must come Sunday instead of a week day, please attend the matinee and be on time.

BECAUSE—

there are 12 massive reels in this one picture—twice the length of the ordinary drama—and shows will start promptly at 1, 3, 5, 7, 9 o'clock.

—P. T. A.—

Two Good Comedies Make an Ideal Bill

The Rialto Theatre, Omaha, had an all-laugh program the week it played Chaplin in the Pilgrim, for the longer feature was Bellboy 13. Gordon Bennett turned out a good art display for the seven twelves, but nothing like the occasional display he has turned out, for Lorna Doone or Robin Hood, for example. This is just better-than-usual newspaper advertising art, but it is not spelled with a capital. The selling talk is brief and to the point, and while it is not said that The Pilgrim is "better than," they do bill it as "The Kid's only rival," though they refrain from adding that Bellboy 13 is better than The Hottentot. It has already

this display that is not apparent at first glance. It sells the two comedies, each in a special panel, with a novelty feature in between, and it does it in an emphatic and direct fashion. There is not a lot of "flub" talk, but the straight announcement, and either panel should sell the average patron. It is real advertising and not hit or miss stuff.

—P. T. A.—

Mostly Illustration for MacDonald Play

Fred B. Walton, of the American Theatre, Bellingham, Washington, uses a large display, mostly cut, for Katherine MacDonald in The Woman Conquers. The cut gives some hint of the nature of the story, but there might have been a few words of selling talk to further explain what it was all about. Probably all of this explanation was supplied in other displays and in the press stories, but even at that a few words of

AMERICAN
THEATRE
BELLINGHAM, WASH.

TODAY, TOMORROW
AND TUESDAY

B.P. Schulberg presents

**Katherine
MacDonald**
in
**"The Woman
Conquers"**

JOY BROWN
At the
ORGAN

Round 4
Of the New
"LEATHER
PUSHERS"

Starring
Reginald Denny

And
Lloyd Hamilton
—IN—
EXTRA! EXTRA!

A First National Release

TOO LITTLE TALK

explanation might have helped in case the reader of the advertisement had not seen any of the press stories. Something more than the bare title and star should have been offered in a space of four fourteens. It is a nice looking display, but it is improbable that it largely influenced sales. You know that it is an Alaskan play, because of the dog sledge worked into the frame, and you probably can gather from the costume pose that she is a dance hall girl with a tender heart, but a dozen words might have helped a lot to line them up in front of the automatic ticket vending machines. The display falls short of its possible drag.

—P. T. A.—

One Cut Layout Beats a Double

This 150 by 4 from the Ohio Theatre, Indianapolis, is based on one of the cuts used in the two-cut layout apparently most favored by managers through the country, since it has been most largely used. But not one of the two-cut layouts can compare with this for power and display. This display

bears the same relation to the double showing as a smartly tailored gown bears to the home-made frock. It has style, distinction and authority. It affords a display not attainable with an overloaded space. It has elegance and authority, and, using the same copy as that employed in the plan book, it gives a better placement. This is one of the cleanest pieces of work turned out by a

OHIO
Theatre

The famous beauty of
a thousand passions

**POLA
NEGRI**
IN
'MAD LOVE'

Pola Negri—during, audacious—in the latest and greatest motion picture sensation of her daring career.
As Sappho, the passion-flower, adored by men—cushioned in the luxuries that her rare beauty commands—Pola Negri has given picture-goers an amazing portrayal of a love adventure. We heartily recommend it as the greatest achievement of the spectacular beauty, Pola Negri.

A Goldwyn Release

ONE CUT IS BEST

house which usually plans an advertisement of merit. More, it matches the attraction by making the same class of appeal the play is supposed to. It will reach the people most needed—the better class of patrons. The Star of Passion will sell herself to the crowd, and the chief need is to sell her to the more polite and exacting patron, because they, too, will appreciate the play. This is something for the Ohio to be really proud of. It is something to be retained by others as a model.

—P. T. A.—

Proved Exploitation Could Sell Picture

Just to prove that exploitation could sell a picture, Rick Ricketson, Paramounteer, and A. E. Dixon, a Paramount salesman, helped Ray Duncan, of the Empress Theatre, Montrose, Calif., put over a program picture.

The picture selected was A Daughter of Luxury, good program stuff, but by no stretch of courtesy to be called a super-feature. It was selected chiefly to use the title for a fashion show, which was staged with local dealers and local models.

Credit for the stunt was sold off to the local paper in return for front page stuff, and the extra merchant advertising was one of the arguments used. The story stayed on the front page for two weeks. No, the paper is not a weekly. It comes out every day.

Twenty merchants were enlisted in the show. Each gave a window and the theatre gave a silver loving cup for the best window display. Several of the stores provided souvenirs, mostly samples obtained from the makers of articles they handled, and this helped to get the crowd.

Not only were all existing records smashed flatter than a silk hat on a fat woman's chair, but people said A Daughter of Luxury was one of the best pictures of the season. As a program picture it would have been classed as good, but with all the trimmings it looked like a masterpiece.

Tell Duncan that exploitation does not pay and he'll run you off the lot. He knows better.

DOUBLE RIALTO PROGRAM

ALL THIS WEEK

CHAS. CHAPLIN
in
THE PILGRIM

WHIP O' DREAMS
A Comedy of the
Adventures of a
Man of the World

DOUG MCLEAN
in
BELLBOY 13

First National Releases

A DOUBLE COMEDY BILL

been described how a double rube stunt was used to put the bill over, and this display work importantly backed up the street stuff and reached a great many persons who did not see the ballyhoo. There is a strength to

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The White Rose"

Griffith's Simple But Powerful Heart-Interest Drama Marks Mae Marsh's Return to His Direction

Reviewed by C. S. Sewell

In "The White Rose" D. W. Griffith has turned from productions marked by big spectacular scenes, mobs, mystery and melodramatic thrills, and concentrated his appeal on the development of intense heart interest and sympathy by means of a simple little story of every-day life. Taking a theme that has often demonstrated its appeal, the betrayal of an innocent girl and her subsequent fight for herself and baby against an unsympathetic world, he has developed a story unusually poignant in its appeal, one that will tug at the heart strings of nearly every spectator and bring tears to the eyes of many, for it is like a page from life itself. But it is not all drab, for there is a happy and satisfactory ending, and throughout has been interspersed effective comedy relief.

This theme, which in some hands would degenerate into hokum, in Mr. Griffith's hands becomes intense heart-interest drama, for through his individual treatment of the subject, his well-known artistry, superb character building and aided by the excellent work of a wonderfully well-selected cast, not forgetting magnificent photography against a background of exquisite beauty, he has produced a picture that should appeal to all types of patrons, for once the story gets well under way it is impossible to resist its appeal.

This picture ranks high as a record of screen achievement, even for Mr. Griffith, but it is not without its drawbacks. As shown at the Lyric Theatre, New York, it is eleven reels in length, but the very simplicity of the story makes it one which could be told in less footage, so it is at times marked by an extreme elaborateness of detail and a moderateness of tempo that is particularly noticeable in the early part of the film; there is considerable footage in the preliminary development before the real big idea begins to be manifest. Also in following the divergent course of the leading characters the switching from one to the other is at times not easy to follow. Once the picture gets well under way, however, its hold on the emotions is powerful and unquestionable. We are advised that it will be cut to about nine reels for release through United Artists following the Lyric showing.

Mae Marsh returns to the Griffith forces in this production after an absence of several years and scores a veritable triumph. She gives a truly wonderful performance, all of the characteristics which endeared her to the public in "The Birth of a Nation" are still in evidence, and coupled with it is a deeper note that is particularly noticeable in her emotional scenes, but whether in her lighter scenes as a flapper or the sequences with her baby she holds your attention tensely at all times and shows she is one of the screen's finest artists.

This production also marks the first American appearance of Ivor Novello, an English actor, who gives a fine performance. Though to some he may appear lacking in warmth he is unusually handsome, having practically perfect features. Another

IN THIS ISSUE

Boston Blackie (Fox)
Burning Words (Universal)
Girl of the Golden West (First National)
Last Moment, The (Goldwyn)
Lamp in the Desert (C. B. C.)
Mary of the Movies (F. B. O.)
Sheriff of Sun Dog, The (Arrow)
White Rose, The (Griffith)
Youthful Cheaters (Hodkinson)

promising newcomer is Neil Hamilton in a subordinate role. As usual, Carol Dempster gives a fine performance, and the remainder of the cast all give excellent accounts of themselves, not forgetting Porter Strong and Lucille LaVerne in black-face, who supply the comedy element.

In the manner in which the remorse of the man responsible for the girl's downfall is developed and the working out of his atonement, this picture is distinctive.

To sum up, "The White Rose" is a typical Griffith production, as artistic as "Broken Blossoms," having an intensely sympathetic story, one closer to home and one with a happy ending, and though the subtitles show a tendency to moralize at times, the production is undoubtedly one which because of its tremendous heart-interest and superb acting should prove a superior box-office attraction.

Cast

Bessie Williams.....Mae Marsh
Marie Carrington.....Carol Dempster
Joseph Beaugarde.....Ivor Novello
John White.....Neil Hamilton
"Auntie" Easter.....Lucille LaVerne
"Apollo".....Porter Strong
Cigar Stand Girl.....Jane Thomas
An Aunt.....Kate Bruce
Man of the World.....Erville Alderson
Bishop.....Herbert Sutch
Landlord.....Joseph Burke
Landlady.....Mary Fox
Guest.....Charles Mack

Scenario by Irene Sinclair.

Directed by D. W. Griffith.

Photographed by W. J. Bitzer and others at Bayou Teche, Louisiana.
Length, eleven reels.

Story

Bessie Williams, reared in an orphan asylum, gets a job in a summer hotel. Another girl tells her she must be a regular flapper to attract the men, and she becomes one. Joseph Beaugarde, out looking for experiences to give him a better view of life before becoming a minister, is fascinated with her and, believing she is bad, betrays her and returns home to wed another girl. A baby is born to Bessie, and, cast out she wanders around until she is finally given shelter by an old negro woman. In the meantime Beaugarde, who has entered the ministry, becomes conscience stricken and finds out he really loves Bessie but has lost track of her. Telling the other girl about his one false step, he is forgiven and they are about to be wed when the old negro woman is instrumental in getting him to Bessie's bedside when she is thought to be dying. The other woman, understanding the situation, releases him and he marries Bessie, who recovers, and they begin life anew.

"The Girl of the Golden West"

Famous Belasco Play Makes Thrilling Screen Entertainment in First National Release

Reviewed by Mary Kelly

With splendid appreciation of the melodramatic and romantic values of Belasco's famous stage success, Edwin Carewe has scored high in producing it for the screen. "The Girl of the Golden West" has a dash and spirit that will get any audience.

Even though the material is good and the cast popular the picture would not have been nearly so appealing if one could not feel that irresistible force always present when a director is inspired by his subject. The direction in "The Girl of the Golden West" is uniformly excellent. It gives to not unusual situations and characters an intense interest that catches, before one has time to analyze—a test of the expert.

There is nothing to detract interest from the progress of the drama. Picturesque outdoor scenes are introduced now and then but without any effect of being used as fillers, as action is the first consideration from start to finish.

Among the fine individual performances none is more effective than Russell Simpson's characterization of the sheriff—a part which he made popular on the stage as well. He wrests the full entertainment value from the character of the stalwart gambler with a strain of unconscious humor and pathos in his make-up. Sylvia Breamer is spirited and appealing as "the girl." The part in itself is striking enough to win admiration and she seems to have given her best to make it the success which it is in the picture. J. Warren Kerrigan is a picturesque type for the bandit hero. Rosemary Theby acts vividly the part of the jealous dancer who so nearly brings about the hero's death at the noose.

Tense situations are plentiful. The sheriff's discovery of the bandit in the girl's cabin and the following game of cards which they play for his life is replete with suspense. The escape and pursuit of the bandit provides further effective action. The picture has been well photographed and promises all in all interesting and thrilling entertainment anywhere.

Cast

Ramirez.....J. Warren Kerrigan
The Girl.....Sylvia Breamer
Jack Rance.....Russell Simpson
Mina Micheltorena.....Rosemary Theby
Ashby.....Wilfred Lucas
Sonora Slim.....Nelson McDowell
Trinidad Joe.....Charles McDougall
Castro.....Hector V. Sarno
Nick.....Jed Prouty
Antonio.....Cecil Holland
Handsome Harry.....Thomas Delmar
Old Jed Hawkins.....Fred Warren
Pedro Micheltorena.....Sam Appel
The Squaw.....Minnie Prevost

Based upon stage play by David Belasco.

Scenario by Adelaide Heilbron.

Directed by Edwin Carewe.

Photography by Sol Polito and Thomas Storey.

Length, 6,800 feet.

Story

The Girl, who owns the Polka saloon, a California resort of the gold mining days.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Profitable Summer Looms Up for Independent Films

Selznick Ready to Release Films in Sept., Report

L. J. Selznick, who will release a series of six pictures in the independent market, will be ready to operate on a franchise basis by the first of September. This report was procured in reliable circles this week, although no statement was available from Mr. Selznick. The latter is now negotiating with a number of exchanges with which he will be associated on a franchise plan of release.

Whitman Bennett this week closed a deal whereby he will produce a feature starring Theda Bara, former Fox star. Negotiations were opened this week with a well-known director to start production on the first picture, which, it is understood, is tentatively entitled "A Daughter of Salome." I. K. Chadwick will in all probability be in charge of distribution.

According to a reliable report that came from an authentic source exclusively to this department this week, Burton King's fourth picture for State Pictures Corporation has been placed in the hands of Hodkinson Corporation. King had been dickering with several independent exchanges, but these negotiations failed.

Sam Rothafel, managing director of the Capitol Theatre, this week opened negotiations for a first run in New York at that house late in June of Arrow's special, "The Rip Tide," one of the best features ever released in the independent market.

J. M. Louis Buys Pearce Films, Inc.

ATLANTA, GA.—(Special)—There is considerable activity among independents in this part of the country. Reports from New Orleans and Charlotte are very encouraging and there is every indication of a good financial season for independent pictures in this territory.

From New Orleans this week came word to the effect that J. M. Louis had taken over the Pearce Films, Inc., formerly controlled by J. Eugene Pearce, in that city, and will continue operating it as the Louis Films, Inc. Mr. Louis is now in the market for the best pictures he can get for his territory and plans making a trip to New York within a few weeks for the purpose of lining up product for next season.

Many of the independent exchange-men and salesmen in this territory hopped to Chicago this week along with exhibitors to be on hand at the big convention.

Arthur Bromberg of Bromberg Attractions, Inc., and Progress Exchanges in the South, has just finished what is probably the best season in the history of either organization. He is releasing Arrow product in this territory.

The Warner Brothers' latest feature, "Main Street," will not be generally released in the Southeast until next fall. It will be placed on the 1923-24 program of Warner picture, but released as a special with a first run showing in Atlanta now being under way.

"Thorns and Orange Blossoms," the Al Lichtman Preferred Picture, bids fair to come in as the second big money-making picture on the Preferred list. "Rich Men's Wives" scored the biggest gross. The Lichtman pictures have scored wonderfully in this territory.

If box office reports on independent productions can be taken as a criterion these pictures are certain to set new marks for summer engagements. With many exploitably big specials on the market set for release during the warm season, exhibitors will not find any idleness in independent circles, for exchanges seem to be well stocked with productions that should draw heavy at the box office.

The tail-end of the current season is proving a corker for independent specials. The productions, containing attractive and popular names, are going seemingly good. Warner Brothers' much talked of special, "Main Street," will be pre-leased at first run houses in key cities next month, and judging from the business that picture is doing at Sennett's Mission in Hollywood, the Sinclair Lewis story should prove quite a money-maker for exhibitors.

Another interesting sidelight of the summer independent picture situation is furnished by the Boston situation which has brought about three splendid first run showings of Arrow specials in that city in two weeks. The pictures involved are "Rip Tide," "Jacqueline or Blazing Barriers" and "Lost in a Big City."

LOS ANGELES—(Special)—"Main Street" went into its fifth week at the Mission Theatre here and is good for at least two more months. For film folks out here are particularly enthusiastic about this special, which is branded one of the greatest productions of the year. It is pulling big at all shows with everybody coming out seemingly satisfied and boosting the picture. There is much clever advertising being put out on this little gold mine and the draw proves that it is the sort that brings people to see the picture. The Mission seats around 900 and its top figure now is fifty cents, but is averaging about \$10,500 weekly. Thus far the boys on the inside say the picture has grossed \$48,000 in four weeks. That's the record for this house.

LOS ANGELES—That "Main Street" will "make" the Warners and serves as the greatest advance agent in the world as a booster for their David Belasco specials for next season seems to be borne out by the popularity of Warner pictures right now with exhibitors. "The Little Church Around the Corner," playing at Loew's State Theatre, which in the future will be operated by Sol Lesser's organization through some sort of arrangement made with Marcus Loew, played to \$14,800, one of the best grosses this house has stacked up in many weeks.

PROVIDENCE, R. I.—Arrow's special, "Jacqueline or Blazing Barriers," did a splendid business during the first half of the week it played at the Rialto Theatre, grossing about \$4,700 on the week, and on Saturday been the sort of weather that drives people into the theatres it would have bettered that mark by at least \$800.

PROVIDENCE, R. I.—(Special)—be sort of weather that keeps people from going to any theatre presented "Brass" from shattering the house records at the Modern Theatre.

The town literally went wild over this special and the business on the first half of the week indicated a record by Saturday if the attendance kept up. However, while the full shows were capacity, the bad break

in the weather on Friday and Saturday prevented the house from breaking the record, but at that the picture reached \$14,000 on the week.

BUFFALO — (Special) — "Brass" jammed the State Theatre here. Al Bergman's Syncopators helped too. It was one of the finest weeks this Loew house has had since it opened. The feminine contingent liked the picture immensely and the matinees brought turnaway business. The picture nailed about \$16,800 on the week.

TIMELY EDITORIALS

— BY ROGER FERRI —

CHICAGO—The exhibitor convention that has just closed here attracted unusual attention among independents here for more reasons than one. In the first place, the exhibitors have demonstrated no unwillingness to book independent pictures. On the contrary, they want independent films, but they must be of an entertainment value.

Exhibitors are sincere in their declarations that they "are with the independents." But independents "must be with the exhibitors." They must make pictures that will attract business to the box office.

There must be rhyme and reason for every picture released. The day of the junk film is gone. Exhibitors have placed a value on their theatres. Independents must appreciate this fact. They must not overlook the fact that a theatre is a temple of entertainment.

GOOD first run engagements are available. First run exhibitors want first class pictures. There is no reason why independents cannot furnish more first class pictures. We had many of them last season.

But we must have more. Good directors must be encouraged to put their best into independent productions. And that does not involve extravagance. There has been too much of that. There must be more care. Directors must not assume the attitude that they alone "know what to do."

The exchangeman, because of his contact with the exhibitor, who is the connecting link between screen and public, is the gentleman who keeps the industry informed as to just what is wanted.

There must be more co-operation. That co-operation must come from all branches of the field.

OF course, there was a lot of talk among independents gathered in Chicago about the possibility of an organization. But it was just that—a lot of talk. And nothing else.

Moving Picture World would welcome an effective organization of independents. But it must be effective. It must be an organization without petty politics. It must serve the purpose of the field in general and not individualistic ambitions.

And we, for one, refuse to take this organization talk seriously.

THAT the independent market is inclined to look with favor upon the franchise method of distribution is a belief that is growing stronger and stronger every day. The bigger companies are selling their 1923-24 pictures on a franchise basis. Exchangemen, with whom we talked here, are in sympathy with this plan, contending that it better equips them to fight the opposition.

Exhibitors, too, look upon the franchise plan, as operated by the bigger companies, as a protective measure. The only fear that they entertain is that some stock-selling promoter will inject himself into the field and victimize innocents.

Frankly, we believe that the exhibitor who knows his business can always distinguish the legitimate from the illegitimate exchangeman.

Exhibitors can end many evils if they will only give the exchangeman the co-operation he should get.

Exhibitors are that powerful that they can actually put the crooks out of business by refusing to patronize them.

Independents Hear Exhibitors' Plea for Shorter Feature Films

By ROGER FERRI

CHICAGO—Independent producers, distributors and exchangersmen from all parts of the country congregated here this week, combining business with pleasure, and watching the theatre owners of the country discuss and solve their problems at the fourth annual convention of the M. P. T. O. A. That some sort of get-together among independents may develop from the friendly confabs held here early this week seems to be a consensus of opinion among the film men, who are convinced more than ever before that independents should effect some sort of working co-operative organization.

Among the independents who were here this week were Abe Warner, of Warner Brothers; W. E. Shallenberger and W. Ray Johnston, of Arrow; Louis Baum, of Equity; I. E. Chadwick, of Merit-Arrow Film Exchanges, Inc.; Charles C. Burr, of Mastodon Films, Inc.; Joe Friedman, Si Griever and Frank Zambrino, of Chicago; Lou Berman, Ben Amsterdam, Tony Luchese and David Segal, of Philadelphia; Charles Goetz, of New York; Ben Friedman and J. F. Cubberley, of Minneapolis, and many others.

That some effective means must be ascertained during the summer to gauge the credit standing of exchanges and distributors alike was freely admitted. All independents here predicted an unusually busy and profitable season for 1923-24.

Jack Cohn, of C. B. C. Film Sales Corporation, was among the busiest men at the convention. He arrived in Chicago Sunday and immediately began telling exchangersmen and exhibitors alike about his firm's layout for next season.

Abe Warner, of Warner Brothers, did a lot of ballyhooing and some golfing here. Abe is 100 per cent sold on the David Belasco pictures his firm will make and release next season—and so was everybody else, for the Belasco plays are considered generally big money possibilities.

Harry Charnas, who operates Standard and Al Lichtman exchanges in Cleveland, Detroit, Cincinnati and Pittsburgh, thought so much of the convention that he had all his exchange managers here as his guests.

Some of the independent boys Monday evening were looking around for Bobby North. Bobby used to be one of the best comedians on the American stage and is said to gargle a couple of mean pipes that the boys want him to put to use.

Al Lichtman was out here. In fact, it seemed a sort of Lichtman convention for most of the Lichtman franchise holders east of the Mississippi River were on hand.

Charles C. Burr, of Mastodon Films, Inc., has been deluged with offers from other producing companies who want to use Johnny Hines. Just what Burr will do with Hines next season is problematical, although it is known that he will have six productions for release in the independent market.

Most of the independent distributors here visited the exchanges along South Wabash avenue. The current season has been a financially successful one for Frank Zambrino and Joe Friedman. Al Lichtman's product in this territory has proved particularly popular.

"Doc" Shallenberger came on to Chicago from a fishing trip he enjoyed last week. Late in the week he wired W. Ray Johnston, Arrow's vice-president, to come on. Tuesday morning "Doc" and Ray were smilingly reading telegrams from J. Charles Davis, their exploitation man, who is in Boston putting over "The Rip Tide" which opened at the Park Theatre there Monday. The telegram was very enthusiastic and told of big business at the opening.

I. E. Chadwick, of New York, is convinced that somebody simply must coin a new word to be used in sub-

stitution for "independents." "State rights," he exclaims, "is impossible." And there are a lot of boys who feel the same way. What is your suggestion?

Some of the independent boys who came on to the convention from the Coast brought word to the effect that independent producers in Los Angeles will expend something like \$7,000,000 on productions during the

World Cablegram Starts Importers' "Quo Vadis" Rush

Exclusive publication in Moving Picture World last week of the report that Ambrosia Company was making a second edition of "Quo Vadis" with Gabriellino D'Annunzio, son of the famous Italian poet, directing, resulted in a wholesale flooding of Ambrosia's Rome office with cablegrams. Some seven offers were received by the Italian firm from American picture firms, according to a cablegram received at this office late this week.

The picture industry abroad is apparently being strongly stabilized with business and financial men largely responsible. Considerable new money is being dumped into picture making in Great Britain and in France. The opinion prevails in England that with proper pictures that country can get a stronger hold on the international market, which will not be lost sight of next season by the leading producers.

The Samuelson Production Company of Paris has a unit working in Sicily on "Pallasse," based on the opera so popular in that country. Monfils, a popular French star, has been signed for a leading role.

The Stoll people will shortly start shooting on a feature entitled "Indian Love Lyrics." The locale is supposed to be in India, both the exteriors will be taken at Nice, France, where a company now is stationed.

Leon Poirer is completing his last picture for the Gaumont firm. It is "Genevieve," written by Lamartine, and the company is now in the Alps taking exteriors. Poirer will in all probability come to America next fall, according to what he has told his friends in Paris.

A French newspaper last week published a report from Detroit to the effect that Henry Ford would invest some money in French pictures.

next eight months. That is a record figure, if true.

The Roosevelt Theatre, where Warner Brothers' "Main Street" opens on June 2, as was exclusively announced in Moving Picture World, has been taken over by the Goldwyn interests, according to reliable reports in circulation here.

Most of the New York independents made the trip to Chicago via the Twentieth Century on Sunday afternoon, arriving here Monday morning. Some had neglected to make advance

reservations and had to spend most of Monday chasing about the Loop seeking a room.

The Minneapolis exchangersmen joined hands with the exhibitors from Minnesota, in pushing the candidacy of their native son, Al Steffen.

Warner Brothers had an exhibit at the Palace of Progress that was a nifty. Lou Borman, of Philadelphia, spent most of his time there. Truett also had a berth and seemed one of the most popular spots at the exposition.

Independents Spending \$7,000,000 on Production

LOS ANGELES — (Special) — Statistic bugs among independents here estimate that some \$7,000,000 will be spent in production at studios housing independent producing companies. The procession is led by Warner Brothers and followed with Al Lichtman. Others in line include Principal Pictures Corporation and individual units that have not as yet opened negotiations with distributors.

Warner Brothers' production schedule for 1923-24 includes 18 pictures that will be of the special variety. Three of these pictures are now in working. Another is expected to be started by the first of the month. Hope Hampton is due here next week, having stopped off in Chicago this week to say hello to her exhibitor friends. The production cost of Warner's will run deep into the seven figures. The David Belasco productions alone will run into six figures apiece.

Production on the Principal Pictures Corporation's Harold Bell Wright pictures has been postponed until later in the summer. No explanation for the postponement has been given out here.

Ralph Bushman, son of Francis X. Bushman, has closed with a vaudeville act in which he appeared, and is now in this city seeking film engagements. He will in all probability shortly appear in an independent production.

Peggy O'Day will shortly start

A Detroit newspaper that received an excerpt from the story from its Paris correspondent, showed the cablegram to Henry Ford, whose only comment was a laugh.

Tom Davies, of Pearl Films, Ltd., returned to London this week, according to a report from that city. He spent several weeks in this country. While here he closed a number of deals for the distribution of several independent pictures in Great Britain. He tied up with Arrow for the distribution of the entire Arrow output.

Matheson Lang is completing "The Wandering Jew" for Stolla. When he has finished this picture he will start work on a Henry Navarre story.

"Woman to Woman" is the title of the picture in which Jane Novak, the American picture player, will be starred by Graham Cutt. The picture story will be based on the stage play that played at the Globe theatre in London.

Luporini Brothers, exporters and foreign buyers' agents, report an unusual demand for westerns from South American buyers. Last week

work on another serial picture for the independent market. Francis Ford will in all probability direct and produce it.

Some 20 independent producing units are now busy in this vicinity. Most of the pictures now being made will not be available for distribution until late in the fall.

Johnny Walker and Eddie Polo will make a series of pictures here that will be released through some independent channel, according to press stories being given out. Katherine Meyers will be Eddie's leading woman.

Ben Wilson, according to a report circulated at the Bertwillia studio, will make eight productions next season. Two of these will be serials and the others features that Sam L. Grand, of Boston, will distribute.

It has been definitely ascertained now that Lenore Ulric will start work on David Belasco's "Tiger Rose" at the Warner lot about June 20. Sidney Franklin will direct. Belasco is expected here the first of July.

There is a strong probability that Fatty Karr will have a permanent job with Warner Brothers if he comes up to the expectations of the producers in "Little Johnny Jones," in which he has replaced Harry Meyers. Johnny Hines is star in this production.

"The Man From Ten Strike," the first Guy Bates Post picture for Principal Pictures Corporation, is expected to be completed within the next week, when a print will be rushed to New York for screening for buyers.

they had two such buyers seeking westerns, but none of the latter was open for that territory.

Russell Griffin had his picture printed on the last page of the Evening Telegram last Friday. It was one taken with Judge Kensaw M. Landis at the opening of the Yankee Baseball Stadium.

Doris Kenyon is spending much time at the photographers of late. Photographs of her are in such great demand that she must needs supply new poses quite often, with a result that several afternoons each month are devoted to posing before the camera.

Exhibitors evidently realize that "I Am the Law" is a good warm weather picture. This C. C. Burr production depicting a dramatic story of the North country, is being heavily booked all over the country, in many instances for return engagements, proving that a good picture never grows old. Incidentally, "I Am the Law" boasts a typical Burr All-Star cast comprising Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah and Wallace Beery and Hector Sarno.

Theatre Interests' Invasion of Market Forces Dictation Belief

(Special to Moving Picture World)

LOS ANGELES—As was exclusively published in Moving Picture World three weeks ago, the interests amalgamated with Sol Lesser in the formation of independent exchanges will also devote considerable time to production. This much was contained in an official announcement made here this week by Sol Lesser, head of Principal Pictures Corporation and one of the principal franchise holders on the First National lineup. Associated with Lesser are most of the big interests in First National. Mr. Lesser will head the organization and will supervise its affairs from his office in this city, it has been made known.

The purpose of this new organization, according to Lesser, is to urge the manufacture of new and bigger independent productions. The new organization and its activities will not in any manner interfere with the present activities in which those interested in the project, which will be an independent company. Chief among those interested in the new organization, as exclusively reported in Moving Picture World three weeks ago, are First National franchise holders and include: Albert Rosenberg, Seattle, brother of Michael Rosenberg of Principal Pictures Corporation; the Fabian interests of New Jersey, A. H. Blank of Des Moines, R. D. Craver of the South, Stanley Company of Philadelphia, Nathan Gordon of Boston, Balaban & Katz of Chicago, Finkelstein & Rubien of Minneapolis, and others.

Independents are much interested in the development of this new enterprise, for every interest represented controls chains of theatres in their respective territory. Incidentally, their invasion of the independent market has aroused much talk, particularly in view of the fact that these men are in virtual control of the theatre situation in this country. The Lesser-Gore-Ramish interests, together with the Rosenberg holdings, are in a position to dictate exhibition on the Coast.

The Fabians are the New Jersey First National franchise holders and control first run theatres in Newark, Paterson, Passaic, Elizabeth and other cities. A. H. Blank is the biggest theatre operator in Iowa and neighboring States, while R. D. Craver's interests embrace the most extensive and representative first run houses in the South. Balaban & Katz are powerful theatre operators in Chicago, while Stanley Company of America dictates in eastern Pennsylvania. Finkelstein & Ruben of Minneapolis maintain a czarical position in their territory.

Just what effect this new co-operative buying organization will have on the independent market in general remains to be seen, but it is ascertained that the interests represented will negotiate for pictures direct from this city. A committee will be appointed to look at pictures submitted and another committee will decide on the territorial value of the picture. Just what sort of proposition will be made producers and distributors remains to be seen.

Weber and North Planning to Syndicate Story, "Marriage Morals"

Arrangements have been made by the publicity department of Weber & North with a prominent newspaper syndicate serving more than two hundred dailies from coast to coast, to publish Will Nigh's special production, "Marriage Morals," in serial form. Will Nigh, who besides being director of the picture is also its author, has novelized the plot of the picture into a 75,000-word story. The cast of "Marriage Morals," which can now be finally listed, includes Tom Moore, Ann Forrest, Harry T. Morey, Florence Billings, Shannon Day, Tom Lewis, Edmund Breese, Charles Craig, John Goldsworthy and the two juvenile prodigies, Micky Bennett and Russell Griffin.

Walker to Make Independent Pictures?

LOS ANGELES—(Special)—Johnny Walker, the star, has formed the Walker-Good Productions, Inc., here, for the purpose of making 2 five-reel features next season. Starred in these pictures will be Eddie Polo, Catherine Bennett and Kathleen Meyers. John H. Good of Youngstown, O., is interested with Walker as is also Director W. H. Curran. The Polo pictures will be made with a particular eye to European sales. Eddie Polo returned from Europe last month. While there he made a number of pictures which became quite popular. It is said the pictures will be released in the independent market.

"Brass" Leads Business in New England

PROVIDENCE, R. I.—(Special)—"Brass," Warner Brothers' latest production, led local picture theatres in the matter of gross business last week, doing about \$12,000 at that house, which is remarkable. The warm weather had a tendency of keeping patrons away from theatres, but this house did not suffer. "The Ne'er Do Well," a Paramount picture at the Strand, was next in the money line, with Arrow's "Jacqueline or Blazing Barriers" third in a smaller house than either Modern or Strand, the Rialto.

Charles Blaney to Produce Independently

Charles A. Blaney, a pioneer producer of stage plays many of which have been adapted to the screen, will enter the independent producing field next season. He will make a series of six productions. The first two pictures will be made in the East, while the others will be made on the Coast. He expects to start shooting on his first picture next week. He will not go to the Coast, however, until late in the summer.

C. B. C. Enthused Over 100 Per Cent. Sales

C. B. C. Film Sales Corporation's officials are particularly enthused over the fact that the domestic and foreign rights to "More To Be Pitied" and "Only a Shop Girl," the first two releases of its "Big Six" program, had been sold 100 per cent. Joe Brandt is on the West Coast conferring with Harry Cohn on 1923-24 production plans, while Jack Cohn leaves Sunday for Chicago to mingle with the exhibitors at their convention.

Dillon Working on Hammerstein Plans

Edward Dillon, who is directing the Elaine Hammerstein pictures for release by Truart Pictures Corporation, announced this week that he is ready to consider stories adaptable to Hammerstein productions. The first Elaine Hammerstein picture, "Broadway Gold," has been completed. Miss Hammerstein also is in New York.

Truart Will Release Arthur Maude's Shorts

Arthur Maude is now working on a list of two-reel pictures which will be released through Truart Film Corporation's independent franchise holders, it was announced in New York this week.

Sherman Will Produce in Hollywood Studio

Harry Sherman will enter the independent production ranks and will shortly start work on his first picture, "Steps of Honor," based on a story by Basil King. Production will start Sept. 1st at some studio in Hollywood. According to Mr. Sherman he has made no distribution arrangements as yet, although he is dickering with a number of distributors, three of whom are independents. All pictures, says Mr. Sherman, will be of the special order with all-star casts. Announcement was made in Moving Picture World last week of the purchase of screen rights to many popular novels and plays by Harry Sherman.

John Brunton, who is making his offices at Jess Smith's quarters in New York, will make independent productions in Miami, Fla., according to reports heard in film row.

Morris Kohn, treasurer of Warner Brothers; Sam Morris and Abe Warner will represent Warner Brothers in Chicago during the exhibitor convention.

Ernest Shipman, who has been producing pictures in Canada for some months, expects to produce independently on Long Island next season.

Dave Rogers, Eastern Washington representative for Greater Features, Inc., accompanied by Mrs. Rogers, drove in from Spokane via Portland, spending two days in the Seattle office in conference with Mr. Sheffield.

News Briefs

WASHINGTON, D. C.—(Special)—Warner Brothers' "The Little Church Around the Corner" was the top-notch at Moore's Rialto Theatre. The title helped the draw at this house and the picture was fairly well liked, though the mine theme did not seem to strike a popular chord. At that the picture did around \$11,000, which is good.

DETROIT — (Special) — Principal Pictures Corporation's "The World's a Stage," with Dorothy Phillips, held them interestedly at the Fox-Washington last week. The picture was presented on an altogether good bill and everybody was seemingly satisfied.

Burr Features Praised by Public and Press

Reviewing the past activities of C. C. Burr, president of Mastodon Films, Inc., one is not surprised that this independent producer has so rapidly climbed the ladder of business success, until he is now one of the leading producers of the industry. His policy of excellency in production, all-star casts, in fact as well as name; and the best of stories has placed his company way up among the leaders. This policy, by the way, has been backed by widespread publicity on each production, the very best in the way of advertising and accessories; bringing to the exhibitor not only a product of the highest class but something that has been made known to the public from which the theatre owner derives his income.

After launching the now famous Torchy Comedies on their way to success, Mr. Burr decided to star popular Johnny Hines in a series of melocomedies, something new in the field, a combination of laughs, thrills and drama. How well he succeeded is shown by the highly successful manner in which "Burn 'Em Up Barnes," "Sure Fire Flint" and "Luck" went

over. Press and public alike were enthusiastic in their approval of the features.

In addition to the high praise bestowed on the Hines' picture by the New York dailies, the exhibitors of the country were even more loud in their commendation. The same is true of the other C. C. Burr attractions such as "Secrets of Paris," "The Last Hour" and "You Are Guilty," each and every one of which gave complete satisfaction and together with the Hines pictures, are still being exhibited to big box office returns.

On "Secrets of Paris" the New York dailies were as one in their opinion that it was a highly satisfactory motion picture.

"You Are Guilty" was praised by every one of the trade paper critics. "Luck" was singled out for enthusiastic comment by the dailies and trade publications. "Peppiest American comedy melodrama on the market today," said Roger Ferri; "plenty of lively incident, sufficiently fast and peppy to get over," is the opinion of Film Daily; "Johnny rollicks through it like a feather on the bounding ocean of joy," was the

way the Toledo Times put it, while the Toledo Blade had this to say, "Johnny Hines has certainly rung the bell and rung it hard in 'Luck.'" "A lively subject, one that should average well and give satisfaction," wrote George Blaisdell in Exhibitors' Trade Review; "Hines' likeable personality and ingratiating comedy find abundant opportunities," said Sydney R. Smith in the Telegraph and "All the necessary ingredients for a first-rate comedy-drama," is the opinion of Harrison's Reports.

C. C. Burr promised to make six features for the independent market that would be honest-to-goodness money makers for the theatre owner and he kept this promise. To add to the attraction value of his stories and productions he employed such stars in his casts as James Kirkwood, Doris Kenyon, Robert Edson, Edmund Breese, Mary Carr, little Russell Griffin, Lew Cody, Effie Shannon, Rose Coghlan, Gladys Huette, Milton Sills, Carmel Myers, Violet Mersereau, Charlie Murray, Flora Finch, Polly Moran, Pat O'Malley, William Collier, Jr., Montague Love, Jane Thomas, Dolores Cassinelli,

Harry Sothern, Alec Francis, Eric Mayne, Charles Clary and Walter Long.

These casts and stories were in turn backed up by intensive and extensive advertising campaigns, including publications of national circulation as well as the fan magazines, daily newspapers and trade papers.

Still bigger things are planned by Mr. Burr for the future. To start with he announces eight features for the coming season. At the present writing he is lining up a formidable array of stories, stars and directors as the basis of his output for his next list of pictures.

Second Bought Rights

Through an error it was reported last week that Grier Productions had purchased the Illinois rights to "I Am the Law." This is not so. The territorial rights for Illinois on the C. C. Burr feature, "I Am the Law" were contracted for some long time ago and are owned by Second National Pictures of 831 South Wabash avenue, Chicago.

C. C. Burr Announces 8 Big Productions

C. C. Burr announces that he will make eight features for release the coming season. Four will have a male star heading the cast and four will feature a female star. Each of the eight pictures will reveal a carefully selected and well balanced all-star cast, as has been the rule in all of Mr. Burr's productions to date and each will picture a story of box office value.

In an interview this week Mr. Burr reviewed the progress made by Mastodon Films, Inc., of which he is the head and made public the above announcement.

"Looking backward for the moment," said Mr. Burr, "it must be perfectly obvious to those who have given the matter any thought, that during the several months just passed the independent producer and the independent exchanges have come into their own. Never before in the history of the industry have the independents registered such unqualified hits; they have established themselves as one of the most important, if not the most important, factors in the business and all signs point to an even greater activity and success for them.

"Take our own organization as an example," continued Mr. Burr, "the success of the Johnny Hines' melocomedies was even beyond our expectations. 'Sure Fire Flint' and 'Luck' have gone over to big business wherever played. Leading first run houses in all of the larger cities have played these attractions and are asking for more like them. Hines, within the past six months, has be-

come firmly established as one of the foremost entertainers on the screen.

"Our other productions such as 'Secrets of Paris,' 'The Last Hour' and 'You Are Guilty,' have also met with great success. And this is no idle boast.

"Is there another independent producing organization, for instance, that has had fifty per cent. of its product booked by such houses as the Chicago Theatre? Our product has been selected to open many theatres, the most recent instance of this being the booking of 'Sure Fire Flint' as

the initial attraction for the Rivola Theatre, Newport News, Va., while at the present writing 'Luck' is enjoying a most profitable engagement at the Blackstone in Pittsburgh.

"It is a matter of record," said Mr. Burr, "that independent productions have been life savers in a great many instances lately. Facts will back up the statement, that in proportion to the number of pictures produced, the independents have scored more real hits and supplied exhibitors with more genuine box office attractions than the so-called national producing and releasing organiza-

tions. Go over the list of box office winners of the past few months," continued Mr. Burr, "and you will be surprised to learn the great number of successful independent productions. It is a record to be proud of and one that I am confident will be much greater when the returns are in for the season to come.

"My own plans call for a much larger producing schedule than ever before. Our organization will make eight features, four with a male star and four with a female star supported by carefully selected all-star casts as has been my policy in the past."

Close Negotiations

Sanford Productions announce the closing of negotiations for the production and release of eight five-reel westerns featuring Richard (Dick) Hatton, to be sold on the State Right market.

Burr Sees His Latest

"Three O'clock in the Morning," the latest C. C. Burr production, was previewed by the producer last Tuesday evening at the Gotham Theatre, New York. "Three O'clock in the Morning" is an original story especially written for the screen.

To Begin New Play

Doris Kenyon, who appeared in the C. C. Burr feature "Sure Fire Flint" and "You Are Guilty," has about completed her work in "Bright Lights of Broadway," the Bennie Zeidman feature. After a few days of rest Miss Kenyon will resume work in a feature.

"The Last Hour" Wins Praise from Critics

"The Last Hour," one of the C. C. Burr features in which Milton Sills and Carmel Myers play the leading roles had a very successful engagement at the Regent Theatre in Philadelphia last week.

The house management reported very good business, while the Philadelphia dailies were lavish in their praise of this Edward Sloman production. The critic of the Evening Ledger described "The Last Hour" as "a tense drama," while the Inquirer referred to it as "replete with thrills and exciting incidents." The public thought well enough of this attraction to give it splendid patronage despite unusually strong opposition.

"The Last Hour" was written

by Frank R. Adams and was originally published in Munsey's Magazine under the title of "Blind Justice." It pictures the story of a young girl's thrilling attempt to save an innocent man from paying the death penalty.

"Luck" Playing Big

"Luck," the latest of the Johnny Hines' melocomedies sponsored by C. C. Burr, is enjoying a very profitable engagement at the Capitol Theatre, Dallas, Texas. True T. Thompson, one of the cleverest exploitation men in the country is handling the picture and putting over some exceptionally clever ideas.



Front of the recently completed Warner Brothers' studio in Los Angeles.

"Rip Tide" Opens Big in Beantown

BOSTON, MASS.—(Special)—Arrow Film Corporation is attracting much attention along Film Row here for having scored the unusual achievement of getting three first class bookings in first run houses here in two weeks. On Monday night "Rip Tide," said to be one of the best pictures Arrow has handled, opened at the Park Theatre here and got off to a flying start. By Wednesday night the picture had caught on splendidly, with every indication that the gross for one week would be one of the finest this leading New England first run has recorded this season.

The newspaper critics sent the picture off praisingly and the opening show audiences left well pleased. The work of Stuart Holmes came in for much commendation. The story as a whole is well constructed and splendidly told with many thrills packed into the fast moving special at the opportune time. This picture should go big in New England houses, for it is the type that is well liked and the director didn't miff a single bet.

J. Charles Davis, 2nd, assistant to W. E. Shallenberger of Arrow, closed the Park booking for "Rip Tide" while here last week to lay his plans for the exploitation on "Lost in a Big City," which opens at the Park on May 28, while "Jacqueline or Blazing Barriers," opens at the Boston Theatre, day and date, with the other Arrow productions.

This triple for Arrow is something of which Arrow can justly be proud, for most of the independent pictures shown downtown, excepting those of Franklin Film Corporation, the interests controlling the latter exchange and the Park being related, have had to buy the house. Newspaper critics are being educated, for they have been used to seeing the national companies' names being played heavily. This stunt of an independent coming in and hopping off with a triple first class booking is something that has seemingly hit them between the eyes, but it is a stunt that is adding prestige to independent product.

Samuel V. Grand, who up to three months ago was regarded as one of the leading independent exchange men and who is now branching out as independent producer, is in Chicago this week hobnobbing with the exhibitors at their convention. Until last Saturday he was in Los Angeles going over his production plans with Ben Wilson, who will produce about ten pictures for him, but he left on Saturday for Chicago. He will return to Boston next week and remain for about four weeks at the end of which period he hops off back to the east.

That Bill Shapiro of Franklin Film exchange will encounter no trouble in picking up exhibitors for the Warner-Belasco product next season is evident from the many demands he

is already receiving for dates. Exhibitors seem particularly anxious to want to land such pictures as "Dubureau," "The Gold Diggers" and "Little Johnny Jones."

The Second National Exchange here has been in pretty much of a muddle during the past few days. To begin with, this firm has been somewhat lagging, with the result that its pictures have obtained very few dates of any consequence.

Announcement in Moving Picture World's independent department last week that Nat Gordon, First National franchiseholder, along with other First National exchangemen, had entered the distribution market, caused considerable interest among independent men here. Mr. Gordon's manager is already dickering with a number of independents in New York.

Manager Bill Mahoney has cancelled the special date he gave Charles Seelye, owner of a film called

"What Is Your Daughter Doing?" which was to be given its premier here. Mahoney operates the Rialto Theatre and had planned getting the exploitation campaign under way, but the local censor maintains the National Board of Review has not o.k'd the picture and that he will not view the picture until after the board had seen it and reported its findings to him.

Not until after the production cost of "Down to the Sea in Ships" has been made will the New Bedford business men and capitalists who

financed the production of that picture, dump any more money into a second picture. That Elmer Clifton, who made the first picture, will not direct the second picture, is evident as he has been signed by Fox Film Corporation, according to a report from his friends in New Bedford.

Juanita Hansen, the former movie star who did such a wonderful business at the Bowdoin Square and National Theatre in this city, did a decided flop at the Empire Theatre down in Providence, R. I., last week, where the gross business was not enough to pay even for the conservative advertising done by the management. The Empire booking was done four days prior to opening and the house had closed as a burlesque theatre only the Saturday previous.

Sarah Bernhardt's "Camille," a reduced and reissued film, was tried out at the Victory Theatre in Providence, R. I., last week. However, the picture's value could not well be determined at that showing for there were two other features on the bill and business during the week was decidedly off.

Independent exchanges in this territory are much concerned over the status of their business next season. The acquisition of additional theatre interests by the Lesser-Gore-Ramish enterprises is squeezing their pictures out. Independents here are seriously considering a proposition to pool their interests with exhibitor backing. As a matter of fact, several independents are advocating a conference with the independent exhibitor organization here after the convention in Chicago for the purpose of ascertaining whether or not some means can be effected whereby their interests will be safeguarded.

West Completes Cast for "Unknown Purple"

M. H. Hoffman, head of the Truart organization, stated that the cast which is to appear in the screen version of "The Unknown Purple" is practically completed. Roland West, who wrote the original stage play, will also direct the picture. Mr. West has spent considerable time in selecting his cast.

The list of players which will be seen in the production will be headed by Henry B. Walthall, Alice Lake, Ethel Gray Terry, Helen Ferguson, Brinsley Shaw, Stuart Holmes and Richard Wayne.

Other members of the cast are

Frank Currier and Johnny Arthur. Mr. Arthur, it will be remembered, is the comedian who put so much life in the play "Elsie" which recently was seen on Broadway.

It is expected that work on "The Unknown Purple" will soon be started. Just before M. H. Hoffman's departure from the Coast for New York he held a long conference with Mr. West and A. Carlos on the production plans for "The Unknown Purple," and Mr. Hoffman's last instructions were to the effect that neither time nor money be spared to make this picture all and more than it was on the stage.



TRUART OFFICIAL, STAR AND DIRECTOR

Left to right—Edward Dillon, who is directing Elaine Hammerstein (center) in a series of big productions, and M. H. Hoffman, vice-president and general manager of Truart Film Corporation.



CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

The Hottentot

(Douglas MacLean—First National—5,953 feet)

M. P. W.—Certainly looks like a big box-office winner. . . . It is the kind of picture your patrons will recommend to their friends, so don't be afraid of this one.

T. R.—Things get stirring early. . . . From that on to the race there are many moments of good farce and continued pace.

N.—One of the sure-fire audience pictures of the season. . . . It is farce, with occasional touches of melodrama, and here and there a bit of slapstick; but, from an audience standpoint, it looks like mighty good entertainment.

E. H.—With a special cast; is a comedy-plus. . . . It is great in story, in acting and in staging.

F. D.—Good comedy entertainment that has laughs, action, thrills and spills galore.

The Ninety and Nine

(Featured Cast—Vitagraph—6,500 feet)

M. P. W.—For the many who like sensational entertainment and the old thrills there is a wealth of appeal.

E. H.—Good old-fashioned melodrama. . . . Fire scenes alone are worth the price of admission.

T. R.—As an attraction that will give pretty general satisfaction this picture should please the majority.

N.—Should prove a strong drawing-card in the towns of these United States.

F. D.—Fine money-making possibilities in this one for a big majority of exhibitors.

Streets of New York

(Featured Cast—Arrow—7 reels)

M. P. W.—Burton King's directorial hand makes old story stand out as good Arrow attraction.

E. H.—A state-right picture, which should mean money at the box office.

N.—Neighborhood audiences in certain districts will doubtless like it.

F. D.—Will very likely reach a big majority of the picture public; not high-class entertainment, however.

T. R.—Is a melodrama that should respond to exploitation and fully satisfy an average house.

Shadows

(Featured Cast—Al Lichtman—7,040 feet)

M. P. W.—Embraces certain features which, properly capitalized, should register it as a magnet of unusual power. Artistically, it is one of the truly great achievements of the motion picture industry.

E. H.—It has heart interest, romance and several thrills, and should prove a good box-office attraction.

N.—Its strongest points are Chaney's characterizations, the atmosphere and the spiritual quality.

F. D.—An artistic production with a splendid cast.

T. R.—A picture of rare power. Has appealing story, with great roles splendidly played.

The Power of a Lie

(Mabel Julienne Scott—Universal—4,910 feet)

M. P. W.—Should give satisfaction as a program feature to an intelligent audience.

E. H.—As a whole, this offers agreeable entertainment; has a good cast and is well staged.

T. R.—Ranks as remarkably good drama.

F. D.—Average dramatic offering that has been satisfactorily produced and will please a majority.

M.—Should be accepted as one of the better program offerings.

Forsaking All Others

(Cullen Landis—Colleen Moore—Universal—4,462 feet)

M. P. W.—Neighborhood audiences will be sure to enjoy it, and it is a sufficiently strong attraction for the first-run theatre as well.

E. H.—Pleasing little drama of small-town life. . . . It is well acted and directed and should satisfy the most skeptical.

F. D.—Pleasing picture that offers agreeable pastime in rather slight but interesting situations.

T. R.—It is a picture that, because of the novelty of the theme, will be generally well accepted wherever shown.

N.—This is such an appealing little story which is so recognizably real that it seems a wonder that it hasn't been thought of before. No matter where you live, you will find its counterpart.

Peg O' My Heart

(Laurette Taylor—Metro—7,900 feet)

M. P. W.—With its simple and appealing story, its blending pathos and humor, and the charm and artistry of Laurette Taylor, it should find a welcome on any program, and prove a box-office winner.

T. R.—Those who were fortunate enough to see Miss Taylor on the stage in this play and enjoyed it need have no fear of being disappointed in seeing it again in the picture version.

N.—It's a picture which tugs at the heart, and is destined to hit the high mark of screen production.

E. H.—It has been carefully staged, and should prove a distinct drawing-card wherever good comedy-drama is appreciated.

F. D.—Charming, wholesome entertainment that is sure-fire; everybody everywhere will like it.

A Daughter of Luxury

(Agnes Ayres—Paramount—4,538 feet)

M. P. W.—The script has been well handled and embraces a chain of interesting events. There is somewhat greater merit to the story than might be imagined from the title.

T. R.—Has been attractively produced and affords first-class entertainment value in every respect.

F. D.—Fairly good entertainment that will appeal to a majority; not very well constructed, however.

E. H.—Owes its meagre interest to Agnes Ayres, Edward Martindel, Sylvia Ashton and an attractive title.

N.—A little different treatment of the Cinderella pattern is exposed here, and results are so excellent that it will be accepted as something worth while.

The Isle of Lost Ships

(Featured Cast—First National—7,425 feet)

M. P. W.—It is a production which, because of its many angles of appeal, should prove a fine box-office attraction if properly exploited.

T. R.—Has all the ear-marks of a "sure-fire" success.

N.—Here is one of the greatest novelties which ever found its way to the silver sheet. . . . Put it down as a sure bet. . . . And get it quick.

F. D.—Decidedly unusual—a novelty with considerable that is fascinating and interesting.

E. H.—As fantastic and novel a tale of the sea as has been screened in some time. It has about everything the average audience is looking for—love interest, adventure, thrills and scenic beauty.

Mighty Lak' a Rose

(Featured Cast—First National—8,036 feet)

M. P. W.—Tremendous heart interest and fine comedy make this a big box-office attraction.

T. R.—Its appeal is universal; every chord of human emotion is sounded.

F. D.—Mighty strong feature that offers fine entertainment in its comedy-pathos combination.

N.—By a display of unusually good treatment, Edwin Carew has made a picture which not only establishes itself as solid entertainment, but goes further and stimulates itself with its spiritual significance.

E. H.—A picture which will bring a throb to the heartstrings of any audience and should prove a strong attraction for any theatre which books it.

The Beautiful and Damned

(Marie Prevost—Warner Brothers—7 reels)

M. P. W.—While, for drama's sake, certain liberties had to be taken, the fact remains that the Warner production is a box-office attraction.

N.—A spirited picture which, while it offers no real substantial motive, entertains throughout its footage.

E. H.—It is lavishly mounted and well directed. . . . Our advice is to book it.

T. R.—By reason of its notable comedy element will make good entertainment.

F. D.—Interesting comedy-drama of young, well-to-do married couples of to-day.

Outcast

(Elsie Ferguson—Paramount—7,300 feet)

M. P. W.—An interesting offering which should find favor with average audiences in both large and small houses.

T. R.—Admirably directed, handsomely photographed, a real "human document," this film should prove an unusually valuable box-office asset.

F. D.—Really very interesting if for no other reason than the star's performance.

E. H.—Picture-goers generally will find fairly pleasing entertainment in this.

N.—It's a vital story, well done in every particular—a picture which deserves a place with the better things.

The Toll of the Sea

(Featured Cast—Metro—4,000 feet)

M. P. W.—Judging from the applause at the Rialto Theatre, New York, it is destined to be a big success.

E. H.—Made entirely in colors. A distinct step forward in the art of the industry.

N.—It doesn't matter so much what the story contains, for the picture will succeed or fail with its color scheme. We, for one, cannot see how it can fail.

T. R.—Natural color photography reaches its highest point of development to date in "The Toll of the Sea," which will not only interest but astound and delight every spectator.

F. D.—Decidedly the best thing that has been accomplished in colors.

The Great Night


(William Russell—Fox—4,346 feet)

M. P. W.—Utilizes a familiar plot with fairly entertaining results.

T. R.—Just an ordinary sort of picture made from timeworn material that, however, still seems to satisfy in certain localities.

E. H.—Interesting, but rather thin as to plot.

N.—At that, it is best suited for small downtown houses and in those neighborhoods which cater to program.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

BREAKING HOME TIES. (5,622 feet). Star cast. Sad picture like "Humoresque"—on same order. Good, but did not take well. A Jewish picture. Characters well chosen. Used four ones and one three. Had fair attendance. Draw good class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

F. B. O.

BOY CRAZY. (4,800 feet). Star, Doris May. F. B. O. pictures—cute little comedy-dramas that cost little and please close on to 100 per cent. Not big money makers, but will make a little profit on your worst nights. Draw neighborhood patronage in city of 80,000. M. E. Meade, Olive Theatre, St. Joseph, Missouri.

CRASHING THRU. (6,000 feet). Star, Harry Carey. Fair Western. Weak in spots. Good acting. Will probably please Western fans. Carey usually draws good here. Used threes, ones, 12x14 and phone. Had good attendance. Draw small town and country patronage. George J. Heller, Pastime Theatre, Kanona, Kansas.

First National

BOB HAMPTON OF PLACER. (7,268 feet). Star, Wesley Barry. Not a new picture, but a good one. Our people thought it great. Wesley Barry carries a punch. Used newspaper and lobby. Had good attendance. Draw factory class in town of 3,000. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

BRAWN OF THE NORTH. (7,050 feet). Star cast. Nice picture. Beautiful scenery—similar to "Silent Call," however. But it went over fine and everybody pleased. Used windows, newspaper, etc. Had good attendance. Town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

BRAWN OF THE NORTH. (7,050 feet). Star, dog "Strongheart." This picture has a wide appeal and should be classed as good. Had good attendance. Draw country town class, town of 7,435. Admission 10-25. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Delightful picture. Pleased more than any picture we have had in many months. Used special lobby and stage sets, prologue. Had big attendance first day; second day, doubled. Draw family class in city of 17,000. Admission—matinee, 10-17; evening, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Good picture; did a sickening flop. Severely panned by Catholics and stamped on by Masons and other so-called anti-Catholic people. Seems to us producers could cut out stuff that excites one religious faction against another. Draw general type in town of 2,700. Admission 10-24 and 10-35. S. H. Blair, Majestic Theatre, Bellville, Kansas.

FURY. (8,709 feet). Stars, Richard Barthelmess, Dorothy Gish. Oh, boy! what a picture! This is the kind that means friends

Don't fail to consult the Index to Reports!

It will enable you to find all reports on a given picture without delay.

for any theatre. I have played all Barthelmess' pictures; this is the best one he has made. All I am afraid of now is that he will go over to United Artists, and then I'll never get his pictures any more. Boys, grab "Fury," go the limit on it, get them in, then stand around and watch them go out—you'll feel good. Great attendance. Draw miners and railroad men in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Fox

ARABIA. (4,418 feet). Star, Tom Mix. Good picture, good business; but they want Mix here in Westerns only. Used big advertising to get good attendance. Draw family class in city of 16,000. Admission 10-30. Jack Hoeffler, Strand Theatre (900 seats), Quincy, Illinois.

ARABIA. (4,448 feet). Star, Tom Mix. Mix fans should enjoy seeing him in a picture that is different from the usual Western. This picture is "fast" from start to finish, like Mix. Print in good condition. Used regular lobby, etc. Had good attendance. Draw small town and transient patronage in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

BELLS OF SAN JUAN. (4,587 feet). Star, Charles "Buck" Jones. Nothing to it. Only a poor Western with a very thin plot, and very tiresome in some parts. They'll have to give Jones better material or he'll lose out. Poor business. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. A very pleasing picture in seven reels. An especially good picture for families and children. Two nights' run. Second night better than the first. Used six, three, photos, heralds. Good attendance. Draw all classes in town of 1,500. Admission 10-30. B. F. Trammell, Moran Theatre (225 seats), Moran, Texas.

"The White Rose"

Through the courtesy of the Bellevue Theatre, Upper Montclair, N. J., you get a report of the world's premiere of Griffith's latest.

"THE WHITE ROSE." Played this as a pre-release, world's premiere, to capacity. Marks the return of Mae Marsh to the Griffith banner and gives her an opportunity of showing her true stellar qualities. Ivor Novello, new Griffith star, appears to be the coming screen idol. Picture fully up to the Griffith standard and in showing here pleased most fastidious audience in America.

Goldwyn

BEATING THE GAME. (5,568 feet). Star, Tom Moore. Just a fair program picture. Star good. Nothing elaborate in the picture. Just an ordinary story. Used one three, four ones, heralds. Fair attendance. Draw regular class in small town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

BROKEN CHAINS. (6,190 feet). Star, Colleen Moore. A splendid picture and very interesting, which showed how courage can win over cowardice and how a mollycoddle can become a real man. Not much of a story, but the picture has merit, as photography and execution are both good. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SIN FLOOD. (6,500 feet). Stars, Richard Dix, Helene Chadwick. I had them all hopped up on this one; saw it a long time ago in Tulsa myself. They evidently liked it; they sure didn't kick. Usual advertising gave fair attendance. Draw all classes, catering to best, in city of 10,000. Admission 10-20-30. George K. Zinsz, Harbor Theatre (400 seats), Corpus Christi, Texas.

Hodkinson

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. Liked by 80 per cent of the people. Good story for the school kids. Will Rogers don't seem to draw here very much. Usual advertising brought fair attendance. Draw working and business class in town of 600. Admission 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

Metro

CRINOLINE AND ROMANCE. (6,000 feet). Star, Viola Dana. Usual Dana picture. She is well liked over here, so draw fair crowd. Used one three, photos, slides. Had fair attendance. Draw workers and small merchants in city of 55,000. Max Babitz, Grand Theatre (300 seats), Cicero, Illinois.

FIGHTING MAD. Star, William Desmond. Old picture and print cut to pieces. We find New York exchanges are apt to treat us up-state exhibitors badly by way of prints. Used four ones and one three. Had good attendance. Draw good class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

PRISONER OF ZENDA. (10,467 feet). Star, Lewis S. Stone. Even though the film didn't look as though it should be cut, the picture was too long, so I couldn't give them a balanced program. Picture good but fell flat second night, for some unknown reason. Used thirty window cards, photos, trailer. Had better than average attendance first night. Charles Martin, Family Theatre, Mt. Morris, New York.

TOLL OF THE SEA. (5 reels). Star cast. Very beautiful but if it were not in natural colors it would be very poor entertainment. It is woefully weak. Used threes, ones, 22x 28s, photos, extra press space. Had fair attendance. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. Just fair picture. Star no drawing card in Pasadena. Took picture off on sixth day of week run. Used lobby. Had poor attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lasker, Strand Theatre (900 seats), Pasadena, California.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. A very good picture, well produced and clean. Star has no pulling power, but her pictures generally have a "class" that appeals to our public. This picture will get by most anywhere and will please most of them. Advertising slants, pretty clothes worn by the star. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres (700 seats), Jonesboro, Arkansas.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Sold as a program, but is better than many so-called specials from an audience point of view. If Paramount had just known how it was going to please the public and could have inserted some "million-dollar scenes" into it, to make it a "special," it would have been classed as one no doubt. It was good because it was human and true to life. People are tired of "high class bunk." Had good attendance. Draw mixed class, farm and town of 5,000. Admission 10-35. Walter James, Coliseum Theatre, Cherokee, Iowa.

BELLA DONNA. (7,905 feet). Star, Pola Negri. Big picture, but my patrons are more than filled with this kind. Business very much off. Had poor attendance. Draw family class in city of 17,000. Admission matinee 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. Good picture. We showed this and "Love Flower" (United Artists) in one night. Played to capacity business. Draw farmers and from town of 1,400. Admission twenty-five cents. Tom Marksby, for Knight Brothers, Opera House, Blenheim, Ontario, Canada.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Cannot hand much to this one; just a picture. Dalton is out of her class when she leaves Westerns and sea stories. We would say that for a star she is carrying too much flesh; she bulged over the top of her low-cut dress (I mean in the back)—and, say! how quick audiences pick these things up. Me, I did not notice it, but it was one criticism on it. The cripple stuff in this one and the cure were overdone. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

GLIMPSES OF THE MOON. (6,502 feet). Star cast. Pleased. It's a big picture and will please more people than "Bella Donna." Had good attendance. Draw family class in city of 17,000. Admission matinee 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Here is one you are looking for. Any house will please them with this picture. Had good attendance. Draw family class in city of 17,000. Admission, matinee 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Good, lively, clean comedy, with a punch. Had good attendance. Draw family class in city of 17,000. Admission, matinee 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

THE NTH COMMANDMENT. (7,339

An Index to Reports!

You will find it in this issue—at the end of this dependable tip department.

It should have been in the final May issue, but things didn't break right, so here it is.

Thank you, good friends, who have helped make it possible by your kind suggestions. You must always feel free to send in suggestions for making a better department, just as you send in tips.

The Index to Reports will make it easy to locate all tips on any picture on which reports have appeared. You won't have to depend on memory or on a consensus made by some one else—you can locate the full reports in almost no time. You won't have to mutilate the department by clipping reports. You will find it handy.

The Index to Reports will come out in the last issue of each month. This one has reports from January to May; in June you will get an index of all reports from January to June. Then in July the index will be for that month only; and each month it will add to the list until it again contains reports for a six-month period. In this way each mid-year and year's-end issue will be a complete six months' index and the in-between ones will be complete for the portion of the six-month time that is ended by that month.

Sing out if you like it and if it can be made better.

feet). Star, Colleen Moore. A fair picture but too drawn out. Poorest card we have had in two years. Booked for a week run. Pulled after fourth day. Usual advertising brought rotten attendance. Draw better class in city of 575,000. Admission, 25-35. Jay A. Haas, Clune's Broadway Theatre, Los Angeles, California.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Fair business first night, nothing the second night. Little entertainment value. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Selznick

WHO AM I? (4,800 feet). All star cast. Good; can see where they claim this as a special. Everybody satisfied who saw it, but had only seventy in all. Poor attendance. Draw railroad and transient class in town of 650. Admission 10-25. Joseph Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

United Artists

UNITED ARTISTS PRODUCTIONS. "Three Musketeers" (12 reels), "Orphans of the Storm," "The Love Flower," "The Love Light" and "Dream Street" (11,000 feet) are all good productions, but will not draw for the neighborhood and small town houses. Have tried both. Also, the price is altogether out of sight. Draw neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

Universal

DEAD GAME. (4,819 feet). Star, Hoot Gibson. Sure fire. Hoot Gibson has a lot of friends here who stand by him. You know what to expect from him and he generally averages up well. This is no exception. Hoot's friends will like it—the others won't be there. Used Western stuff. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins,

Grand and Liberty theatres (700 seats), Jonesboro, Arkansas.

RIDIN' WILD. (4,166 feet). Star, Hoot Gibson. Very pleasing picture, different than the usual Western, but the print I had was in very poor shape. Attendance, full house at both shows. Used usual advertising. Had 432 for attendance. Draw working class in town of 3,800. Admission, Monday 10 cents, Tuesday to Friday 10-15. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. Although the picture was not bad, I must say that I lost money on same. I'll be careful from now on with Universal specials, the price, too. Used strong advertising. Had poor attendance. Draw miners in town of 1,000. Admission 10-22. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

WILD HONEY. (4,093 feet). Star, Priscilla Dean. Fair picture that drew fair first day and good the second. Not a big special, but will get by if you don't boost it too much. Draw neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

Vitagraph

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. Built sensational lobby, railroad atmosphere, had town talking about fire scene. Offered thousand dollars to anyone proving it not real fire scene. Used three papers, twenty threes, two hundred window cards, five thousand throwaways on streets, engine lit up in lobby. Had good attendance. Draw best and middle classes in city of 175,000. Admission 10-35. N. L. Royster, Alcazar Theatre (340 seats), Birmingham, Alabama.

NO DEFENSE. (5,700 feet). Star, William Duncan. Very good Saturday picture for small town. Print in bad shape, however. Used four ones and one three. Had good

attendance. Draw good class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

SILENT VOW. (4,600 feet). Star, William Duncan. This picture went good, and would advise exhibitors to book same when a Western is wanted. Used four one sheets and set of photos. Had full house. Draw mixed patronage in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

State Rights

RIGHT WAY (Producers Security). Star, Sidney Olcott. (7,500 feet). Don't be afraid

to book this one; it will bring you some real money. I used it as an emergency show and cleaned up. Paper great; used all accessories. Capacity attendance. Draw all classes in big city. Admission ten cents all-ways. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SAVED BY RADIO (Russell Prod.). Star, George Larkin. Good thriller that satisfies this type of audience. It's just what you expect it to be. Clean! and will prove a good buy for certain days. Advertising slants, title thrills. Good attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SECRETS OF PARIS (C. C. Burr). Star cast includes Lew Cody. (7 reels). The pic-

ture is typical of the title given it. Patrons caring for this type were well pleased. It depicts the underworld of Paris. Good advertising slants. Fair attendance. Draw better class in town of 7,200. Admission 10-17-22. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

WATCH HIM STEP (Goldstone). Star, Richard Talmadge. (5 reels). Light material that gives the agile star plenty of chances to perform some Fairbanks stunts. He is a good looking young chap and may catch on if given decent stories. This one doesn't amount to much; if you can buy it cheap, try it. Advertising slants—they are hard to find. Fair attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Straight From the Shoulder Index

Covering January, February, March, April, May

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A
Above All Law (Paramount). Jan. 20.
Abyssmal Brute (Universal). April 28, page 939—May 26.
Ace of Hearts (Goldwyn). Jan. 27—Feb. 17—March 24—May 12.
According to Hoyle (Federated). Jan. 6.
Across the Continent (Paramount). Feb. 10—Feb. 17—March 17—March 31—April 7—April 28—May 5—May 12—May 26.
Across the Deadline (Universal). Feb. 10—March 24.
Across the Divide (Playgoers). Feb. 17.
Action (Universal). Feb. 3.
Adam and Eva (Paramount). April 21, page 840—May 12—May 26.
Adam's Rib (Paramount). April 28, page 937—May 12.
Affairs of Anatol (Paramount). March 31.
Afraid to Fight (Universal). Jan. 13—Jan. 20—March 24—April 14—April 21—May 5.
After Midnight (Selznick). Feb. 3.
After the Show (Paramount). Feb. 10—March 17—April 7.
After Your Own Heart (Fox). Feb. 24.
Alias Julius Caesar (First National). Jan. 13—Jan. 20—Feb. 24—March 3—March 17—April 14—April 21.
Alias Lady Fingers (Metro). April 21.
All for a Woman (First National). March 24—May 5.
All Night (Universal). Jan. 27.
All's Fair in Love (Goldwyn). April 28.
All the Brothers Were Valiant (Metro). March 17—March 31—April 7—April 21—April 28—May 12—May 19—May 26.
Altar Stars (Universal). March 17—May 19—May 26.
Always Audacious (Paramount). March 17—April 7.
Angel of Crooked Street (Vitagraph). Jan. 27—March 3—April 28.
Anna Ascends (Paramount). Feb. 17—March 24—April 28.
Another Man's Boots (Anchor). Feb. 10.
Another Man's Shoes (Universal). Feb. 10—Feb. 24.
Any Wife (Fox). March 24—April 28.
Arabia (Fox). Feb. 3—Feb. 10—Feb. 24—March 3—April 14—May 5—May 12—May 19—May 26.
Arabian Love (Fox). March 24—April 7—April 14—April 28.
Are You a Failure? (Preferred). May 19.
Are You Fit to Marry? (War Camp Pictures). March 3.
Around World in 18 Days (Universal). April 21, page 840.
Ashamed of Parents (Warner Brothers). Jan. 20—Feb. 17.
At the End of the World (Paramount). Jan. 6—Feb. 17—May 26.

B
Bachelor Daddy (Paramount). Jan. 6—Jan. 13—Jan. 20—Feb. 3—Feb. 10—Feb. 17—March 31—April 7—April 21—April 28—May 5—May 12—May 26.

Back Fire (Arrow). Feb. 10—Feb. 24—May 5.
Back Home and Broke (Paramount). Jan. 27—March 31—April 14—April 21—April 28—May 19—May 26.
Back Pay (Paramount). March 31—April 14—May 26.
Barbed Wire (Aywon). April 21—May 5.
Bear Cat (Universal). Jan. 6.
Beating the Game (Goldwyn). April 21—May 19.
Beautiful and Damned (Warner Brothers). March 24—March 31—April 7—May 5—May 12—May 19.
Beautiful Liar (First National). April 28.
Beauty Shop (Paramount). Feb. 10—March 31.
Beauty's Worth (Paramount). April 21—May 19.
Behold My Wife (Paramount). Feb. 10—April 21.
Bella Donna (Paramount). May 19—May 26.
Bell Boy 13 (First National). March 3—March 24, page 438—April 21, page 841—May 26.
Bells of San Juan (Fox). Feb. 10—March 31—April 21—May 5—May 19.
Below the Surface (Paramount). March 31.
Be My Wife (Goldwyn). March 17.
Better Man Wins (Sanford Prod.). Feb. 10.
Beyond (Paramount). Jan. 13.
Beyond Price (Fox). March 24.
Beyond the Rainbow (F. B. O.). Jan. 20—May 19.
Beyond the Rocks (Paramount). Jan. 6—Jan. 20—Feb. 10—March 3—April 7—April 21.
Bigamist (F. B. O.). Feb. 24.
Big Town Roundup (Fox). Jan. 6.
Bill of Divorcement (Associated Exhibitors). March 3—May 12.
Billy Jim (F. B. O.). Jan. 20—April 28.
Birth of a Nation (United Artists). April 7—April 28.
Birth of a Soul (Vitagraph). March 17.
Bishop of the Ozarks (F. B. O.). May 12.
Bits of Life (First National). Feb. 24—April 21.
Black Flag (Universal). May 19.
Black Beauty (Vitagraph). May 12—May 26.
Blazing Arrows (Arrow). Feb. 17.
Blind Bargain (Goldwyn). March 17—March 24—April 21—May 12—May 26.
Blind Circumstance (Clark-Cornelius). May 5.
Blind Wives (Universal). April 14.
Blood and Sand (Paramount). Jan. 6—Jan. 20—Feb. 10—March 3—March 24—March 31—April 7—May 5.
Bluebeard, Jr. (American Releasing). March 31—April 7.
Bobbed Hair (Paramount). Feb. 10—April 28.
Bob Hampton of Placer (First National),

March 3—March 17—April 7—April 21—April 28.
Bohemian Girl (American Releasing). Feb. 17, page 686—March 3.
Bolted Door (Universal). May 26.
Bond Boy (First National). Jan. 13 (on pg. 150 in error)—Feb. 10—Feb. 24—March 24—April 21—May 12.
Bonded Woman (Paramount). Feb. 10—March 3—April 7—April 21—May 19.
Bonnie Brier Bush (Paramount). Jan. 13.
Boomerang Bill (Paramount). Feb. 10—Feb. 17—Feb. 24—March 3—May 5.
Border Guards (Universal). March 31.
Borderland (Paramount). Feb. 17—March 31—April 21—May 19.
Boss of Camp Four (Fox). Feb. 10—March 3—March 17—March 24—May 5—May 26.
Bought and Paid For (Paramount). March 17—March 31—April 7—April 21—May 5—May 26.
Boy Crazy (F. B. O.). Feb. 17—March 17.
Boys Will Be Boys (Goldwyn). April 28.
Branding Iron (Goldwyn). Jan. 6—Feb. 24—March 31—April 21—May 26.
Brass (Warner Brothers). May 12—Page 151.
Brass Commandments (Fox). March 17—April 7—April 21—May 12—May 19.
Brawn of the North (First National). Jan. 20—Feb. 17—March 3—March 17—April 21—May 12.
Bride's Play (Paramount). April 21—May 5.
Bright Shawl (First National). April 7, page 647.
Broad Daylight (Universal). Jan. 27—March 3—March 17.
Broadway Buckaroo (Western Pictures Exploitation). Jan. 13.
Broadway Peacock (Fox). March 3—March 17.
Broadway Rose (Metro). Jan. 13—March 24—March 31—April 21—May 26.
Broken Chains (Goldwyn). April 21—April 28.
Broken Doll (First National). May 5.
Broken Silence (Arrow). May 12—May 19.
Broken Spurs (Arrow). Jan. 6—Jan. 27—May 19.
Brothers Under the Skin (Goldwyn). Feb. 10—Feb. 24—March 17—April 7—April 14—May 19.
Bucking the Line (Fox). Jan. 20.
Bucking the Tiger (Selznick). May 26.
Bunt Pulls the Strings (Goldwyn). Feb. 24.
Burglar Proof (Paramount). May 5.
Burn-Em-Up Barnes (C. C. Burr). April 7—May 5—May 19—May 26.
Burning Sands (Paramount). Feb. 17—March 3—March 17—March 31—April 7—April 21.
Buster (Fox). May 5.
Butterfly Range (Steiner). April 21.
By Right of Purchase (Selznick). Jan. 20—Feb. 10.

C

California Romance (Fox). Feb. 24—March 3—April 21—May 5.
 Call of Home (F. B. O.). Jan. 13—Feb. 3—Feb. 17—Feb. 24—April 21.
 Call of the North (Paramount). Jan. 6—Jan. 27—March 31.
 Calvert's Valley (Fox). Jan. 20—Jan. 27—Feb. 17—April 7—April 14—April 21—May 12—May 19.
 Cameron of Royal Mounted (Hodkinson). April 28—May 5.
 Camille (Metro). Jan. 27—April 7.
 Can a Woman Love Twice? (F. B. O.). April 7, page 649.
 Canyon of the Fools (Universal). April 23.
 Captain Fly-by-Night (F. B. O.). March 24—April 21.
 Cappy Ricks (Paramount). Feb. 17—March 17—April 7—April 21.
 Cardigan (American Releasing). Jan. 6—Feb. 3—Feb. 17—March 3—March 24—May 26.
 Carnival (United Artists). Feb. 24.
 Catch My Smoke (Fox). Feb. 17—March 31—April 14—April 21—April 28—May 5—May 26.
 Caught Bluffing (Universal). Feb. 17—March 24—March 31—April 7—April 28—May 12.
 Cave Girl (First National). May 12.
 Certain Rich Man (Hodkinson). March 17.
 Chain Lightning (Arrow). Feb. 17.
 Channing of Northwest (Selznick). Jan. 20—Feb. 10—March 31—May 19.
 Charge It (Equity). April 28.
 Chasing the Moon (Fox). Feb. 17—Feb. 24—April 14—April 28—May 5—May 12—May 19—May 26.
 Cheated Hearts (Universal). Feb. 3.
 Child Thou Gavest Me (First National). Jan. 6.
 Christian (Goldwyn). May 19—May 26.
 City of Masks (Paramount). April 7.
 City of Silent Men (Paramount). March 3—May 19.
 Civilian Clothes (Paramount). Jan. 27.
 Clarence (Paramount). Feb. 17—March 3—March 24—March 31—April 7—April 21—April 28—May 5—May 19.
 Clay Dollars (Selznick). Jan. 6—Jan. 20.
 Coast of Opportunity (Hodkinson). Jan. 6.
 Colleen of the Pines. Feb. 3—Feb. 24—March 3.
 Come on Over (Goldwyn). Jan. 6—Feb. 17.
 Conceit (Selznick). Feb. 10.
 Confidence (Universal). Feb. 17—March 3.
 Conflict (Universal). Jan. 13—May 19.
 Connecticut Yankee in King Arthur's Court (Fox). Feb. 3—Feb. 10—Feb. 24—March 24—April 7—May 12.
 Conquering Power (Metro). Feb. 10—Feb. 24—March 31—April 7—April 14—April 21—April 28—May 19.
 Conquering the Woman (Associated Exhibitors). Feb. 24—March 3—May 19.
 Conquest of Canaan (Paramount). Feb. 17.
 Conrad in Quest of His Youth (Paramount). April 28.
 Country Cousin (Selznick). March 3.
 Country Flapper (Producers Security). April 21—April 28.
 County Fair (Federated). Feb. 17.
 Courage (First National). Jan. 20—March 24—April 21—May 5.
 Courage of Marge O'Doon (Vitagraph). March 17—May 12.
 Cowboy and the Lady (Paramount). Jan. 27—Feb. 17—March 31—April 14—May 5.
 Cradle (Paramount). March 3—April 28—May 5.
 Cradle Buster (American Releasing). May 26.
 Cradle of Courage (Paramount). March 24—April 28.
 Crashing Thru (F. B. O.). May 19.
 Crimson Challenge (Paramount). Feb. 17—April 14.
 Crimson Clue (Richards and Flynn). March 31.
 Crinoline and Romance (Metro). May 5, page 63—May 26.
 Crossroads of New York (First National). March 3—March 24—March 31—April 28—May 5.
 Crow's Nest (Aywon). April 21.
 Crusader (Fox). Jan. 20—March 24—April 7—April 28—May 5.
 Cub Reporter (Goldstone). April 14.
 Cupid's Brand (Arrow). May 26.
 Cup of Life (First National). Jan. 20—March 3—May 12.
 Custard Cup (Fox). May 26.
 Dangerous Little Demon (Universal). March 3.

D

Daddy (First National). May 12, page 151—May 12, page 152—May 19.
 Daddy Long Legs (First National). Feb. 17.
 Dangerous Adventure. March 31—April 21—May 5.
 Dangerous Age (First National). Feb. 24—March 3—March 17—March 24—April 14—May 5—May 12—May 19—May 26.
 Dangerous Curve Ahead (Goldwyn). April 7—May 26.
 Dangerous Game (Universal). Feb. 17—March 17.
 Dangerous Lies (Paramount). May 19.
 Dangerous Little Demon (Universal). March 3.
 Danger Point (American Releasing). March 17—May 26.
 Dark Secrets (Paramount). March 31—April 28—May 5—May 26.
 Daughter of Luxury (Paramount). March 31—April 7—April 14—May 5—May 26.
 Dead Men Tell No Tales (Vitagraph). Jan. 6—Feb. 17.
 Dead or Alive (Arrow). March 17.
 Death Dance (World). Feb. 3.
 Deep Waters (Paramount). March 3.
 Delicious Little Devil (Universal). Jan. 20—Feb. 3—March 3.
 De Luxe Annie (Selznick). April 14.
 Derby Day (Federated). Feb. 10.
 Deserted at the Altar (Goldstone). April 14—April 21.
 Desert Flower (Goldwyn). Feb. 10.
 Desert Gold (Hodkinson). May 5—12.
 Determination (Lee Bradford). Feb. 24—April 28.
 Devil's Garden (First National). May 12.
 Devil's Pawn (Paramount). March 31—April 21.
 Devil Within (Fox). Jan. 6—March 17—April 21.
 Devotion (First National). January 20.
 Discontented Wives (Playgoers). March 17.
 Dictator (Paramount). Jan. 20—Feb. 17—March 3—March 17—March 31—April 21.
 Dinty (First National). Feb. 24—March 24—April 21—April 28.
 Disraeli (United Artists). Jan. 13—Feb. 3—April 28—May 19.
 Divorce Coupons (Vitagraph). Jan. 6—Feb. 3—April 14.
 Do and Dare (Fox). Jan. 20—Jan. 27—Feb. 10—March 3—March 17—March 31—April 14—April 28—May 12—May 19—May 26.
 Dr. Jack (Pathe). Feb. 24—March 3—March 17—April 14—April 21—April 28—May 19—May 26.
 Dr. Jim (Universal). Jan. 6—April 7.
 Doll's House (United Artists). Feb. 10.
 Domestic Relations (First National). March 24—March 31—April 7—May 19—May 26.
 Don't Doubt Your Wife (Associated Exhibitors). Feb. 10.
 Don't Get Personal (Universal). Feb. 17.
 Don't Neglect Your Wife (Fox). March 24.
 Don't Shoot (Universal). Jan. 20—April 21—May 12.
 Don't Tell Everything (Paramount). Feb. 17—May 5.
 Don't Write Letters (Metro). April 21.
 Doubling for Romeo (Goldwyn). April 7—April 14—May 5—May 12.
 Double O (Arrow). Jan. 6.
 Down to the Sea in Ships (Hodkinson). April 7.
 Drag Harlan (Fox). April 28.
 Dream Street (United Artists). Jan. 27.
 Driven (Universal). May 26.
 Drums of Fate (Paramount). April 21—May 5—May 26.
 Dusk to Dawn (Associated Exhibitors). Jan. 6—Jan. 27—April 28—May 5.
 Dust Flower (Goldwyn). April 21—May 12.
 Duty First (Standard). Feb. 3.
 Dwelling Place of Light (Hodkinson). April 14.

E

Earthbound (Goldwyn).
 East Is West (First National). Jan. 20—Jan. 27—Feb. 10—Feb. 17—March 24—April 21—May 12—May 26.
 East Lynne (Hodkinson). March 3—May 5—May 26.
 Ebb Tide (Paramount). Feb. 17—March 24—March 31—April 7—May 5.
 Eden and Return (F. B. O.). March 3.
 Enchantment (Paramount). Feb. 10—Feb. 17.
 End of the World (Paramount). Jan. 27.
 Enter Madame (Metro). Feb. 24—March 24—April 21—May 12—May 19.
 Eternal Flame (First National). Jan. 6—

Jan. 13—Jan. 27—Feb. 10—Feb. 17—Feb. 24—March 3—March 31—May 26.
 Even as Eve (First National). March 31.
 Evidence (Selznick). Jan. 20—Jan. 27—Feb. 3—March 3—May 5—May 12—May 26.
 Exit the Vamp (Paramount). Feb. 17.
 Experience (Paramount). Jan. 13—Jan. 27—March 3—March 31—May 5.
 Eyes of the Mummy (Paramount). Feb. 17—March 31.

F

Face Between (Metro). April 14.
 Face in the Fog (Paramount). Jan. 6—Jan. 27—Feb. 10—Feb. 17—March 17—March 31—April 21.
 Face on the Barroom Floor (Fox). April 28, page 938.
 Fair Lady (United Artists). March 3.
 Fall of Babylon (Griffith). Jan. 13.
 Famous Mrs. Fair (Metro). May 5.
 Fascination (Metro). Jan. 6—Jan. 13—Jan. 20—Feb. 2—April 14—April 28—May 5—May 26.
 Fast Mail (Fox). Jan. 6—Jan. 20—Feb. 3—Feb. 10—Feb. 24—March 3—March 17—April 7—April 14—May 19—May 26.
 Fickle Women (Richards and Flynn). Feb. 10.
 Fifty Candles (Hodkinson). April 28—May 12.
 Fighting Blood (F. B. O.). April 21, page 840—April 28.
 Fighting Fury (Universal). Feb. 24.
 Fighting Guide (Vitagraph). Feb. 10—Feb. 24—May 12.
 Fighting Kentuckians (Plymouth). Jan. 13.
 Fightin' Mad (Metro). Jan. 6—Jan. 13—April 7.
 Fighting Stranger (Canyon). Feb. 24.
 Fighting Streak (Fox). Jan. 6—Jan. 20—Jan. 27—March 24—April 21—May 12.
 Find the Woman (Paramount). Feb. 17—May 5.
 Fire Eater (Universal). Jan. 20—March 24.
 First-Born (F. B. O.). Jan. 13.
 First Degree (Universal). April 7—March 31.
 First Woman (F. B. O.). Feb. 17—Mar. 17.
 Five Days to Live (F. B. O.). May 26.
 Five Dollar Baby (Metro). Jan. 13—Jan. 20—Mar. 24—Apr. 14—Apr. 21—May 19.
 Flame of Life (Universal). Mar. 24, page 438—May 26.
 Flaming Hour (Universal). Feb. 24—Apr. 14—Apr. 28.
 Flame of the North (Vitagraph). Apr. 14.
 Flash (Aywon). May 12.
 Flesh and Blood (Western Pictures Exploitation). Jan. 20—Feb. 10—Feb. 24—Mar. 31—May 26.
 Flirt (Universal). Jan. 20—Mar. 17—24—Apr. 14—Apr. 21—May 12—May 19—May 26.
 Flower of the North (Vitagraph). Jan. 20—Feb. 24—Mar. 17—May 12.
 Foolish Age (F. B. O.). May 19—May 26.
 Foolish Matrons (First National). Feb. 24.
 Foolish Wives (Universal). Mar. 3—Mar. 17—May 5—May 12—May 19.
 Fools First (First National). Feb. 3—Mar. 24—Mar. 31—Apr. 7—Apr. 14—Apr. 21—May 5—May 19.
 Fools of Fortune (American Releasing). Mar. 17—Apr. 7.
 Fools Paradise (Paramount). Jan. 27—Feb. 17—Mar. 17—Mar. 24—Mar. 31—Apr. 21.
 Fool There Was (Fox). Jan. 20—Feb. 3—Feb. 17—Feb. 24—Mar. 3—Mar. 24—Apr. 7—Apr. 14—Apr. 21—Apr. 28—May 12.
 Footfalls (Fox). Jan. 20—Feb. 3—Mar. 3.
 Footlight Ranger (Fox). Mar. 24—Apr. 7—Apr. 21—Apr. 28.
 Footlights (Paramount). Mar. 17.
 Forbidden City (Selznick). Apr. 28.
 Forbidden Thing (First National). Apr. 28.
 For Big Stakes (Fox). Jan. 6—Jan. 27—Feb. 17—Mar. 24—Apr. 21—May 5.
 Forever (Paramount). Jan. 27—May 5.
 Forget Me Not (Metro). Feb. 10—Apr. 7—Apr. 14—Apr. 21—Apr. 28—May 19.
 Forgotten Law (Metro). Jan. 27—Feb. 24—May 5—May 12—May 19—May 26.
 Forsaking All Others (Universal). Feb. 7.
 For the Defense (Paramount). Jan. 6—Feb. 17—May 26.
 For Those We Love (Goldwyn). May 5—May 26.
 Fortune's Mask (Vitagraph). Jan. 6—Jan. 13—Mar. 31—May 19.
 Four Horsemen of the Apocalypse (Metro). Jan. 20—Feb. 3—Feb. 10—Feb. 17—May 12.
 Fourteenth Lover (Metro). Feb. 10—Feb. 24—Apr. 21.
 Fourth Musketeer (F. B. O.). May 12.
 Fox (Universal). Jan. 27.
 Free Air (Hodkinson). Feb. 17—Apr. 14—Apr. 21—Apr. 28.

French Heels (Hodkinson). Jan. 20—May 19.
 Friendly Husbands (Fox). May 26.
 Frisky Mrs. Johnson (Paramount). May 5.
 Frivolous Wives (Fidelity). Jan. 20.
 From the Ground Up (Goldwyn). Mar. 3—May 26.
 From Manger to the Cross (Vitagraph). Jan. 13—Mar. 3, page 66.
 Front-Page Story (Vitagraph). Apr. 21, page 840—May 26.
 Fruits of Faith (Pathe). May 5.
 Full House (Paramount). Mar. 17.
 Fury (First National). Mar. 17, page 438—Mar. 24—Apr. 14, page 754—Apr. 28, page 938—May 19.

G

Galloping Kid (Universal). Jan. 6—Feb. 24.
 Garrison's Finish (Paramount). Apr. 28.
 Gas, Oil and Water (First National). Feb. 24.
 Gay and Devilish (F. B. O.). Apr. 28—May 19.
 Gentleman From America (Universal). Apr. 14—Apr. 21—Apr. 28.
 Get Rich Quick Wallingford (Paramount). March 31—May 5.
 Get Your Man (Fox). Mar. 24.
 Ghost Breaker (Paramount). Jan. 6—Jan. 13—Jan. 27—Feb. 17—Mar. 24.
 Ghost in the Garret (Paramount). Feb. 17—Apr. 21—May 5.
 Ghost Patrol (Universal). Apr. 7—May 26.
 Gimme (Goldwyn). May 26.
 Gilded Lily (Paramount). Jan. 27—Feb. 17—Mar. 31.
 Girl from the Porcupine (Arrow). Apr. 21.
 Girl in His Room (Vitagraph). Feb. 24—Apr. 7.
 Girl's Desire (Vitagraph). Feb. 17—Mar. 3.
 Girls Don't Gamble (Schwaab). May 5.
 Girl Who Ran Wild (Universal). May 5—19—26.
 Glass Houses (Metro). Mar. 24—Apr. 28—May 5.
 Gleam o' Dawn (Fox). Apr. 28.
 Glimpses of the Moon (Metro). Apr. 28.
 Glorious Fool (Goldwyn). Jan. 20—Apr. 28—May 26.
 Glory of Clementina (F. B. O.). May 19.
 God's Country and Woman (Vitagraph). May 12.
 God's Gold (Canyon). Mar. 3.
 Golden Bullet (Universal). Jan. 27.
 Golden Dreams (Goldwyn). Mar. 24—May 5.
 Golden Gift (Western Picture Exploitation). Apr. 14.
 Golden Snare (First National). Apr. 21—May 5.
 Golem (Paramount). Feb. 3—March 3—March 31.
 Good-Bye Girls (Fox). May 5, page 64—May 19.
 Good Men and True (F. B. O.). Jan. 13—Feb. 3—Feb. 17—March 3—March 17—April 14—May 12.
 Good Night, Paul (Selznick). April 7.
 Good Provider (Paramount). Jan. 13—Feb. 17—March 24—April 21—May 5.
 Good References (First National). Jan. 6.
 Gossip (United Artists). April 14—May 12—May 19.
 Grand Larceny (Goldwyn). Jan. 6—April 7—May 5.
 Grandma's Boy (Associated Exhibitors). Jan. 6—Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 3—March 17—April 7—April 14—April 21—April 28—May 5—May 12—May 19—May 26.
 Gray Dawn (Hodkinson). Feb. 17.
 Great Adventure (First National). April 28.
 Great Alone (American Releasing). Jan. 20—April 21.
 Great Day (Fox). May 26.
 Great Night (Fox). March 17—March 24—April 28—May 19.
 Great Redeemer (Metro). March 24.
 Greatest Love (Selznick). May 5.
 Greatest Truth (Paramount). Jan. 6.
 Great Impersonation (Paramount). Jan. 20—May 5.
 Great Moment (Paramount). Jan. 13—Jan. 20—Feb. 3—March 3—March 24—May 5.
 Green Moon (Selznick). April 21.
 Green Temptation (Paramount). Jan. 13—Jan. 20—Feb. 3—March 3—March 17—April 14—May 5—May 26.
 Grim Comedian (Goldwyn). April 7—May 12—May 26.
 Grumpy (First National). May 5, page 63—May 12, page 152—May 19.
 Guilty Conscience (Vitagraph). Feb. 17.
 Guilty Hand (Universal). May 19.

Gypsy Blood (First National). Jan. 27—April 7.
 Gypsy Passion (Vitagraph). March 3—May 12.

H

Hail the Woman (First National). Feb. 3—April 7.
 Half an Hour (Paramount). March 31.
 Half Breed (First National). Jan. 27—April 7.
 Handcuffs or Kisses (Selznick). March 31—May 5.
 Hands of Nara (Metro). Jan. 20—Feb. 24—April 14—April 28—May 12.
 Harriet and the Piper (First National). April 7.
 Hate (Metro). April 28.
 Haunted Valley (Pathe). May 19, page 235.
 Head Hunters of the South Sea (Associated Exhibitors). May 26.
 Headin' West (Universal). Feb. 10.
 Headless Horseman (Hodkinson). Feb. 3—Feb. 24—March 3—March 17—March 24—March 31—April 28—May 5—May 26.
 Head Over Heels (Goldwyn). Feb. 24—March 3—May 26.
 Heart Line (Pathe). May 12.
 Heart of Lincoln (Francis Ford). Feb. 3.
 Heart of Maryland (Vitagraph). Jan. 13—Feb. 17—April 14.
 Hearts Aflame (Metro). April 28.
 Hearts Are Trumps (Metro). Feb. 17.
 Heart's Haven (Hodkinson). March 24—April 21—May 5—May 12—May 19.
 Hearts of the World (Griffith). March 17.
 Heart Specialist (Paramount). March 31—April 14.
 Held by the Enemy (Paramount). March 31.
 Heliotope (Paramount). April 28.
 Hell Diggers (Paramount). March 24—March 31.
 Hell's Border (Plymouth). Jan. 13.
 Hell's Oasis (Commonwealth). May 26.
 Her Gilded Cage (Paramount). Jan. 27—Feb. 10—Feb. 24—April 28.
 Her Husband's Trade Mark (Paramount). March 3.
 Heritage (Richard & Flynn). Jan. 13.
 Her Lord and Master (Vitagraph). Jan. 6—Feb. 3.
 Her Mad Bargain (First National). Jan. 13—April 28—May 26.
 Her Majesty (Playgoers). Jan. 20.
 Her Night of Nights (Universal). Feb. 3—March 24.
 Hero (Preferred). March 31—April 7—May 12.
 Heroes of the Street (Warner Brothers). Jan. 20—Jan. 27—March 17—March 31—April 21—April 28—May 5—May 12—May 19—May 26.
 Her Own Money (Paramount). Jan. 13—Feb. 3—April 21—April 28.
 Her Social Value (First National). Jan. 20—March 3—April 7.
 Her Sturdy Oak (Paramount). Feb. 24.
 Her Winning Way (Paramount). Jan. 27—Feb. 24.
 Hidden Woman (American Releasing). March 31.
 Highest Law (Selznick). Jan. 6—May 19.
 Hills of Hate (Arrow). Jan. 20—April 28.
 Hills of Missing Men (Playgoers). Jan. 13—March 31—May 5—May 26.
 His Back Against the Wall (Goldwyn). Jan. 13—March 3—March 17—March 24—April 21—May 5.
 His Nibs (Exceptional). Jan. 27—May 5.
 His Own Law (Goldwyn). Jan. 27.
 Hold Your Horses (Goldwyn). April 7—May 26.
 Homespun Folks (First National). May 19.
 Homespun Vamp (Paramount). Feb. 24—April 28—May 5.
 Home Stretch (Paramount). Feb. 24.
 Honest Hutch (Goldwyn). April 7—April 14—May 26.
 Honeymoon Ranch (Bert Lubin). Jan. 27.
 Honor First (Fox). March 3—April 7—May 5.
 Hottentot (First National). Feb. 24—May 5—May 12—May 19—May 26.
 Hound of the Baskervilles (F. B. O.). March 31—April 7.
 House of the Tolling Bell (Pathe). March 17.
 Human Hearts (Universal). Jan. 6—Jan. 20—Feb. 17—Feb. 24—March 17—March 31—April 14.
 Humoresque (Paramount). April 21.
 Hungry Hearts (Goldwyn). Feb. 24—March 31.
 Hunting Big Game in Africa (Goldwyn). April 28, page 936—May 26, page 319.

Hurricane's Gal (First National). Jan. 6—Jan. 27—March 31—April 14—April 21—April 28—May 12—May 19—May 26.

I

I Am Guilty (First National). Feb. 17.
 I Am the Law (Affiliated Distributors). March 3—March 24—April 14—April 28—May 5.
 Idle Rich (Metro). Feb. 10—March 24.
 Idol of the North (Paramount). Jan. 27—April 28—May 5.
 If I Were Queen (F. B. O.). Jan. 6—Feb. 17—Feb. 24—March 3—April 21.
 If You Believe It, It's So (Paramount). March 31—May 5.
 Impossible Mrs. Bellew (Paramount). Jan. 27—Feb. 10—Feb. 24—March 3—April 21—April 28—May 26.
 In Days of Buffalo Bill (Universal). March 24.
 Infamous Miss Revell (Metro). Feb. 10—April 28.
 Infidel (First National). Jan. 6—Feb. 3—May 5.
 Inner Chamber (Vitagraph). March 31.
 Inner Man (Playgoers). April 28.
 Inside the Cup (Paramount). Jan. 27—May 5.
 In the Heart of a Fool (First National). May 12.
 In the Name of the Law (F. B. O.). Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 17—March 24—April 21—May 5—May 19—May 26.
 Intrigue (Metro). Feb. 10.
 Invisible Fear (First National). Feb. 10—May 12.
 Invisible Power (Goldstone). March 17.
 Iron to Gold (Fox). Feb. 17—Feb. 24—April 21—May 12.
 Iron Trail (United Artists). Feb. 17—April 14—April 28—May 5.
 Is Divorce a Failure? (Associated Exhibitors). April 28, page 937.
 Isle of Conquest (Selznick). May 12.
 Isle of Doubt (Playgoers). Feb. 10.
 Isle of Lost Ships (First National). May 12, page 151—May 19, page 234.
 Isle of Zorda (Pathe). Jan. 13.
 Is Life Worth Living? (Selznick). Jan. 20.
 Is Matrimony a Failure? (Paramount). Jan. 27—Feb. 24—May 5—May 26.

J

Jackie (Fox). Jan. 27.
 Jackknife Man (First National). April 28.
 Jan of Big Snows (American Releasing). Jan. 13—March 24.
 Java Head (Paramount). April 7, page 649—April 14—April 28—May 26.
 Jazzmania (Metro). March 24—April 7—April 14—May 5—May 19—May 26.
 Jilt (Universal). March 3—March 31.
 Jim the Penman (First National). April 7.
 John Smith (Selznick). Feb. 10—March 24.
 Jolt (Fox). March 17.
 Journey's End (Hodkinson). March 31.
 June Madness (Metro). Feb. 10—March 31—April 7—April 21—April 28.
 Just Around the Corner (Paramount). Feb. 24—March 31—April 21—May 5.
 Just Tony (Fox). Jan. 6—Jan. 20—Jan. 27—Feb. 3—Feb. 10—Feb. 17—Feb. 24—March 3—March 17—March 24—April 7—April 14—April 21—April 28—May 12.

K

Kazan (G. H. Hamilton). Jan. 6—Feb. 17—Feb. 24—May 5.
 Kentuckians (Paramount). Jan. 27.
 Kentucky Colonel (Hodkinson). April 28—May 5.
 Kentucky Derby (Universal). Jan. 6—Jan. 27—Feb. 3—Feb. 17—March 31—April 7—April 14—May 12—May 26.
 Kickback (F. B. O.). Jan. 20—Jan. 27—March 3—April 14—April 28.
 Kick In (Paramount). April 14—April 28—May 26.
 Kindled Courage (Universal). Feb. 24—March 17—March 24—May 12.
 Kindred of the Dust (First National). Jan. 27—Feb. 17—March 31—April 7—April 14—April 21—April 28—May 19.
 Kismet (F. B. O.). Feb. 24.
 Kissed (Universal). Feb. 17—May 12.
 Kisses (Metro). Feb. 17—Feb. 24—April 14.

L

Ladder Jinx (Vitagraph). Feb. 3—Feb. 10—March 12—May 12—May 26.
 Ladies Must Live (Paramount). April 28.
 Lady Godiva (Associated Exhibitors). Jan. 20—Feb. 24—March 17.
 Lane That Had No Turning (Paramount). March 17.
 Land of Opportunity (Selznick). Feb. 17.

Last of Mohicans (First National). Jan. 6—April 7—May 19.
 Last Payment (Paramount). Jan. 27.
 Last Trail (Fox). Jan. 6—Jan. 13—Jan. 27—May 12.
 Lavender and Old Lace (Hodkinson). Jan. 27—Feb. 3—Feb. 24.
 Lavender Bath Lade (Universal). Jan. 27—Feb. 3—Feb. 10—March 24.
 Law and the Woman (Paramount). Feb. 24—May 5.
 Leopardess (Paramount). April 28, page 937—May 19, page 234.
 Lessons in Love (First National). April 14.
 Lichtman Productions. March 31.
 Life's Greatest Question (C. B. C.). May 5—May 19—May 26.
 Light in the Clearing (Hodkinson). May 19.
 Light in the Dark (First National). Jan. 6—Feb. 3—Feb. 17—March 3—April 7—April 28—May 26.
 Lights of New York (Fox). Jan. 13—Jan. 27—Feb. 3—Feb. 10—Feb. 17—Feb. 24—March 3—March 24—April 21—May 19.
 Lights of the Desert (Fox). Feb. 24—March 24—April 28—May 12.
 Little Church Around the Corner (Warner Brothers). March 31—April 14—April 21—April 28.
 Little Lord Fauntleroy (United Artists). April 14.
 Little Minister (Paramount). May 26.
 Little Minister (Vitagraph). Jan. 20—Feb. 3—Feb. 24.
 Little Miss Smiles (Fox). Feb. 17—Feb. 24—May 19.
 Little Wildcat (Vitagraph). March 3.
 Loaded Door (Universal). Jan. 6—Jan. 13—April 7.
 Lone Hand (Universal). Jan. 6—April 7—April 21—May 26.
 Lone Star Ranger (Fox). Feb. 24—May 19.
 Long Chance (Universal). Jan. 27—Feb. 10—April 7.
 Look Your Best (Goldwyn). May 19, page 234.
 Lorna Doone (First National). Jan. 27—March 17—March 24—March 31—May 5—May 19.
 Lost and Found (Goldwyn). May 26, page 319.
 Lost Romance (Paramount). Jan. 13.
 Lotus Eater (First National). Jan. 6—Feb. 3.
 Love Expert (First National). March 31.
 Love Flower (United Artists). Jan. 13—April 14—May 12.
 Love Gambler (Fox). Feb. 10—March 19—April 7—April 28—May 19.
 Love in the Dark (Metro). Feb. 24—April 7—May 12—May 19—May 26.
 Love Is an Awful Thing (Selznick). Jan. 13—March 24—March 31—April 28—May 12.
 Love Letter (Universal). May 12—May 26.
 Love Light (United Artists). March 31—April 14—April 21—May 5.
 Love Never Dies (First National). Feb. 10.
 Love or Hate (First National). Jan. 20.
 Love's Boomerang (Paramount). Jan. 13—Feb. 3—March 31—May 5.
 Love's Masquerade (Selznick). Jan. 13.
 Loves of Pharaoh (Paramount). Feb. 3—Feb. 10—March 24—April 14—May 5.
 Love's Penalty (First National). March 31—April 14.
 Love Special (Feb. 24—April 14).
 Love's Redemption (First National). Jan. 6—May 12.
 Luck (C. C. Burr). April 28, page 941—April 21.
 Luck in Pawn (Paramount). May 26.
 Lucky Carson (Vitagraph). March 31.
 Lucky Dan (Phil Goldstone). Feb. 24—May 12.
 Lure of Egypt (Associated Exhibitors). March 24.
 Lying Lips (First National). April 28.
 Lying Truth (American Releasing). Jan. 27—Feb. 24.

M

Madame X (Goldwyn). Jan. 27—March 17—May 5.
 Made in Heaven (Goldwyn). Feb. 10.
 Mad Love (Goldwyn). April 28, page 937—May 19—May 26.
 Making a Man (Paramount). March 31—April 7.
 Making the Grade (Western Pictures Exploitation). Feb. 3—April 14.
 Mamma's Affair (First National). Feb. 17—April 21.
 Man and Woman (American Releasing). Feb. 3.
 Man from Beyond (Equity). Feb. 17.
 Man from Hell's River (First National). Jan. 13—March 31—May 12.
 Man from Home (Paramount). Jan. 20—

Jan. 27—March 17—March 31—April 28—May 5—May 26.
 Man of Stone (Selznick). Feb. 10—April 28.
 Man of the Forest (Hodkinson). Jan. 6—Feb. 24—April 28.
 Man's Home (Selznick). April 14.
 Man Size (Fox). April 13—May 19.
 Manslaughter (Paramount). Feb. 24—March 17—March 24—March 31—May 5—May 26.
 Man to Man (Universal). Jan. 6—April 28—May 12—May 26.
 Man Unconquerable (Paramount). March 24.
 Man Who Played God (United Artists). March 31—May 19.
 Man Who Saw Tomorrow (Paramount). Jan. 27—March 24—March 31—April 14—April 28.
 Man With Two Mothers (Goldwyn). Jan. 27—Feb. 10—April 28—May 5—May 12.
 Man Woman Marriage (First National). Jan. 13—May 5—May 26.
 Man's Home (Selznick). Jan. 6.
 Manslaughter (Paramount). Jan. 13—Jan. 20—Jan. 27—Feb. 3—April 14.
 Marriage Chance (American Releasing). April 14—May 12.
 Married Flapper (Universal). March 31.
 Married People (Hodkinson). May 12.
 Marry the Poor Girl (Associated Exhibitors). Jan. 13—Feb. 10.
 Masquerader (First National). Jan. 13—Feb. 10—March 3—March 17—March 24—April 7—April 21—April 28—May 19—May 26.
 Match Breaker (Metro). Jan. 20—March 17.
 Me and My Gal (American Releasing). April 14.
 Men of Zanzibar (Fox). April 21.
 Message of Emil Coue (Educational). April 14, page 752.
 Message from Mars (Paramount). Feb. 3.
 Midlanders (Federated). Feb. 10.
 Midnight Bell (First National). Feb. 10—Feb. 17—March 17—April 7—April 21.
 Mighty Lak a Rose (First National). March 24, page 441—April 21, page 841—May 12—May 19—May 26.
 Milky Way (Standard). March 24—May 26.
 Millionaire (Universal). Jan. 13—Feb. 10.
 Millionaire for a Day (Guy Empey). Jan. 6.
 Minnie (First National). May 5, page 63—May 12, page 152.
 Miracle of Manhattan (Selznick). May 19.
 Missing Husbands (Metro). Jan. 27.
 Missing Millions (Paramount). May 5—May 26.
 Miss Lulu Bett (Paramount). Feb. 10.
 Mixed Faces (Fox). March 3—March 17—March 24.
 Mohican's Daughter (American Releasing). April 21.
 Money, Money, Money (First National). April 28, page 938—May 12—May 26.
 Money to Burn (Fox). March 31—April 28—May 12.
 Monte Cristo (Fox). Jan. 13—Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 31—April 7—April 21—April 28—May 12—May 19.
 Moonshine Valley (Fox). Jan. 13—Jan. 20—Jan. 27—Feb. 17—March 17—April 21—May 19.
 Moral Fibre (Vitagraph). Feb. 10—March 3.
 Morals (Paramount). March 24.
 Moran of the Lady Letty (Paramount). Feb. 3—March 17.
 More to Be Pitied Than Scorned (C. B. C.). April 7.
 Mother Eternal (Abramson). Jan. 13.
 Mother o' Mine (First National). Jan. 20.
 Mr. Barnes of New York (Goldwyn). March 24.
 Mrs. Leffingwell's Boots (Selznick). March 24.
 My American Wife (Paramount). March 24—May 5—May 26.
 My Boy (First National). March 3—March 24—May 5.
 My Dad (F. B. O.). Feb. 17—March 17—May 19.
 My Friend the Devil (Fox). Jan. 20—Jan. 27—March 17—April 7—April 28—May 5—May 12—May 26.
 My Old Kentucky Home (American Releasing). Jan. 27—Feb. 3—March 17—April 14—May 12—May 26.
 Mysterious Rider (Hodkinson). Mar. 24—May 19.
 My Wild Irish Rose (Vitagraph). May 5.

N

Nanook of the North (Pathe). Jan. 20—Feb. 10—May 5.
 Nero (Fox). March 31—April 14—April 28

—May 5—May 12—May 19—May 26.
 New Moon (Selznick). May 26.
 New Teacher (Fox). Feb. 10—March 17—April 14—April 21—May 5—May 19—May 26.
 Nice People (Paramount). Jan. 27—Feb. 3—Feb. 10—March 24—March 31—May 5.
 Night Horseman (Fox). Jan. 6—March 17—March 31—May 19.
 Night Riders (A. & R.). March 24.
 Night Life in Hollywood (Arrow). Jan. 6—Jan. 27—May 12.
 Night Riders (Universal). April 14.
 Night Rose (Goldwyn). Feb. 24—March 3—March 31—April 7—April 28.
 Nineteen and Phyllis (First National). Jan. 20.
 Ninety and Nine (Vitagraph). April 14, page 754—April 21, page 842—May 5—May 12—May 26.
 Nobody's Money (Paramount). May 12.
 No Defense (Vitagraph). Jan. 20—Jan. 27—April 7—April 21.
 Noise in Newboro (Metro). May 5, page 63—May 19.
 North of Rio Grande (Paramount). March 24—May 12.
 North Wind's Malice (Goldwyn). April 7—May 19.
 Not Guilty (First National). March 24—March 31.
 Notoriety (Weber & North). April 7—May 12.
 Notorious Miss Lisle (First National). April 7.
 No Trespassing (Hodkinson). May 12—May 26.
 No Woman Knows (Universal). Jan. 6—Jan. 13.
 Nth Commandment (Paramount). May 12, page 151, 152.
 Nut (United Artists). April 21.

O

Oathbound (Fox). Jan. 20—Feb. 17—May 5—May 19.
 Old Homestead (Paramount). Feb. 10—March 24—March 31—April 21—April 28—May 5—May 12.
 Old Nest (Goldwyn). Jan. 13—Jan. 20—Feb. 3—May 5.
 Old Oaken Bucket (F. B. O.). May 26.
 Old Swimmin' Hole (First National). Jan. 20—Feb. 24—March 31—April 21—May 5.
 Oliver Twist (First National). Jan. 6—Feb. 3—Feb. 10—Feb. 24—March 3—March 24—March 31—April 14—April 21—May 12—May 19—May 26.
 O'Malley of the Mounted (Paramount). March 24—April 7.
 Omar the Tentmaker (First National). March 31—April 14—April 21—April 28—May 12—May 19.
 One a Minute (Paramount). March 24.
 One Arabian Night (Lubitsch). March 31.
 One Clear Call (First National). Feb. 17—March 3—March 31—April 7—May 5.
 Once to Every Woman (Universal). April 21.
 One Exciting Night (United Artists). April 7, page 649—April 21—May 12.
 One Glorious Day (Paramount). Jan. 6—Jan. 27—March 3—March 24.
 One Million in Jewels (American Releasing). May 5.
 One Night in Paris (Pathe). Feb. 24.
 One Week of Love (Selznick). Jan. 20—Feb. 3—Feb. 24—April 28—May 26.
 One Wonderful Night (Universal). Feb. 24—March 31—May 5—May 19.
 Only a Shop Girl (C. B. C.). March 31—April 21, page 842.
 On the High Seas (Paramount). Feb. 24—March 3—March 24—April 7.
 Open Wire (Universal). April 14.
 Ordeal (Paramount). Feb. 10—April 28—May 5—May 12.
 Orphans of the Storm (United Artists). Jan. 27—Feb. 10.
 Our Leading Citizen (Paramount). Feb. 24—March 3—March 24—March 31—May 12—May 26.
 The Outcast (Paramount). March 3—March 24—April 14—April 21—May 5.
 Out of the Silent North (Universal). Jan. 20.
 Over the Border (Paramount). Jan. 6—Feb. 17—March 3—March 24—April 14—May 12.
 Over the Hill (Fox). Jan. 6—Jan. 27—Feb. 10—Feb. 17—Feb. 24—March 17—April 7—April 28—May 12—May 19.

P

Pardon My French (Goldwyn). Feb. 17—March 17.
 Pardon My Nerve (Fox). Jan. 27—Feb. 10—Feb. 17—April 14.

Parisian Scandal (Universal). April 7.
 Parish Priest (Garfield). March 3.
 Parted Curtains (Vitagraph). May 19.
 Pauper Millionaire (Associated Exhibitors). May 26.
 Pawned (Selznick). Feb. 3—March 24—May 19.
 Pawn Ticket 210 (Fox). Feb. 10—Feb. 24—April 7—April 14—May 12—May 26.
 Peaceful Peters (Arrow). March 31—May 12.
 Peacock Alley (Metro). March 3.
 Pecks' Bad Boy (First National). May 19.
 Peggy Puts It Over (Vitagraph). Jan. 20.
 Peg o' My Heart (Metro). March 31—April 7—April 14—April 21—April 28—May 19—May 26.
 Penalty (Goldwyn). Jan. 13.
 Penrod (First National). Jan. 20—Feb. 3—March 31—April 28.
 Perfect Crime (First National). Feb. 17.
 Perjury (Fox). Jan. 6—April 7.
 Pilgrim (First National). April 14, page 752—April 21, page 843—May 5—May 12.
 Pilgrims of the Night (First National). Jan. 6.
 Pink Gods (Paramount). Jan. 6—Jan. 13—Feb. 24—March 31—April 14—April 28.
 Playing with Fire (Universal). Jan. 13—Feb. 10.
 Plunder (Pathe). April 14, page 752—April 21, page 842.
 Pollyanna (United Artists). March 31—May 19.
 Polly of the Follies (First National). Jan. 20—Feb. 10—Feb. 17—March 3—March 24—March 31—April 7—April 14, page 751.
 Poor Men's Wives (Preferred). May 5, page 64—May 26.
 Poor Relation (Goldwyn). March 3—April 7—April 28—May 19.
 Poor Simp (Selznick). Jan. 20.
 Poverty of Riches (Goldwyn). March 3—May 19.
 Power of a Lie (Universal). April 14—April 21—May 5—May 26.
 Power Within (Pathe). Feb. 10—March 3—April 28—May 5.
 Pride of Palomar (Paramount). Jan. 13—Feb. 17—Feb. 24—March 24—March 31—April 14—April 21—May 5—May 26.
 Primal Law (Fox). Feb. 24—May 12.
 Primitive Lover (First National). Feb. 3—Feb. 17—Feb. 24—March 17—March 31—April 14—May 12—May 19.
 Prince and the Pauper (American Releasing). May 19.
 Prince There Was (Paramount). Feb. 24—April 14—April 28—May 26.
 Prisoner (Universal). April 7—April 28—May 12—May 19.
 Prisoner of Zenda (Metro). Jan. 6—Jan. 13—Feb. 3—Feb. 17—March 31—April 7—April 14—April 28—May 12—May 26.
 Prodigal Daughters (Paramount). May 26, page 319.
 Prodigal Judge (Vitagraph). Jan. 6—Jan. 20—Feb. 24—March 17—April 14—April 28—May 5.
 Prophet's Paradise (Selznick). Feb. 10—March 24.
 Proxies (Paramount). Feb. 24—May 26.
 Putting It Over (Standard). Feb. 3—May 12.

Q

Queenie (Fox). Feb. 24—March 17—April 14.
 Queen of Moulin Rouge (American Releasing). Feb. 17—Feb. 24—March 31—May 5.
 Question of Honor (First National). Jan. 13—April 14—May 5.
 Queen of Sheba (Fox). Jan. 6—Jan. 27—Feb. 24—March 31—May 19.
 Quincy Adams Sawyer (Metro). Jan. 6—Jan. 20—March 3—April 7—April 14—April 28—May 5—May 12—May 26.

R

Racing Hearts (Paramount). April 7, page 649—May 5—May 26.
 Ragged Heiress (Fox). Jan. 20—March 3—May 19.
 Rags to Riches (Warner Bros.). Jan. 6—Jan. 20—Jan. 27—Feb. 10—March 3—March 31—April 14—April 21—April 28—May 5.
 Real Adventure (Associated Exhibitors). April 21—May 19—May 26.
 Reckless Chances (Playgoers). Feb. 10—April 7.
 Reckless Youth (Selznick). April 28.
 Recoil (Aywon). May 12.
 Red Hot Romance (First National). March 24—April 21.
 Red Peacock (Paramount). Feb. 10.
 Referee (Selznick). Feb. 3—Feb. 24—Feb. 31—April 21.

Remembrance (Goldwyn). Jan. 13—Jan. 20—Feb. 10—March 3—March 31—May 19.
 Rent Free (Paramount). April 28.
 Reported Missing (Selznick). March 24—March 31.
 Reputation (Universal). Jan. 6.
 Restless Sex (Paramount). March 24—March 31.
 Restless Souls (Vitagraph). Jan. 20—Feb. 24—April 7.
 Revenge of Tarzan (Goldwyn). Feb. 3.
 Rich Men's Wives (Preferred). Jan. 13—Feb. 3—March 3—March 31—April 7—May 12.
 Riders of the Dawn (Hodkinson). April 14—April 28—May 12.
 Riders of the Law (Arrow). Feb. 10—March 17—April 7.
 Riding Through (Standard). Feb. 24.
 Ridin' Wild (Universal). Feb. 10—April 7—May 12.
 Ridin' with Death (Fox). Jan. 6—Feb. 3.
 Right That Failed (Metro). Feb. 3—March 3—April 7—May 26.
 Right Way (First National). Feb. 10.
 River's End (First National). March 3.
 Robin Hood (United Artists). Feb. 24—March 31—April 21—May 19—May 26.
 Rogue's Romance (Vitagraph). Jan. 6.
 Romance Land (Fox). Jan. 27—March 17—April 7—April 21—May 5.
 Roof Tree (Fox). Jan. 13—May 5—May 12.
 Rookie's Return (Paramount). April 14.
 Rosay (First National). Jan. 20—Feb. 3—April 7.
 Rose of the Sea (First National). March 24—April 14.
 Rough Diamond (Fox). Jan. 20—Feb. 10—March 31—May 26.
 Rough Shod (Fox). Jan. 13—March 17—March 31—May 26.
 Rowdy (Universal). Jan. 13.
 R. S. V. P. (First National). Feb. 24—March 31—May 5.
 Ruling Passion (United Artists). Jan. 20.
 Ruse of the Rattler (Playgoers). Jan. 20—April 28.

S

Safety Curtain (Selznick). Feb. 24—March 31—April 7.
 Safety Last (Pathe). March 31, page 546—April 14, page 753—April 28, page 941—May 12.
 Sage Brush Trail (Western Pictures Exploitation). May 12.
 Salome (United Artists). May 5—May 19.
 Salvage (F. B. O.). Jan. 27.
 Salvation Nell (First National). Jan. 20.
 Sand (Paramount). Feb. 24.
 Santa Fe Terror (Richard & Flynn). April 28.
 Saturday Night (Paramount). Feb. 10—March 31—May 12—May 26.
 Scandal (Selznick). Jan. 13—May 12.
 Scarab Ring (Vitagraph). April 28.
 Scarlet Car (Universal). May 12.
 School Days (Warner Brothers). Jan. 6—Jan. 27—Feb. 24—March 3—March 17—March 31—April 14—May 5—May 26.
 Scrambled Wives (First National). Feb. 10.
 Scrap Iron (First National). March 24.
 Scrapper (Universal). March 3—May 19.
 Scuttlers (Fox). April 14.
 Sea Master (Standard). Jan. 20.
 Second Fiddle (Hodkinson). May 26.
 Second Hand Rose (Universal). Feb. 24—May 19.
 Seein's Believing (Metro). March 3—March 24—May 12.
 Self Made Man (Fox). Feb. 10—March 17—May 19.
 Seventh Day (First National). Jan. 20—Jan. 27—Feb. 3—Feb. 10—Feb. 17—April 14—April 28—May 5.
 Seven Years Bad Luck (F. B. O.). March 24—April 21.
 Shackles of Gold (Fox). Feb. 24—March 3—March 17—April 21.
 Shadow of Lightning Ridge (Aywon). Jan. 20.
 Shadows (Preferred). Jan. 13—Feb. 24—March 31—April 28—May 12—May 19—May 26.
 Shadows of the Sea (Selznick). Jan. 6—Jan. 13—Jan. 27—Feb. 3.
 Shame (Fox). Jan. 13—Feb. 3.
 Shams of Society (F. B. O.). Feb. 17.
 Shark Master (Universal). Feb. 24.
 Shattered Idols (American Releasing). March 24—April 21—April 28.
 Sheik (Paramount). Feb. 24—March 3—May 5.
 Sheik's Wife (Vitagraph). Feb. 24—May 26.
 Sherlock Brown (Metro). Jan. 20.

Sherlock Holmes (Goldwyn). Jan. 3—Feb. 10—Feb. 17—March 3—May 12.
 Shirley of the Circus (Fox). Jan. 6—Feb. 24—March 3—March 17—April 7—April 28—May 5.
 Sign of the Rose (American Releasing). March 3—May 12.
 Sign on the Door (First National). Jan. 27—March 17—April 21.
 Silas Marner (Associated Exhibitors). March 17—April 7.
 Silent Call (First National). Jan. 13—Jan. 20—Jan. 27—March 31—April 14—April 21.
 Silent Vow (Vitagraph). Jan. 20—Feb. 24—April 21.
 Silk Stockings (Selznick). May 5.
 Silver Wings (Fox). Feb. 3—March 17—March 31—April 7—April 28—May 5—May 12—May 19.
 Sin Flood (Goldwyn). Feb. 10—March 17—March 31—April 14.
 Singed Wings (Paramount). Feb. 10—March 17—March 24—March 31—April 7—April 28—May 5.
 Singing River (Fox). Feb. 10.
 Single Handed (Universal). May 26.
 Single Track (Vitagraph). March 31—May 5.
 Sin of Martha Queed (Associated Exhibitors). Feb. 24—May 19.
 Siren Call (Paramount). Jan. 13—Feb. 10—Feb. 17—Feb. 24—March 24—April 28—May 12.
 Sisters (American Releasing). March 31—May 5.
 Skin Deep (First National). Jan. 6—Jan. 13—Jan. 20—Feb. 3—Feb. 10—Feb. 17—March 17—March 24—April 14.
 Sky High (Fox). Jan. 13—Feb. 3—Feb. 17—Feb. 24—March 31—May 5—May 12—May 19—May 26.
 Sky Pilot (First National). Jan. 13—May 12.
 Sleep Walker (Paramount). March 24.
 Slim Shoulders (Hodkinson). Jan. 13—April 7—April 14—April 28.
 Smilin' Through (First National). Jan. 13—Feb. 10—Feb. 17—March 31—May 5—May 12.
 Smudge (First National). Jan. 27—April 21.
 Snowblind (Goldwyn). May 19.
 Snowshoe Trail (F. B. O.). Jan. 6—April 14—May 12—May 19.
 Something to Think About (Paramount). Jan. 6.
 Song of Life (First National). Jan. 13—March 24—May 12.
 Sonny (First National). Jan. 27—Feb. 10—March 31—May 12.
 Son of the Wolf (F. B. O.). Jan. 27—March 17.
 Son of Wallingford (Vitagraph). Jan. 6—April 7—April 21—April 28—May 12.
 Souls for Sale (Goldwyn). May 19, page 234.
 Spanish Jade (Paramount). March 3.
 Speed Girl (Paramount). Feb. 10.
 Spenders (Hodkinson). Jan. 6—April 28.
 Stage Romance (Fox). Jan. 6—March 31—April 21.
 Star Dust (First National). Feb. 24—March 24—March 31.
 Stealers (F. B. O.). Jan. 27—April 21.
 Steelheart (Vitagraph). Jan. 6—April 7.
 Step On It (Universal). Jan. 20.
 Storm (Universal). Jan. 13—Jan. 20—Jan. 27—Feb. 3—Feb. 17—March 3—March 24—April 7—April 28—May 5—May 12—May 19.
 Storm Girl (Anchor). Jan. 13.
 Stormswept (F. B. O.). May 12—May 19.
 Straight from the Shoulder (Fox). Feb. 3—April 7.
 Strange Idols (Fox). April 21—May 5.
 Stranger's Banquet (Goldwyn). April 28.
 Streets of New York (Arrow). May 12.
 Strength of the Pines (Fox). April 14—April 28.
 Stroke of Midnight (Metro). Jan. 20.
 Suds (United Artists). Feb. 24—May 12.
 Super Sex (American Releasing). April 14.
 Sure Fire Flint (C. C. Burr). March 3—March 17—March 31—April 7—April 14—April 28—May 12.
 Sure Shot Morgan (Universal). March 3.

T

Table Top Ranch (Steiner). April 14.
 Tailor Made Man (United Artists). Jan. 20—Jan. 27—Feb. 17—March 31—April 7—April 21.
 Taking Chances (Goldstone). Jan. 27—May 26.
 Ten Dollar Raise (First National). Feb. 10—Feb. 24—March 31.

Ten Nights in a Bar Room (Arrow). Jan. 6—Jan. 27—Feb. 3—March 3—March 31—April 28.

Tess of the Storm Country (United Artists). Feb. 24—March 24—March 31—April 21—May 12.

Testing Block (Paramount). Feb. 17.

That Girl Montana (Pathe). March 24.

Thelma (F. B. O.). April 28—May 19.

There Are No Villains (Metro). Jan. 13.

Theodora (Goldwyn). March 3—April 28.

They Like 'Em Rough (Metro). Jan. 13—Jan. 27—April 7—April 21—May 5.

Third Alarm (F. B. O.). April 14—April 21—April 28—May 5—May 12—May 12—May 26.

Third Kiss (Paramount). April 28.

Thirty Days (Paramount). March 31—April 14—April 21—April 28—May 12.

Thorns and Orange Blossoms (Al Lichtmann). Feb. 24—March 24—April 14, page 754—April 21, page 842—May 5—May 19—May 26.

Thousand to One (First National). March 31.

Three Jumps Ahead (Fox). April 28, page 937—May 19.

Three Live Ghosts (Paramount). Jan. 13—Feb. 17—Feb. 24—March 17—May 12.

Three Musketeers (United Artists). March 24—April 7—April 21—May 5.

Three Sevens (Vitagraph). April 21.

Three Who Paid (Fox). April 7.

Three Word Brand (Paramount). May 12.

Through a Glass Window (Paramount). Feb. 17—April 28.

Thunderclap (Fox). Feb. 10—March 24—May 5.

Tillie (Paramount). Jan. 13—Feb. 10—March 17.

Till We Meet Again (Associated Exhibitors). Feb. 24—April 14—April 21—April 28.

Timothy's Quest (American Releasing). March 3—March 24—April 28—May 12.

To a Finish (Fox). Jan. 6.

To Have and to Hold (Paramount). Jan. 27—Feb. 3—Feb. 24—March 31—April 14—April 21—April 28—May 26.

Tol'able David (First National). Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 31—April 14—April 21—May 5—May 19.

Toll of the Sea (Metro). May 26.

Too Much Business (Vitagraph). April 7—April 14—April 21.

Too Much Speed (Paramount). March 31.

Too Much Wife (Paramount). April 28.

Top o' the Morning (Universal). April 21—May 5—May 19.

Top of New York (Paramount). Feb. 3—Feb. 10—March 17—March 31—April 28—May 19.

Town That Forgot God (Fox). May 12—May 26.

Tracked to Earth (Universal). Jan. 13.

Tracks (Playgoers). Feb. 10—Feb. 24—March 3—May 26.

Trallin' (Fox). Jan. 6—Feb. 3—March 31—May 19.

Trail of the Axe (American Releasing). Feb. 10.

Trap (Universal). Jan. 7—Feb. 17—Feb. 24—April 7.

Trapped in the Air (Arrow). May 12.

Travelin' On (Paramount). March 24—May 26.

Trifling Women (Metro). March 3—March 17—March 24—April 7—April 14—April 21—May 5—May 12.

Trimmed (Universal). Jan. 27—Feb. 7—March 24—May 5.

Trooper O'Neil (Fox). Jan. 13—Feb. 10—April 21—April 28—May 5—May 12—May 26.

Trouble (First National). Feb. 3—March 17—March 24—May 5—May 19.

Trooper (Universal). Feb. 3.

Trust Your Wife (First National). April 7.

Truthful Liar (Paramount). March 24.

Truxton King (Fox). April 14, page 752—May 19.

Turn to the Right (Metro). Jan. 6—Jan. 13—Jan. 27—March 17—March 24—April 14—April 21—May 5.

Twin Beds (First National). March 31.

Two Fisted Jefferson (Arrow). Jan. 13.

Two Kinds of Women (F. B. O.). Jan. 13—April 28—May 26.

Two Minutes to Go (First National). Feb. 17.

U

Under Oath (Selznick). Jan. 27—Feb. 10—Feb. 24—April 21—May 12—May 19.

Under the Lash (Paramount). April 28.

Under Two Flags (Universal). Jan. 13—Jan. 27—Feb. 10—Feb. 17—March 17—April 7—April 21—April 28—May 26.

Unfoldment (Associated Exhibitors). May 12.

Unknown (Goldstone). May 12.

Unseen Forces (First National). Jan. 20.

Untamed (Fox). April 7.

Unwilling Hero (Goldwyn). Feb. 3.

Up and At 'Em (F. B. O.). Jan. 27—Feb. 24—April 21—May 19.

Up and Going (Fox). April 28—May 5—May 12.

Up in the Air About Mary (Associated Exhibitors). April 21—April 28.

U. P. Trall (Hodkinson). Jan. 20—April 7—May 19.

V

Valley of Silent Men (Paramount). Jan. 13—Feb. 3—Feb. 10—Feb. 24—March 17—March 24—April 21—April 28.

Veiled Woman (Hodkinson). Jan. 27.

Vermillion Pencil (F. B. O.). Jan. 20.

Village Blacksmith (Fox). April 14, page 752.

Village Sleuth (Paramount). Feb. 3.

Virgin Paradise (Fox). Feb. 3—March 24—April 28.

Voice from the Minaret (First National). March 31, page 545—April 21—April 28—May 12—May 19—May 26.

W

Wall Flower (Goldwyn). Jan. 20—April 21.

Watch Him Step (Goldstone). Jan. 13—May 12.

Watch Your Step (Goldwyn). Feb. 3—March 3—May 12.

Way Down East (United Artists). Jan. 6—Feb. 3—May 19—May 26.

Way of a Maid (Selznick). April 7—May 19.

Wealth (Paramount). Jan. 6.

Wedding Bells (First National). March 31—April 7—April 14—April 21.

Westerner (Hodkinson). April 7.

Western Speed (Fox). Jan. 13—Jan. 20—April 7—April 14—May 5—May 12.

West of Chicago (Fox). Jan. 13—Jan. 20—Feb. 10—March 3—April 14—May 5—May 19.

West of the Pecos (Steiner). April 28.

Wet Gold (Goldwyn). Feb. 17.

What a Wife Learned (First National). April 28, page 937—May 19—May 26.

What Happened to Rosa (Goldwyn). April 28.

What Do Men Want? (F. B. O.). April 14.

Whatever She Wants (Fox). Jan. 27—April 7.

What No Man Knows (Equity). Feb. 10.

What's Wrong with the Women (Equity). Feb. 3—Feb. 10—March 17—March 31—April 21—April 28.

What's Your Hurry? (Paramount). April 7.

What Women Will Do (Associated Exhibitors). May 5—May 26.

When Danger Smiles (Vitagraph). May 26.

When East Comes West (Goldstone). Feb. 10.

When Husbands Deceive (Associated Exhibitors). Jan. 6—Jan. 13—March 31.

When Knighthood Was in Flower (Paramount). Feb. 10—March 17—March 31—April 7—April 28—May 12—May 26.

When Love Comes (F. B. O.). March 31—April 28—May 19.

When Romance Rides (Goldwyn). Feb. 3—May 19—May 26.

When the Clouds Roll By (United Artists). April 14.

When the Devil Drives (Associated Exhibitors). Jan. 13—March 17—April 7—April 14—May 5—May 26.

Where Is My Wandering Boy Tonight? (Equity). April 7—April 21—May 12.

Where Men Are Men (Vitagraph). Jan. 13—April 21.

While Justice Waits (Fox). March 31—April 14—April 21—May 5—May 12.

While Satan Sleeps (Paramount). Jan. 6—Jan. 13—Jan. 27—Feb. 3—Feb. 17—April 7—April 21—May 19.

White and Unmarried (Paramount). Feb. 17.

White Flower (Paramount). April 28, page 937—May 5, page 64—May 12.

White Hands (F. B. O.). March 17.

White Masks (Merit). Jan. 6.

White Oak (Paramount). Jan. 13—Jan. 20—March 17—April 28—May 19.

White Shoulders (First National). Feb. 17—March 17—April 7—April 14—May 26.

Who Am I? (Selznick). April 21.

Who Are My Parents? (Fox). Feb. 17—April 7—April 14—April 21—May 12—May 19.

Why Announce Your Marriage? (Selznick). April 21—May 12.

Why Girls Leave Home (Warner Brothers). April 7.

Why Smith Left Home (Paramount). April 28.

Wide Open Town (Selznick). Jan. 6—Feb. 17—April 28.

Wife Against Wife (First National). April 7.

Wild Honey (Universal). Jan. 13—Feb. 10—March 17—April 14—May 5—May 12.

Winning with Wits (Fox). May 5—May 26.

Wise Kid (Universal). Jan. 13—Feb. 17.

Within the Law (First National). May 26, page 319.

Without Compromise (Fox). Jan. 13—Feb. 3—Feb. 17—March 31—April 7—April 21—May 19.

Without Benefit of Clergy (Pathe). April 21.

Without Fear (Fox). March 3—March 31.

Without Limit (Metro). Feb. 3.

Wolf Law (Universal). Jan. 6—Feb. 24—March 3.

Wolverine (Commonwealth). April 28.

Woman Conquers (First National). March 31—April 28—May 5.

Woman God Changed (Paramount). Feb. 17.

Women He Loved (American Releasing). April 28.

Woman He Married (First National). Feb. 17—Feb. 24.

Woman in His House (First National). March 31—April 7.

Woman of No Importance (Selznick). Jan. 6—Jan. 20.

Woman's Hate (Metro). March 24—April 14—May 5.

Woman's Place (First National). Jan. 13.

Woman's Sacrifice. (Vitagraph). Feb. 17.

Woman's Side (First National). Jan. 13.

Woman's Woman (United Artists). April 7.

Woman Wake Up (Associated Exhibitors). Jan. 20—March 3—March 24.

Woman Who Walked Alone (Paramount). Jan. 13—Jan. 20—Feb. 10—March 17—April 7—April 28—May 12.

Worldly Madonna (Equity). Feb. 10.

World's Applause (Paramount). April 7—April 28—May 5—May 12—May 19—May 26.

World's Champion (Paramount). Feb. 10—Feb. 17—March 24—April 28—May 12.

Y

Yankee Go-Getter (Arrow). May 26.

Yellow Men and Gold (Goldwyn). Feb. 10—April 21—May 12.

Yellow Stain (Fox). Jan. 13—Feb. 3—March 3—April 7.

Yosemite Trail (Fox). Feb. 10—Feb. 17—March 24—March 31—April 7—April 14—April 21—April 28.

You Never Know (Vitagraph). April 14—May 12—May 19.

Young Diana (Paramount). Jan. 6—Feb. 17—March 17—April 28—May 26.

Young Rajah (Paramount). Jan. 13—Jan. 20—March 31—April 7—April 14—May 5—May 19—May 26.

Your Best Friend (Warner Brothers). Feb. 3—March 17—April 28.

Yours Very Truly (Fox). April 7.

Youth Must Have Love (Fox). Jan. 20—Jan. 27—March 17—April 14.

Youth to Youth (Metro). Jan. 20—April 14—April 21—May 5—May 12.

COMEDIES

Jan. 6, page 57—Jan. 13, page 152—Jan. 20, page 248—Jan. 27, page 357—Feb. 3, page 474—Feb. 10, page 574—Feb. 17, page 689—Feb. 24, page 792—March 3, page 65—March 10, page 228—March 17, page 341—March 24, page 441—March 31, page 548—April 7, page 650—April 14, page 754—April 21, page 845—April 28, page 940—May 5, page 68—May 12, page 155—May 18, page 238—May 26, page 323-324.

SERIALS

Jan. 6, page 57—Jan. 13, page 152—Jan. 20, page 248—Jan. 27, page 357—Feb. 3, page 474—Feb. 10, page 574—Feb. 17, page 689—Feb. 24, page 792—March 3, page 68—March 10, page 228—March 17, page 342—March 24, page 442—March 31, page 549—April 7, page 650—April 14, pages 754-755—April 21, page 846—April 28, page 941—May 5, page 68-69—May 12, page 155—May 19, page 239—May 26, page 324.

SHORT SUBJECTS

Jan. 6, page 57—Jan. 13, page 152—Jan. 20, page 248—Jan. 27, page 357—Feb. 4, page 474—Feb. 10, page 574—Feb. 17, page 792—March 3, page 68—March 10, page 228—March 17, page 342—March 24, page 442—March 31, page 549—April 7, page 651—April 14, page 755—April 21, page 846—April 28, page 941—May 5, page 69—May 12, page 155-156—May 19, page 239—May 26, page 324.



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Better Than Legislation

Good pictures will do more than legislation to abolish film censorship, according to an editorial in the *Clarinda, Ia., Journal*, based on the most recent George Arliss photoplay, "The Man Who Played God."

The Rev. H. H. Pittman, pastor of the Congregational Church in Clarinda, saw the photoplay at a private showing at the Empress Theatre, Shenandoah, Ia., and chose it as the text for his fourth anniversary sermon.

The *Journal* said: "If there were more pictures like 'The Man Who Played God' there would be no need for a State or city board of censorship and less opposition to movies than exists today."

"Enemies of Women" Draws Big Crowds

With the same special features which marked its sensational run at the Central Theatre, "Enemies of Women," Cosmopolitan's picturization of the popular Ibanez novel, had its first showing on Broadway at popular prices this week when it opened at the Rivoli Theatre.

On the opening day at the Rivoli, "Enemies" played to 8,743 patrons who paid \$6,193 to see the film. On Monday it drew \$3,569 and has been accorded such an enthusiastic reception that it will be held over at the Rivoli for another week.

Nine Circuits Book "Souls for Sale"

Goldwyn's latest Rupert Hughes picture, "Souls for Sale," which is now showing to big business in all sections of the country, has been booked over nine circuits, according to a statement from Goldwyn.

Begins on New Play

Director George D. Baker has begun taking interiors for the film version of Balzac's "The Magic Skin," which he is producing for Achievement Films, Inc., for distribution by Goldwyn. Gilbert Gable, president of Achievement, left Wednesday for Philadelphia after having completed all production arrangements. The cast thus far selected includes Carmel Myers, Bessie Love, George Walsh, Wally Van, Eulalie Jensen and Edward Connelly.

Hodkinson Picture Praised by Critics

The Boston newspapers were in one accord in their comments on the Richard Oswald production, "The Affairs of Lady Hamilton," distributed by Hodkinson which had a successful opening at the Park Theatre, Boston, Mass., recently. According to L. J. Hackling, Boston manager of the W. W. Hodkinson Corporation, it is the first time in his recollection that the Boston newspapers showed such enthusiasm over a film entertainment. This success was achieved after a remarkable exploitation campaign conducted for several weeks preceding the showing of this production.

The Boston Daily Advertiser says, "The Affairs of Lady Hamilton" is refreshingly different from most of the films vouchsafed to us." The Boston Transcript has this to say, "Costumes and settings create an atmosphere of reality and a thoroughly ex-

ceptional cast contributes a series of brilliant impersonations."

Says the Boston American: "The picture is well worth seeing. What, with impassioned love scenes, soul stirring moments and thrilling episodes, there is not much more a picture could possess."

The Boston Telegram says: "The Affairs of Lady Hamilton" will linger long in the minds of those who are fortunate enough to see it."

Expects Fox Film to Be Thriller

Bernard J. Durning, who is directing the William Fox screen version of Lincoln J. Carter's "The Eleventh Hour" at the Western Studio, says it will be the "thrill" picture of the year. Stunt men galore are on his payroll.

Newspaper Critics Praise Ray Picture

Almost without dissent critics for the New York newspapers had enthusiastic praise for Charles Ray and his work in "The Girl I Loved," a United Artists release which had its first showing on Broadway Sunday, May 13, at the Capitol Theatre. That the public also liked the star and the picture was evidenced by the fact that it was shown to capacity audiences at the late afternoon and night performances.

"The Girl I Loved" is, we think, the greatest contribution to the screen since "Broken Blossoms," said Harriette Underhill in the New York Tribune's review.

"Charles Ray has made a really touching and illuminating motion picture," said the reviewer for the Daily News. "This is the kind of picture which should be supported." "If you want to see a unique and charming picture, do not fail to go see Charles Ray's screen version of James Whitcomb Riley's poem, 'The Girl I Loved,'" said Dorothy Day in the Morning Telegraph.

Said Robert E. Sherwood in the New York Herald: "The Girl I Loved" is an excellent production in almost every way. The continuity does not break once." "In

his love-making scenes in 'The Girl I Loved' Charles Ray is extremely fine," said Quinn Martin in the World.

"Charles Ray's 'The Girl I Loved' is a work of art, and Mr. Ray has never done anything better than his portrayal of John Middleton," said the critic for the Evening Journal.

"A new Charles Ray—humorous and whimsical as ever, but fired with a new force of dramatic power, in 'The Girl I Loved,'" said the reviewer for the Evening Telegram.

"The atmosphere of the production is excellent, the photography above the average, and the supporting cast, particularly Patsy Ruth Miller, unusually good," wrote the reviewer for the Globe.

"Charles Ray in his latest picture does some of the finest acting of his career," said the Sun's reviewer.

Hughes, Art Director

With the completion of the script for "Long Live the King" prepared by Eve Unsell for Director Victor Schertzinger, Jackie Coogan senior has engaged J. J. Hughes to be art director of this first production for Metro Pictures Corporation.

Airplane Got Film

An airplane was pressed into service April 29 to rush the Pathe film, "Dr. Jack," from Pawnee, Okla., to Oklahoma City, where it had been extensively advertised to open a second run.

The print had been due to arrive at Oklahoma City from Frederick, Okla., where it finished a run April 26, in time for the Oklahoma City showing. When it failed to show up Pathe's Oklahoma City branch office procured an airplane to bring the nearest available print from Pawnee, 190 miles away.

F. B. O. Signs Hearn for Westerns

Edward Hearn has been signed by the Film Booking Offices to appear in western dramas.

Hearn's most characteristic portrayals are those of the Northwest Mounted Police, and men of the plains. He appeared in the leading masculine role opposite Pauline Frederick in "The Glory of Clementina" and in "Colleen of the Pines" with Jane Novak. His latest appearance on the screen was in Tarkington's "The Flirt."

Film Booking Offices intend to star him in a series of productions which are now being planned at the Powers studios.

Schools Close for Film Showing

Principals of four of the biggest public schools in New York City called off classes for half a day that the pupils might see "Douglas Fairbanks in Robin Hood," the United Artists release.

Arrangements were made by H. M. Chamberlain, manager of the Plaza Theatre, a Leo Brecher house, for a special forenoon showing of this big feature at ten o'clock on four successive days. At each performance about 1,200 school children attended.

Song Tie-up for Fox Picture

Copies of the new "If Winter Comes" song, published by M. Witmark & Sons, New York, have been received by the music houses. This song is dedicated to the author of the story and commemorates the William Fox screen version of the novel.

Tourneur Draws Cast from Successes

Maurice Tourneur has drawn from the casts of the season's two most pretentious productions for players to enact the leading parts in his newest production of M. C. Levee, "The Brass Bottle," presented by First National.

From the cast of "Douglas Fairbanks in Robin Hood," Tourneur selected Sam De Grasse, who did the cruel King John and Roy Colliss whose portrayal of the jester attracted much favorable comment. In "The Brass Bottle" De Grasse again appears as a king—King Solomon—and Colliss as "The Evil Eye," an eerie creature of the spirit world.

Ernest Torrence and Tully Marshall are two other actors in a recent screen triumph, who appear in the Tourneur picture. Torrence as the eccentric scout and Marshall as the drunken trapper, in "The Covered Wagon," will long be remembered.

Edwards Working on "Silent Command"

Foremost among the pictures now under way at the William Fox eastern studios is a sensational drama of the United States Navy which bears the working title of "The Silent Command." The cast is headed by Edmund Lowe and Alma Tell, the direction being in the able hands of J. Gordon Edwards. The story contains an international spy angle and is the brain child of Rufus King. Anthony Paul Kelly made the scenario.

Fairbanks Picture Breaks Precedent

For the first time in the history of the Japanese empire, it is stated, a motion picture has been shown in Tokio at the Imperial theatre, which is owned by the royal family and recognized as the most famous playhouse in the Orient.

The picture was "Douglas Fairbanks in Robin Hood," a United Artists release. Following the presentation at the Imperial theatre, the film was put on at a house in the regular theatre district where it will continue for an indefinite engagement.

"Stormy Seas" for July 1 Release

Associated Exhibitors has set for lease July 1 the first of the five J. P. McGowan features which Continental Productions, Inc., of Miami, Fla., recently contracted with that organization to distribute. This is "Stormy Seas," a drama by Anthony W. Donaldson. While the work of production was in progress this picture bore the working title, "Deep Waters."

"Stormy Seas," which is in five reels, was directed by Mr. McGowan, and in it he and Helen Holmes are co-starred.

Distinctive Builds Largest Palace Set

Distinctive Pictures Corporation has built the largest set ever constructed at an Eastern studio for the mob scene in "The Green Goddess," now well under way at the Distinctive production plant in the Bronx. It is an entire section of a Himalayan mountain town, showing the principal street going up a hillside. On top of the hill is the palace of the Rajah, the part played by George Arliss.

The Himalayan town has been constructed on a sloping piece of land to the rear of the Biograph Studio, now occupied in entirety by Distinctive. Clark Robinson, Art Director, designed the set after a study of Hindoo architecture to which he devoted many months. The building and decorations were done under the supervision of Mr. Robinson, Frank Muchmore, the

scene painter, and Roshanara, the East Indian dancer, who is in charge of the technical detail on the picture.

At the base of the hill are homes of the people. Further on up the slope are bazaars and public buildings, lining both sides of the street. The street itself ends abruptly in a blank wall surrounding the palace, which rises beyond to a height of 100 feet. At the top of the palace is the balcony of the Rajah's quarters. It is on this balcony that the famous dinner scene takes place—the scene which stirs the fanatical populace to demand the lives of the three English people. Alice Joyce, David Powell and Harry T. Morey play the roles of the victims of the mob's frenzy. "The Green Goddess" will be distributed by Goldwyn & Cosmopolitan.

Fox Pictures Listed Among Best

Three Fox Film Corporation productions are on the list of eighteen best pictures of recent years issued by Russell Sage Foundation as the result of a comprehensive questionnaire submitted to high school students in 80 representative American cities.

The three photoplays are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," and "The Queen of Sheba."

The questionnaires which were filled by more than 50,000 students were made with the hope of establishing a concrete list of the productions that have appealed to the American youth and of determining the extent of their likes and dislikes with a view of correcting misunderstanding.

Prominent Actors in "The Extra Girl"

A supporting cast of unusual strength says Mack Sennett has been selected for "The Extra Girl," featuring Mabel Normand and now well into production for distribution through Allied Products and Distributors Corporation.

The actors include Ralph Graves, opposite Miss Normand; George Nichols, Anna Hernandez, Vernon Dent and Charlotte Mineau.

Went on Long Trip for Paramount

Coming direct from Palestine to Los Angeles, Mrs. Florence Meehan last week completed one of the longest journeys ever made in the interests of a motion picture production, it is stated.

Mrs. Meehan was sent to Egypt Palestine, Syria and the Orient to get jewels, silks, tapestries and authentic properties for the film version of "The Ten Commandments," which will be Cecil D. DeMille's next and biggest Paramount picture.

Film Shows Educational Achievement

The tremendous scope of the educational work of the De Witt Clinton High School, New York City, is illustrated in a seven-reel picture that has just been shown publicly. "De Witt Clinton High School in Action" it is called. It is a satisfying record of educational achievements of present days, and as produced by John M. Loughran a distinct contribution to the school library.

The record is complete in detail, even to views of athletic triumphs and annual outings. Hardly a phase of the curriculum seems to have been overlooked. Among the most interesting views are those of blind students learning to read Braille and to operate typewriters. Probably the picture will attain some little circulation among schools both inside and outside of New York City.

Preferred Films in New York Key Cities

George S. Jeffrey, special representative for the Al Lichtman Corporation, returned to New York recently after a business trip through Canada and New York State. He reports that every key city in New York is now playing the Preferred product. Buffalo has been sold 100 per cent., with "Poor Men's Wives" booked for Shea's Hippodrome and "The Girl Who Came Back" playing at the Lafayette in June.

"Poor Men's Wives" did a great business at the Empire in Syracuse, which will play both "Are

You a Failure?" and "The Girl Who Came Back" in June. At the Regent in Rochester, "Poor Men's Wives" is scheduled for the last week in May, and is to be followed immediately by "Are You a Failure?" In Albany, the Leland plays "Poor Men's Wives" the week of May 28. Charles Sesonske of Watertown, N. Y., has just contracted for the entire Preferred output.

In Canada, Mr. Jeffrey announces that business is rapidly recovering from the blow dealt it by the failure of the crops in the West. Exhibitors say business is normal again.

"Loyal Lives," Name of Vitagraph Film

"Loyal Lives" has been chosen by Vitagraph and Whitman Bennett as the name of the first of the six Bennett productions which will be released by Vitagraph. It is a story woven around the unsung heroes in Government service—a post office mail carrier and a railway mail clerk.

The United States post office department, through Harry S. New, postmaster general, is co-operating with the producer and lending every facility to accurately por-

tray the duties of the employees of the department. Walter S. Rydell, general superintendent of Railway Mail Service, is assisting the perfection of the railway mail robbery scene.

Charles Giblyn is directing the picture at the Whitman Bennett Studios at Yonkers. The drama was written by Charles G. Rich and Dorothy Farnum, and the cast is an all-star one headed by Brandon Tynan, Mary Carr, Faïre Binney, "Buster" Collier, Blanche Craig and Charles MacDonald.

F. B. O. Planning Large Production Schedule

With a store of good stories purchased and put into form for production, the Film Booking Offices is planning its most extensive film schedule since its organization.

Among the stories which have been whipped into shape and are

due to be filmed soon by F. B. O. are "The Stumbling Herd," by John A. Morosco; "Quenado," by Marvin Wihite; "The Isle of Retribution," by Edison Marshall; "The Coward," by Arthur Stringer; and "Life, Liberty and —," by Wyndham Martyn.

Strong Cast Named for Pickford Film

While Mary Pickford has not announced any "all-star cast" for her forthcoming photoplay feature, "The Street Singer," now well in the making for United Artists release early in the autumn, casual inspection of the list of players puts this production in the genuine all-star cast group.

Miss Pickford heads the list as Rosita, a little street singer of Toledo, Spain, during the Empire period of the Nineteenth century,

who becomes involved in court intrigues as the result of a song she sings which lampoons the King.

Others in the cast are Holbrook Blinn, playing opposite star and producer; Irene Rich, George Walsh, Mme. Mathilda Comont, George Periolat, Snitz Edwards, Bert Sprotte, Charles Belcher, Mme. De Bodamere, Phillippe De Lacey, Donald McAlpin and Doreen Turner.

Beautiful Settings for Talmadge Picture

Joseph M. Schenck is living up to his promise to make "Ashes of Vengeance" the greatest picture of Norma Talmadge's career as a star, according to reports which are received at the First National home office from the United Studios, where the big production is now well under way with Frank Lloyd directing.

Fully six months will be con-

sumed from the time of the taking of the first scene until the finished product is ready for the screen. The story, laid in the most picturesque period of French history, the late sixteenth century, requires elaborate exterior and interior scenes, and three French chateaux of the Renaissance period have been especially built for the picture.

Three Stories Bought for Metro Production

Metro Pictures Corporation announces the purchase of three new stories which will be placed in immediate production at the Metro West Coast studios, in addition to the purchase of several other stories which will be announced shortly by Milton E. Hoffman, Metro production manager.

The stories announced this week are "Held to Answer," by Peter Clarke McFarlane; "To Whom It May Concern," by Rita Weiman, and "The Spirit of the Road," by Kate Jordan.

"Held to Answer" is a modern drama and will be the second of the Metro all-star specials of the coming season. The first special, "The Eagle's Feather," is now in the course of production under

the direction of Edward Sloman. It is from a story of the same name by Katherine Newlin Burt. "To Whom It May Concern" will be Viola Dana's second starring picture for the coming season. It is a mystery drama. Miss Dana is now at work on "Rouged Lips," also a Rita Weiman story. It is being directed by Harold Shaw. "The Spirit of the Road" will also be for Miss Dana.

Fox Film Completed

"Boston Blackie," the William Fox picture based upon the Jack Boyle story, "The Water Cross," starring William Russell, has been completed under the direction of Scott Dunlap, with Eva Novak in the leading feminine role.

Goldwyn Working on Spectacular Picture

Cameras have begun to turn on Emmett J. Flynn's first production for Goldwyn Pictures Corporation. This will be a spectacular film version of F. Marion Crawford's Spanish novel, "In the Palace of the King," which afforded Viola Allen one of her greatest stage successes. Mr. Flynn expects to make the greatest production of his career up to date of this

picture—one that will surpass in spectacular effects and big thrilling moments his work in "A Connecticut Yankee in King Arthur's Court" and "The Count of Monte Cristo."

The leading role of Dolores is being played by Blanche Sweet, who makes her first appearance in a Goldwyn picture in this production.

Mayor Dever Praises "Enemies of Women"

One of the greatest tributes ever accorded a motion picture was that tendered "Enemies of Women," Cosmopolitan picturization of the Ibanez novel by Mayor William E. Dever of Chicago last week. After viewing the film at the Roosevelt Theatre, Mayor Dever, who is a great movie enthusiast and admits that he

used to go to a picture theatre at least three times a week, said:

"I guess Mrs. Dever and I didn't miss many of the big pictures, but this film is undoubtedly the most magnificent we have ever seen. The story is forceful, the actors are the best to be had, the scenes, particularly those made in Monte Carlo and Paris, are educational."

Fisher to Waste No Time Between Films

With the completion of "Youth Triumphant," the initial Fisher production staged at the Hollywood Studios the past two months, Victor B. Fisher announces that work on the second independent production will be started immediately.

"We plan to lose no time in our producing schedule which calls for a series of superlative pic-

tures," said Mr. Fisher, "and several stories are now being considered for the second production. Distributing plans for 'Youth Triumphant' and other Fisher productions will be announced within the next two weeks."

"Youth Triumphant" is an adaptation from George Gibbs' popular novel. The story was adapted and directed by Miss Lillian Ducey.

Theatres Are Eager for "Safety Last"

Harold Lloyd in his seven reels of alternate terror and laughter spasms, "Safety Last," is going ahead week after week adding runs to his latest comedy. This statement generalizes reports received by Pathe from big and little theatres in important and unimportant cities in all sections.

Bookings made under the Pathe get-together policy producing contracts that are equitable and enable the giving of the maximum service to the patrons of each community, are said to be resulting in extension of runs far beyond expectations.

LUDWIG G. B. ERB,
PRESIDENT



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Fitzmaurice Sails to Direct Goldwyn Film

Director George Fitzmaurice, who will produce Hall Caine's "The Eternal City" in Italy for Samuel Goldwyn, sailed on May 26 on the Aquitania for London, where he will confer with the author before starting production. Accompanying him is Ouida Bergere, in private life Mrs. Fitzmaurice, who will write the screen version of "The Eternal City."

A strong American cast will follow Mr. and Mrs. Fitzmaurice next month, going direct to Rome,

where the picture will be filmed in the actual locale of the story. In addition to Lionel Barrymore, Bert Lytell, former Metro star, has been signed for one of the leading roles. The remaining principals will be Barbara La Marr, who has just arrived in New York after completing an important part in Maurice Tourneur's "The Brass Bottle"; Richard Bennett and Montague Love.

The production is being made by Mr. Goldwyn for First National release.

Unique Sale Made on Hodgkinson Production

The distinction of selling salesmen, instead of selling buyers, goes to the Denver branch of the W. W. Hodgkinson Corporation regarding a recent contract made with the United Commercial Travelers for showing, the early part of June, of "Down to the Sea in Ships" at the Broadway Theatre, Denver, Col. It is seldom that a sales organization can overstep the bounds and sell their product direct to a salesmen organization.

But this has been accomplished by the Denver branch.

The United Commercial Travelers will present "Down to the Sea in Ships" at the Broadway during the early part of June. According to word received from the Denver branch the travelers' organization has taken the picture and the theatre on a straight rental basis. They are planning extensive exploitation and advertising and are handling the matter entirely themselves.

Fisher Will Limit Films to Six Reels

What is said to be the popular demand on the part of exhibitors throughout the country for features that are not too long has been heeded by Fisher Productions, newly formed producing organization of San Francisco with studios in Hollywood.

In an announcement issued by Victor B. Fisher, supervising director, the Fisher company goes

on record as favoring the six-reel production and states this will be the policy of this organization in the instance of "Youth Triumphant," just completed, as well as future pictures.

"The popular request of exhibitors urging producers to keep the length of feature pictures down to six reels," said Mr. Fisher, "is something that cannot be ignored by producers."

Recommends Archives for Producers Work

In recommendations to the Motion Picture Producers' Association, Joseph M. Schenck, producer of Norma and Constance Talmadge features for First National, suggests that the establishment of permanent archives in which would be kept records of the results of research made by motion picture producers during the preparation for the filming of historical pictures.

"I am willing to turn over to this proposed museum all the data collected by my staff concerning the period of Charles IX of France," says Mr. Schenck. "And that includes architectural, costume and historical properties"

and a wealth of other accessories including a specially chosen library of 1,100 volumes of the period which were consulted for the filming of "Ashes of Vengeance," Norma Talmadge's latest photoplay."

"It would be a splendid and altruistic thing if all the data concerning other period plays such as 'Robin Hood,' 'Intolerance' and many other plays which I could mention, were turned over to this museum," says Mr. Schenck. "I am willing to place this information at the disposal of any other producer who may in the future produce a story of the same period and the same locale—France of the 16th century."

U. S. Officials Help in Producing Film

The keen interest that the post office department at Washington is taking in the production of the big "postman" picture, "Loyal Lives," and the whole-hearted extent of the co-operation that the department is giving Whitman Bennett in the making of this big Vitagraph "exploitation special" was evidenced recently, when under orders from Postmaster General Harry New, the assistant postmaster general, Paul Henderson,

accompanied by Major Buchanan and a staff of postal officials made a special trip to New York to personally arrange the technical details and supervise the staging of a spectacular mail train hold-up scene that will be one of the big kicks in the all-star production.

A complete mail train was used for the scene. The picture will be released for pre-release showing about June 15.

Broadway Sets for Cummings Production

Broadway in all its alluring beauty, like a warm-voiced siren gifted with some illusive, intangible quality that makes it magic, will, it is stated, be elaborately pictured in "Broken Hearts of Broadway," which Irving Cummings will produce at the Hollywood Studios. The famous thoroughfare of New York is to be filmed as the "Street of streets, the glittering stage on which is enacted half of America's drama of life."

In this production by Cum-

mings, two great restaurants of the metropolis will be shown and the sets for these are the largest of their kind ever built, it is stated.

"Broken Hearts of Broadway" will mark the entry of Cummings into the ranks of the independent producers. He has assembled an all-star cast for the filming of this adaptation of an old and well known play.

It was adapted to the screen by Hope Loring and Louis Duryea Lighton.

3 Universal Releases Scheduled for June

Universal will release three feature productions during the month of June. They will be Universal attractions made by three of that company's most popular stars, Jack Hoxie, Herbert Rawlinson and Gladys Walton.

In the order of their release, they are "Don Quickshot of the Rio Grande," starring Hoxie; "Railroaded," starring Rawlinson, and "Sawdust," starring Miss Walton. They are five-reel features, made with every effort exerted to give exhibitors strong pictures for

their summer box offices.

"Don Quickshot of the Rio Grande" was directed by George E. Marshall. It will be released June 4. The Universal release on June 11 will be "Railroaded." It is said to be a worthy successor of such Rawlinson hits as "The Scrapper," "Don't Shoot," and "The Man Under Cover." Edmund Mortimer directed it.

There will be no Universal Attraction release on June 18, but on June 25 Gladys Walton in "Sawdust," a circus picture, will be presented. Jack Conway directed.

Extensive Program of Summer Releases

An unusually extensive program of summer releases is now being arranged by Associated Exhibitors. The issue during the hot months of more than the customary number of features has been made possible by the acquisition of several big pictures which are declared to carry a peculiarly summery appeal.

Thus "Stormy Seas," a Continental production directed by J. P. McGowan and starring McGowan and Helen Holmes, whose release, as already announced, has been set for July 1, is a five-reeler in which sea scenes have an

important place, and through which the vacation atmosphere prevails. Especially adapted for summer showings, also, according to Associated, are "The Man Between," set for release July 15, and "Harbor Lights," to make its appearance July 29.

Picture Finished

Final scenes for "The Heart Raider," a Paramount picture starring Agnes Ayres under the direction of Wesley Ruggles, have been shot at the company's Long Island studio. The picture will be ready for release early in June.

Hodkinson Production Breaks Many Records

Many house records were smashed in the thirty theatres in Greater New York on the opening of the week's simultaneous showing of Hodkinson's "Down to the Sea in Ships," backed by a newspaper campaign that included full-page and quarter-page advertisements.

The house manager of the Alhambra Theatre, Brooklyn, reports that the theatre did a larger business on the opening day, Sunday, May 13, than it had done since his connection with the theatre, playing to 6,722 admissions.

The Colonial Theatre, Brooklyn, with a seating capacity of only 1,500 played to 6,138 admissions. The Strand Theatre, Yonkers, which opened on Saturday, the 12, played to 7,564 admissions on Saturday and Sunday. The house seats but 1,376 persons.

The Jewel Theatre on West 116th hung up a new record for the house and stood them up from the opening performance until closing on Sunday, and then on Monday duplicated the Sunday attendance.

Seven performances was the schedule of the Avon Theatre, Brooklyn, and with a seating ca-

capacity of 600, it accommodated approximately 3,500 persons, with many turned away.

The Forum Theatre, at 138th street and Brook avenue, broke all records for attendance. With a seating capacity of 3,000, it played to approximately 12,000 paid admissions.

The Olympia Theatre at 107th street and Broadway, New York, broke its house record on the opening day, Sunday. The West End on West 125th street, had a line-up all afternoon and evening and turned away hundreds.

The Tivoli Theatre at 50th street and Eighth avenue found it necessary to open its roof garden in order to take care of the thousands who tried to get in. The theatre seats 1,600 and the roof garden 1,000.

Every other theatre reports capacity business, including the Plaza at 59th street and Madison avenue, the Symphony at Broadway and 95th, the Adelphi at Broadway and 89th street, and the Academy of Music on 14th street.

At the Peerless Theatre, Brooklyn, Monday night, the line extended two full blocks, with police assistance in keeping the sidewalk open.

Metro Picture Plays to Crowded Houses

"Soul of the Beast," a Metro picture produced by Thomas H. Ince, played a successful week at Loew's Columbia Theatre, Washington. Managing Director Lawrence Beatis of Loew's Washington theatres and Manager Gates of the Columbia, carried out an elaborate advance campaign on the picture and reaped excellent results. Motion picture critics of the Washington dailies were enthusiastic in their praise of "Soul of the Beast." Following are some of their comments:

Herald: Thomas H. Ince offers what is probably the outstanding cinema novelty of the year in his vivid drama of two circus runaways. It is one of the most appealing pictures of the year. Post: The Columbia this week presents about the closest approach to a three-ring circus in screen form that the local silver sheet has ever offered.

Star: The wanderings of Oscar the elephant in search of his mistress are beautiful in story as well as in photography. Times: One of the screen's real novelties.

Offers Theatre for Civic Centre Uses

Manager A. L. Middleton, Grand Theatre, De Queen, Ark., has forwarded to Pathe a copy of his effective appeal to his patrons for recognition of his theatre as a "public service institution." Mr. Middleton thinks that every whole-hearted exhibitor of motion pictures should endeavor to attract the same sort of co-operation.

"Thank God for the Movies" is his slogan, quoted from a widely published statement made by the Rev. Hay Watson Smith, of Little Rock, Ark. All of the ma-

terial of Manager Middleton's printed propaganda is displayed on two sides of a small card headed with the slogan quoted here, together with credit for its estimable source. The matter of the card follows in the part:

"You'll say the same if you will only discard prejudice and see the movies. They will convince you by their own merit and power to entertain, educate and appeal through the eye, the particular one of the five senses that conveys 85 per cent of all human knowledge to the brain."

Foreign Interest in De Forest Phonofilm

Interest of motion picture fans abroad in the Lee DeForest Phonofilm is reflected by the applications of foreign distributors for exclusive rights, it is stated.

Since the Phonofilm had its premier at the Rivoli Theatre a few weeks ago such applications have been received from Japan, China, Sweden, Canada, the Argentine, Chile, New Zealand and

Porto Rico in addition to the European Continental countries.

Dr. DeForest is now abroad and will treat direct with French and English offers.

Production is going ahead steadily at the studios in East 48th street. Complete programs will be ready by autumn, it is announced. The entire action, audible as well as pictorial, is contained on the phonofilm.

Virile Stories for Paramount Filming

Just before leaving for California Wednesday night, Jesse L. Lasky made an announcement of recent purchases of literary material for production in Paramount pictures. The list submitted gives some indication of the high type of photoplay productions which will be available to exhibitors next winter, it is stated.

"We have just acquired for production 'West of the Water Tower,' one of the most vital books of the past several years," Mr. Lasky stated.

"What we consider will be the prize picture of next year will be 'Big Brother,' by Rex Beach, which

Allan Dwan will direct at the Long Island studio on the completion of his current picture, 'Zaza,' starring Gloria Swanson.

"It is my pleasure to announce that after months devoted to the study of photoplay writing, Vicente Blasco Ibanez has written 'Argentine Love,' his first original story for the screen.

"In America also we have won to the screen a distinguished man of letters, Mr. Julian Street, who will work with us in adapting his novel, 'Rita Coventry,' to the needs of William De Mille, who will direct it following his forthcoming production, 'Mortal Love.'

E. K. LINCOLN

in

"THE RIGHT OF THE STRONGEST"

A Great Picture with
A Great Cast including

George Seigman

Tom Santschi

Tully Marshall

Robert Milash



Helen Ferguson

June Elvidge

Niles Welch

Winter Hall

© Lumiere

Zenith Pictures Corp'n

110 W. 40th St., N. Y. C.

Telephone, Pennsylvania 3649

Theatres Reap Harvest Through Hodkinson's Advertising Feat

One of the most outstanding feats in salesmanship ever recorded in the annals of the motion picture industry is that of the New York exchange of the W. W. Hodkinson Corporation in putting over "Down to the Sea in Ships" at no less than thirty New York theatres during the same week, that beginning May 13. Simultaneous booking of these houses by George M. Dillon, branch manager, to run the special day and date, made the advertising feat possible, and the advertising department fully realized on the opportunity.

Big space in the metropolitan dailies is too costly for a single theatre, but it unquestionably is profitable for a group of theatres all showing the same picture. Seven newspapers in New York, Brooklyn and immediate vicinity were used to attract the public's attention. Two days before the Sunday opening the ads began with quarter pages, jumping to a full page on Sunday, May 13. Quarter-page ads continued during the rest of the week. It is estimated that more than 7,000,000 readers were reached, and that 740,000 people saw the picture in those seven days.

Here is the schedule of advertising on "Down to the Sea in Ships":

Date of Insertion	Publication	Circulation	Copy
Friday, May 11th	World	352,627	3/4 page
	Times	330,977	3/4 page
Saturday, May 12th	Evening World	364,954	3/4 page
	World	352,627	3/4 page
Sunday, May 13th	Times	330,977	3/4 page
	Journal	622,749	3/4 page
Monday, May 14th	Times	510,835	1 page
	World	555,426	1 page
Tuesday, May 15th	News	348,711	1 page
	Eagle	73,933	1 page
Wednesday, May 16th	Journal	622,749	3/4 page
	Standard Union	71,594	3/4 page
Thursday, May 17th	Evening World	264,954	3/4 page
	Eagle	59,075	3/4 page
	World	352,627	3/4 page
	News	522,635	3/4 page
	Journal	622,749	3/4 page
	Standard Union	71,594	3/4 page
	Times	330,977	3/4 page
	Journal	622,749	3/4 page
	Eagle	59,075	3/4 page
		3,344,594	

A fairly good idea of the value of this advertising feat to the individual theatre owner may be gained from the following statistics:

ing 2,700, was visited by 6,722 people.

The Colonial, Brooklyn, seating 1,500, entertained 6,138 and took in \$1,291.81.



GEORGE M. DILLON
Hodkinson's New York exchange manager, who engineered the notable group of bookings

The Forum, in the Bronx, seating 3,000, had 12,000 admissions and broke all records.

The Albermarle, Brooklyn, seat-

The Strand, Yonkers, seating 1,376, had 4,083 people on Saturday and 3,481 on Sunday, a total for the two days of 7,564. The total receipts for the two days at this theatre were \$1,802.49.

The Premier, Brooklyn, seating 3,000, had 11,000 admissions.

The Columbia, Far Rockaway, seating 1,356, entertained 2,305.

The Jewel in 116th Street stood them up all day long from opening until closing, breaking all records.

The Avon, Brooklyn, seating 600, entertained 3,500.

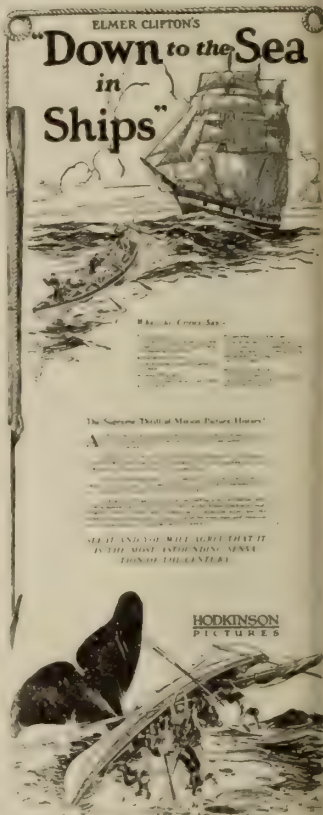
These were the only figures obtainable this week. Unfortunately, they do not fully represent the success attained by most of the thirty theatres benefitting by Hodkinson's advertising feat. The figures of other theatres, when announced, undoubtedly will show a greater number of admissions, in proportion to seating capacity, than most of the theatres quoted do.

Mr. Hodkinson hails the feat as "one of the most far-reaching advance steps yet made in the motion picture industry. It is a plan which will ultimately work towards the bettering of conditions among independent producers and at the same time react in a helpful way upon the exhibitor."

"In presenting a plan of this description," he said, "exhibitors will reap the benefits derived from an intensive newspaper advertising campaign on a large scale, the magnitude of which can only be made possible with a group booking of this kind. I thoroughly believe that this advance step toward better working conditions between the distributor and the exhibitor will prove to be the forerunner of many more to come, and it is my purpose to exert every effort to supply exhibitors with distribution facilities that will be mutually advantageous to all concerned."

For Exploitation

Attractive saving banks have been issued as an exploitation accessory for "Dollar Devils," a Victor Schertzinger production for Hodkinson.



The ONE-HALF PAGE AD

This worked wonders in drawing New Yorkers when thirty theatres showed the picture simultaneously. Of course this cut shows it greatly reduced in size.

Long Has Big Part in "Huntress"

Walter Long, one of the screen's foremost character actors has been engaged by Associate First National Pictures, Inc., to play a prominent part in "The Huntress," a picturization of Hubert Footner's famous story, production of which will begin at the United Studios this week.



SIX ATTRACTIVE TEASER ADS, ONE FOR EACH DAY OF THE RUN

Hodkinson also suggests them for throwaways, handbills and "other things which the mind of the showman can devise." They are one column each and issued in mat form.

A. E. Smith Announces 24 Vitagraph Special Films

Vitagraph announces twenty-four special productions by J. Stuart Blackton, Whitman Bennett, David Smith, Jess Robbins and other noted directors, and eight comedies based on the Sam Hellman stories in the Saturday Evening Post, in addition to its regular productions.

President Albert E. Smith, who has been at the Hollywood studios for the past two months supervising special productions and arranging big things for Vitagraph in anticipation of an exceedingly busy season, returned late last week to the general offices in New York. Commodore Blackton, who recently returned to Vitagraph actively as vice-president and as a producer, has several large special pictures under consideration, and it was especially to confer with him that Mr. Smith is now in the East.

Mr. Smith returned to New York enthusiastically optimistic over the motion picture outlook. Not only had he studied the conditions while in Los Angeles, but he also had opportunity to survey the exhibition field on his way East.

"I am sure that we are in for a very prosperous season," said Mr. Smith. "I mean the producer,

the distributor and the exhibitor."

In explaining Vitagraph's increased activities which will first bear fruit with the new season in the Fall, Mr. Smith said that it definitely had been decided to produce at least twenty-four special productions. These will include six pictures made under the personal supervision of Commodore Blackton, six special productions from the Whitman Bennett studios at Yonkers, six productions by David Smith at the Hollywood studios and six other special productions with specially engaged directors. Of the last named President Smith personally will direct one from beginning to end.

In addition to these special productions Vitagraph has just signed contracts with the Chester International Pictures Company to furnish a series of eight two-reel comedies based on the Saturday Evening Post stories by Sam Hellman. This contract provides for the distribution of the Sam Hellman comedies in Canada and England as well as the United States. Work already has been begun on these pictures at Los Angeles, the first being based on a golf story called "A Twosome at Tuara."

Vitagraph also will distribute

its Larry Semon comedies, the one-reel Urban Popular Classics as well as other units.

Of its immediate productions Mr. Smith said that "The Alibi," with Alice Calhoun, Cullen Landis, Percy Marmont and Joseph Kilgour in the leading roles, was completed. Mr. Smith said that for the final reel Vitagraph erected at its Hollywood lot the largest and most costly set in its history.

The first Bennett production will be called "Loyal Lives." The story revolves around the life of a postman and his son, who follows in the father's footsteps. The picture is being directed by Charles Giblyn.

Before Mr. Smith left the Pacific coast work already had been started on a story of the West under the tentative title of "Pioneer Days." The production is being directed by David Smith.

Immediately following the completion of "Pioneer Days" active work will begin on "The Man From Brodney's," based on George Barr McCutcheon's well known novel of the same name. C. Graham Baker, editor-in-chief of Vitagraph, is now at Hollywood completing the scenario for this production.

"Six Cylinder Love" Being Made by Fox

Blase Broadway that laughed for fifty some odd weeks at Ernest Truex in the stage comedy, "Six Cylinder Love," is due to repeat the experience. The pint sized comedian with three other members of the stage cast have been engaged by William Fox for his screen version of the well known William Anthony McGuire hit which is now in the course of production.

The humorous character of Gilbert Sterling, the little motor maniac, with all of his troubles between love and Lizzie, is calculated to make a riotous screen figure and Elmer Clifton the director is making the best of it. Mr. Clifton has the good fortune to have the assistance of Donald Meek the original Richard Burton of the Broadway production; Ralph Slippy who played William Donroy and Berton Churchill in the role of George Stapleton which he created.

Florence Eldridge has been engaged for the part of Merilyn Sterling the clinging vine wife of Truex who shares his seemingly tragic experience and incidentally throws a large size monkey wrench into the machinery of "Home Sweet Home."

Brilliant Gathering at Film Premiere

The premiere showing of "The Romance of the Republic," produced by the Instructive Film Society of America, 1600 Broadway, was given Thursday, May 10, at the Hotel Plaza under the joint auspices of the producers and the International Commonwealth Club.

The preview culminated with a brilliant ball. The film was taken with the co-operation of the government.

Buys "Maytime"

B. P. Schulberg, president of Preferred Pictures, has purchased from the Shuberts the screen rights to Rida Johnson Young's play, "Maytime."

A Correction

In Moving Picture World of May 26, on page 328, it was mistakenly stated that Arrow's serial, "The Santa Fe Trail," had been completed. However, Arrow states that not even the first episode of the serial is yet complete and will not be finished until July 1, while the entire serial will not be ready before August 1.

Screen Writers and Novelists Collaborate

Thomas H. Ince has, it is stated, hit upon an entirely original scheme by which the usual process of adapting novels for the screen is reversed.

A special autumn release of three adaptations from books will be a feature of Ince's fall releasing program—and two of the novels are being especially written in collaboration with a screen expert to insure big screen material and ideal situations for the camera.

Vaughan Kester's "The Just and the Unjust" will be the first adaptation which will go into production as a First National attraction. Bradley King of the Ince writing staff is now at work on the adaptation of the story and camera work will begin shortly.

While this story is in production Talbot Mundy, well known British novelist, is completing a new story, "The Devil's Own," which will be published this summer. Bradley King not only will make the adaptation of this novel but also in collaborating with the author in working out the story. A second Mundy novel already in synoptic form has been purchased by Ince and will be written in collaboration with Miss King.

Simultaneously with the announcement of the purchase by Ince of the film rights to the Kester story comes word from the Bobbs Merrill Publishing Company, which has put out all the Kester books, that a special motion picture edition of the tale will be put on the market when the feature is released.

Change Release Date on "Mary" Film

"Mary of the Movies" Film Booking Offices' "Hollywood Revealed" production, featuring forty well known screen stars is scheduled for release by the F. B. O. May 27 instead of May 20 as first reported. The picture will probably be introduced to the exhibitors of the east with a special showing in the Astor Hotel such as was staged for the presentation of "Westbound Limited" last month. The changing of the release date was made necessary by reason of additional time needed for final cutting.

Filming Finished

Maurice Campbell has completed the filming of "The Exciters," with Bebe Daniels and Antonio Moreno, at the Paramount Long Island studio. The cast includes Burr McIntosh, Diana Allen, Cyril Ring, Ida Darling, Jane Thomas, Allan Simpson and George Backus.

"The Man Next Door"

by EMERSON HOUGH

Author of

"The Covered Wagon," "North of 36," Etc.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Back Stage" Another "Our Gang" on Pathe's Schedule for June 3

Mickey Daniels with his tremendous crop of freckles and additional juvenile devilry assisted by the full strength of "Our Gang" appear in the two-reel comedy "Back Stage" which as a special attraction heads Pathe program of eight subjects for June 3. The gang venture on the street with a marvelous bus of their own contrivance, a vaudeville manager engages them and what they do to his show is a plenty.

The comedy element again

comes to the fore in a single reeler "Under Two Jags" starring Stan Laurel. It is a travesty on Ouida's celebrated story "Under Two Flags." Ruth Roland's serial "Haunted Valley" reaches its fifth episode which ends with the hero being plunged into a reservoir while the star plunges to his rescue.

"Spooks" is the Aesop Fable for the week. The comedy is said to be based on hints of life in the spirit world as brought out in Sir

Conan Doyle's lectures. They have been handled in such a way that much amusement is created.

Pathe Review 22 is said to be especially strong in novelties and pictorial beauty. Particularly fine is "Ceiling O' the World," dealing with cloud formations as seen from both the city and country. Other sections show a modern pie factory, and unusual flashes of wild animals.

Pathe News 46 and 47 and Topics of the Day 22, complete the program.

First Pathe-Sennett

Ben Turpin in "Where Is My Wandering Boy This Evening" will inaugurate Pathe's series of two-reel Mack Sennett comedies. It deals with a country youth's experiences with a city vamp, and exploitation material consisting of one, three and six sheets, lobby photos, slide, press sheet, broadside and novelty crossoyes with mustache have been prepared. The Pathe-Sennett contract calls for thirteen two-reelers, six or eight of which will feature Ben Turpin.

Christie Promises Innovations in New Films for Educational

Al Christie, producer of Christie comedies which are distributed through Educational, has just sailed on his second annual vacation in Europe, and was accompanied by his production manager, H. D. Edwards.

Mr. Christie's trip comes as a climax to a busy season, and before leaving he announced that the Christie company would continue on a large scale the policy established during the past year, that of going out of the beaten

path for material. With pictures made in Honolulu, at Truckee and Westwood, which carried the casts thousands of miles for backgrounds, and with a black-face comedy "Roll Along" as an innovation, already to his credit, Mr. Christie announces the new program will be on an even more elaborate scale. "Dorothy Devore and a large company with the full co-operation of the Pacific fleet have been working for two weeks on the battleships California and Tennessee on an entire new type

of short subject comedy titled "Navy Blues," which will be on Educational's fall program. Scenario material already on hand in Los Angeles calls for other innovations of as great a nature with forthcoming productions," says Mr. Christie.

On his previous trip to Europe Mr. Christie brought back a Scottish terrier, "Taybank Pilot," which captured four championships in dog shows in both the East and West. On this trip he expects to travel 15,000 miles.

Series Popular

C. C. Burr announces that his series of All-Star comedies released by Hodkinson have proved a big success, records showing they have grown in popularity even faster than his Torchy series. Among the prominent exhibitors who have praised this series in which Charlie Murray is featured are H. T. Nolan, manager of Denver Associated First National who reports that in his theatres, with the exception of Chaplin, Lloyd and Semon, the Murray comedies are a better and more pleasing product than anything on the market.

Laemmle Orders Short Subjects Suitable for First-Run Houses

Confident that the short subject is still gaining ground rapidly, Universal announces the entire production schedule has been rearranged and a "better, not bigger" short products adopted. New stars have been engaged, new stories acquired and broader plans laid, as President Laemmle has ordered that all short subjects must be suitable for any first run house.

The new program will consist of serials, westerns, two-reelers, two reel comedies and one-reel comedies and International News.

There will be eight "super-serials" based on business, history, railroading and adventure instead of the old blood and thunder type, starring William Duncan, Edith Johnson, Jack Mower, Eileen Sedgwick, Fred Thompson and Ann Little. The two-reel westerns will be made by William Craft, Frank Grandon and Jay Marchant and will star Jack Dougherty and Pete Morrison. The two-reel comedies made by Century will star Buddy Mesinger, Jack Earle, Billy Engle, Jack Cooper and the Gorham

Follies Beauties. The one reel comedies will star Neely Edwards and Bert Roach, each with a separate company.

The big success of the two series of "Leather Pushers" has inspired the making of the "Third Leather Pushers" series, the first

number of which has just opened at the Rivoli in New York. Two new series include "The Gumps," based on Sidney Smith's newspaper cartoons and "The Information Kid" series comedies of the turf, adapted from Gerald Beaumont's short stories. Other Jewel short reels are contemplated.

Pathe Renews Contract for More "Our Gang" Comedies

Pathe announces that in view of the steadily increasing demand for "Our Gang" comedies contract has been renewed with Hal Roach which will insure a supply of these two-reel kid and animal laughmakers, one every four weeks, for this and next season.

The same members of the gang who have appeared in these comedies will continue in the new ones, including Mickey "Freckles" Daniels, "Sunshine Sammy," Little Farina, the talented pickaninny; Jackie Condon, Jackie

Davis, Lady Olike Mary Korman and the same animal cast.

According to reports from Pathe, no screen comedies irrespective of length have so quickly and firmly established themselves with exhibitors and patrons, although the first was released less than a year ago, the natural and hilarious doings of this bunch of juvenile actors and their animal co-conspirators have helped fatten box office records throughout the country, including the big Broadway houses, such as the Capitol and Strand.

New Fighting Bloods

F. B. O. has started production of a new series of "Fighting Blood" two-reelers, adapted from H. C. Witwer's stories published in Cosmopolitan Magazine. Only three of the former cast, George O'Hara, Albert Cooke and Kit Guard will be retained for this series, but Louise Lorraine and Mary Beth Milford have joined the cast. Beatrice Van, said to be the first woman to prepare prize fight stories for the screen is preparing the continuity.

Baby Peggy's Last

Stern Brothers announce that "Nobody's Darling" will not be the last Baby Peggy two-reeler, but that it will be followed by "Little Miss Hollywood" which is a short comedy of movie life in Hollywood, in which Baby Peggy gets glimpses of the studios and well-known screen stars, including Mary Pickford, Douglas Fairbanks and Charles Ray.

Hodes Appointed

Hal Hodes, formerly General Sales Manager of Cosmopolitan Productions has been appointed manager of the New York Educational Film Exchange.

ting six dollars to the Moving Picture World.

I Want to Help

Such questions as you have asked are very elementary. I want to help you, but do not feel justified in consuming valuable space setting things forth at great length which are fully explained in the last edition of the handbook—the Bluebook.

It is hardly fair to others to use space explaining things which are very thoroughly explained, in permanent form, in the book. We need this space for other things.

The man who adjusted the projector probably was right about the shutter, but if that was all he told you, then his advice had no value at all. Merely setting the shutter at a point removed from the lens would have no effect.

The reason why it is sometimes best to place the shutter at a distance from the lens is because under some conditions (fully explained and illustrated in the Bluebook) the light beam is more narrow than close to the lens, and a master blade of less width may therefore be used, hence a greater percentage of the light gotten to the screen.

Voltage vs. Amperage

John A. Maurer, Projectionist Lincoln Theatre, Massillon, Ohio, having ordered two copies of the Blue Book of Projection, says:

Am a recent subscriber to the M. P. World, though have been acquainted with it for some while. Have only been in projection work for a few months, but having seen what you are doing for others I have decided to ask your opinion on a question concerning which there has been considerable friendly discussion between myself and the other projectionist of this theatre, viz:

What relation exists between the voltage at the tips of an electric arc and its efficiency, in candle power, per watt of energy consumed? Also how does it work out in practice?

Here are my own observations, so that you may set me right. The equipment I handle consists of two Simplex projectors, with Type S lamps and "Tepico" arc controllers—the latter a purely mechanical device which feeds at a steady rate regardless of conditions at the arc.

Have a G. E. "Et. Wayne" A. C. to D. C. Compensarc, the generator name plate of which bears the following: "Volts 55, ampere 75. Intermittent duty (for two arcs alternately), volts 70, amperes 100."

Sixteen Foot Picture

Our picture is sixteen feet wide; the distance of projection 120 feet. The projector optical systems is lined up according to the M. P. W. lens charts, and the lamp-houses fitted with pin-hole projectors for accurate knowledge of crater angle. Screen is an Argus Crystal Bead, old and a bit dirty. With 45 to 50 amperes, % positive and 9/16 negative columbia cored carbons we get good results with film of ordinary density.

Occasionally we get a film which, by reason of density, requires all the light we can get. For these we use ¾ positive and regular % negative. The big carbons are scarce and when the films are not too dense we have to use the smaller ones, with moderately high amperage.

As you are aware, the voltage across the arc depends almost entirely on arc length, so that my question resolves itself practically into one of long verses short arc. A setting of the regulating knob which, for a ¾ inch long arc, gives say 55 volts and 50 amperes, will, with a ¾ inch separation of the tips, read about 70 volts and 43 amperes.

In order to get a voltmeter reading of 55 it is necessary to have the arc as short as it can be carried without burning a tit on the negative. Does this indicate that the voltmeter reads too high?

With Lower Amperage

With a lower amperage the arc behaves well at almost any arc length, up to more than one inch. When using the full capacity of the generator, however, it is only possible to keep steady screen illumination by carrying the arc very long—about 1¼

inches—or very short, giving about 60 volts and 70 amperes. The longer arc makes less noise and requires less attention, but it is more difficult to keep the crater angle right. The short arc hisses continuously, but keeps its angle better and remains much more steady through change-over. Anywhere between these extremes of length the arc alternately spirals and sputters.

My own practice is to hold the shorter arc and higher amperage. My partner, who has a much better right to style himself projectionist than have I, does it the other way. So far as we can tell from the projection room, the screen result is essentially the same.

Discussion in Order

I have let you all read this letter because it occurred to me that you might like to discuss it. What has always been accepted as the most efficient point (length) at which to operate a D. C. projection arc is that length at which "hissing" has just stopped and the arc settled down to steady, noiseless burning.

I have never heard of any projectionist using a 1¼ inch arc length under the conditions named. At seventy amperes your arc should settle down to quiet burning at somewhere between 55 and 60 volts. A hissing arc is not considered an efficient arc. For one thing, it is so short that there is almost sure to be interference by the lower carbon tips, as per B, figure 120A of the Blue Book.

On the whole I think I will lay off this and ask such of you as will to set forth your views and your experience with arc length; also your experience with relation to the cored negative carbon versus the solid and Silver Tip.

I would, however, remark that if you get a 55-volt reading when the arc is as short as you say I certainly would have the power company test the voltmeter, or I would take it down to the power station and have the man in charge test it.

Adjustable Lenses

From time to time I have had inquiries as to the practicability of adjustable projection lenses—lenses which can be made to alter their focal length by moving the front and back elements with relation to each other, thus enabling the lens to project a given size picture at varying distances.

I have always replied that while it is possible to construct such a lens, it could not be made to give the best possible results. This advice was based upon what I believed to be sound information.

The late war, however, developed some wonderful things with relation to lenses, so when an inquiry came not long ago concerning this proposition I wrote the Kollmorgen Optical Company, the Gundlach-Manhattan Company and the Bausch and Lomb Optical Company, asking for official

information with regard to the practicability of such a lens for projection purposes.

The Bausch and Lomb Company failed to reply. The other two did, and I append their answers.

Kollmorgen's Reply

Replying to your inquiry relating to a projection lens of variable focus, there is no doubt but that such a lens can be constructed. In fact there is at least one actually on the market.

To give good results, however, it will be necessary that both the front and rear parts be very perfectly corrected and mounted with the greatest possible degree of accuracy. The principle of such a lens must be that of the well known telephoto combination. If properly made such a lens combination would cost considerably more than three or four ordinary projection lenses of the highest quality. If not properly made the quality of the lens would be very inferior.

Signed, KOLLMORGEN OPTICAL CO.
Per F. Kollmorgen.

Gundlach-Manhattan's Answer

Yours submitting copies of your correspondence with Rev. J. M. LeGuennec, Chisholm, Maine, from whom we have had an inquiry of the same nature, is at hand.

We personally informed him that, in our opinion, adjustable projection lenses cannot be made equal in quality to lenses of a fixed focal length; also they are adjustable only within a comparatively narrow range—probably not exceeding one inch in focal length.

Owing to the optical limitations of such a lens we have not made this type, and we do not consider them as very satisfactory, unless the adjustable feature be of more importance to the purchaser than quality and illuminating power. We certainly would not recommend this type of lens for permanent installations. Signed,

GUNDLACH-MANHATTAN OPTICAL CO.

From this you will see that one big lens maker does not seem to think much of the proposition under any condition, except the user be willing to sacrifice quality or illuminating power to secure the adjustable feature, while the other seems to say that while quality may be retained, using the adjustable feature, the added cost will be from three to four times as much as for a high grade fixed focal length lens, which means the cost would be more than enough to cover the cost of fixed focal length lenses, of high grade, to cover the entire range such a lens could have.

This, it seems to me, amply justifies my former position that such a lens is impractical for projection work, and shall so continue to advise.

Single Amperage

A good brother in Wisconsin advises us that he has recently changed from D. C. to A. C. at the arc. Says he has everything set up according to the lens charts, but at fifty amperes gets a clearer picture than at sixty, but is running at forty.

For the benefit of the good brother, and others, allow me to say that he cannot possibly have everything lined up according to the lens charts for three widely varying amperages.

For forty amperes A. C. he needs two 6½ plano convex condenser lenses, with 21 inches center of condenser to aperture.

For fifty amperes A. C. he needs the same condenser combination, and only about 20 inches distance, and for sixty amperes A. C. he should have the same condenser and 18½ inches distance.

With this wide range of amperage and D. C. the change would be very much greater, both as to distance and lens combination, but the A. C. crater size does not change so much with change in amperage.

However, if you have the right line-up for fifty amperes, which presumably you have—about anyhow—you should change the distance for sixty to forty, as indicated. You can get results without, yes, but they will not be good.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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W. I. London, England

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

EDUCATIONAL FILMS CORP.

	Review	Consensus	Footage		Review	Consensus	Footage
The Three Must-Get-Theres. Max Linder	Sept. 9		3,800	Natural Born Liar	Bruce Scenic	Dec. 16	1,000
Garrison's Finish	Jack Pickford	Jan. 27	8,000	Via Radio	Special-Scientific	Dec. 23	1,200
Salome	Nazimova	Jan. 13	6,000	The Educator	Lloyd Hamilton	Dec. 23	2,000
Suzanna	Mabel Normand	Mar. 3	8,000	Hazel From Hollywood	Christie Comedy	Jan. 6	2,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	4,150	The Terrible Tree	Tony Sarg	Jan. 6	1,000

AMERICAN RELEASING

The Challenge	Dolores Cassinelli	Apr. 14	5,000
Bluebird Jr.	Mary Anderson	Oct. 14	5,000
The Other Side	Hugh Dierker	Nov. 25	6,000
The Deerslayer	Sacramento Prod.		6,000
At the Cross Roads	Seena Owen		6,000
The Danger Point	Carmel Myers	Nov. 18	5,807
The Marriage Chance	All Star	Nov. 25	6,000
Beyond the Jordan	Biblical	Dec. 2	5,749
The Super Sex	Hillyer Prod.	Dec. 9	6,087
What Fools Men Are	Terwilliger Prod.	Dec. 9	6,000
As a Man Lives	Featured Cast	Dec. 23	6,000
That Woman	Catherine Calvert	Dec. 23	6,000
Voice of the Land	Biblical-series	Dec. 23	6,000
Solomon in Society	Strauss Prod.	Jan. 6	7,622
Milady	Featured Cast	Feb. 3	5,326
One Million in Jewels	Helen Holmes	Feb. 10	6,462
Bohemian Girl	Harley Knowles Prod.	Feb. 17	8,061
The Grub Stake	Nell Shipman	Mar. 17	4,144
Son of the Desert	W. Merrill McCormick	Mar. 24	6,307
Quicksands	Chadwick-Dix	Apr. 7	5,395
Outlaws of the Sea	Marguerite Courtot	Apr. 7	6,431
Modern Marriage	Bushman-Bayne	Apr. 14	4,753
Vengeance of the Deep	Ralph Lewis	Apr. 28	

ARROW

One-Eighth Apache	Roy Stewart	Feb. 24	5,634
Peaceful Peters	William Fairbanks	Nov. 4	4,690
Streets of New York	Burton King	Nov. 11	7,000
The Double O	Jack Hoxie	Dec. 9	4,720
Lost in a Big City	John Lowell	Jan. 20	8,000
Jacqueline	Star cast	Mar. 31	5,000
Man and Wife	Maurice Costello	Apr. 28	6,000
The Broken Violin	Star Cast	Apr. 28	6,000
Spawn of the Desert	Wm. Fairbanks	May 5	4,500

ASSOCIATED EXHIBITORS

Grandma's Boy	Harold Lloyd	Aug. 12	4,377
Till We Meet Again	Mae Marsh	Nov. 4	5,822
Conquering the Woman	Florence Vidor	Dec. 30	5,887
A Bill of Divorcement	Constance Binney	Jan. 20	5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27	
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	7,864
Alice Adams	Florence Vidor	Apr. 28	6,000
Is Divorce a Failure?	Leah Baird	May 5	5,448

FAMOUS PLAYERS-LASKY

To Have and to Hold	Geo. Fitzmaurice	Nov. 4	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	11,618
On the High Seas	Dorothy Dalton	Oct. 14	5,050
Clarence	Wallace Reid	Oct. 28	6,144
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	7,153
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	6,993
The Young Rajah	Rodolph Valentino	Nov. 18	7,705
Anna Ascends	Alice Brady	Nov. 25	5,999



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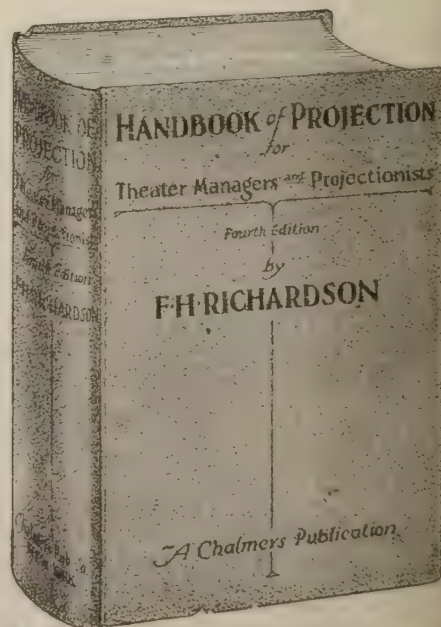
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(Continued from preceding page)

ride of Palomar.....	Cosmopolitan Prod.	Dec. 2	Mar. 10	7,494
inged Wings.....	Daniels-Nagel	Dec. 9	Mar. 3	7,788
Daughter of Luxury.....	Agnes Ayres	Dec. 16	Mar. 3	4,538
ack Home and Broke.....	Thomas Meighan	Jan. 6	Apr. 14	7,788
irty Days.....	Wallace Reid	Dec. 23	Mar. 10	7,074
ick in.....	Fitzmaurice Prod.	Dec. 30	Apr. 7	6,000
aking a Man.....	Jack Holt	Dec. 30	Apr. 7	6,061
ly American Wife.....	Gloria Swanson	Jan. 6	Apr. 14	5,000
ums of Fate.....	Mary Miles Minter	Jan. 27	May 5	6,326
he World's Applause.....	Wm. DeMille Prod.	Feb. 3	Mar. 17	4,337
ark Secrets.....	Dorothy Dalton	Feb. 10	Mar. 17	5,584
obody's Money.....	Jack Holt	Feb. 10	Mar. 17	7,865
ava Head.....	George Melford Prod.	Feb. 17	Mar. 31	10,000
he Covered Wagon.....	James Cruze Prod.	Mar. 31	May 5	7,905
ella Donna.....	Pola Negri	Mar. 31	May 5	7,153
dam and Eva.....	Marion Davies	Feb. 24	Mar. 24	5,600
acing Hearts.....	Agnes Ayres	Feb. 24	Apr. 7	5,731
he White Flower.....	Betty Compson	Mar. 10	Apr. 7	9,526
dam's Rib.....	Cecil DeMille Prod.	Mar. 10	Apr. 7	5,585
Billings Spends His Dime.....	Walter Hiers	Mar. 17	Apr. 21	5,297
he Tiger's Claw.....	Jack Holt	Mar. 31	Apr. 21	5,695
rail of the Lonesome Pine.....	Mary Miles Minter	Mar. 31	Apr. 21	7,339
he N'th Commandment.....	Cosmopolitan	Apr. 21	May 12	6,562
he Glimpes of the Moon.....	Dwan-Daniel	Apr. 7	May 12	5,621
he Leopardess.....	Alice Brady	Apr. 7	May 5	7,747
umpy.....	Theo. Roberts	Apr. 7	May 5	6,216
he Go-Getter.....	T. Roy Barnes	Apr. 21	May 5	5,703
odical Daughters.....	Gloria Swanson	Apr. 28	May 12	7,414
ou Can't Fool Your Wife.....	Star cast	May 5	May 12	6,947
he Ne'er Do Well.....	Thomas Meighan	May 12	May 19	
he Rustle of Silk.....	Betty Compson	May 19		

FILM BOOKING OFFICE OF AMERICA

helma.....	Jane Novak	Dec. 2	Apr. 14	6,000
he Third Alarm.....	Ralph Lewis	Jan. 27	Mar. 24	6,700
ighting Blood (Series).....	George O'Hara	Jan. 27	Mar. 24	2,000
anyon of the Fools.....	Harry Carey	Feb. 3	Mar. 31	5,180
Waggin' Tale.....	Carter DeHaven	Feb. 24	Mar. 31	2,000
ormswept.....	Noah & Wallace Beery	Mar. 3	Mar. 31	5,000
n a Woman Love Twice?.....	Ethel Clayton	Mar. 10	Apr. 7	6,100
he Bishop of Ozark.....	Milford W. Howard	Mar. 10	May 5	4,852
he Fourth Musketeer.....	Johnnie Walker	Mar. 31	Apr. 21	5,000
ashing Thru.....	Harry Carey	Apr. 7	May 5	6,000
pp Tuttle's Lost Control.....	Dan Mason	Apr. 7	May 5	2,000
eastbound Limited.....	Ralph Lewis	May 5	May 12	5,100
orrowed Trouble.....	Carter De Haven	May 19	May 19	2,000
pp Tuttle's Lost Nerve.....	Dan Mason	May 19	May 19	2,000
onders of the Sea.....	Williamson Undersea	May 19	May 19	5,000

FIRST NATIONAL

st Is West.....	Constance Talmadge	Sept. 9	Nov. 18	6,500
he Bond Boy.....	Richard Barthelmess	Oct. 21	Nov. 18	6,902
he Eternal Flame.....	Norma Talmadge	Sept. 23	Oct. 21	7,453
ver Twist.....	Jackie Coogan	Nov. 11	Nov. 18	7,600
ny Dreams.....	Buster Keaton	Nov. 25	Mar. 10	2,000
hite Shoulders.....	Katherine MacDonald	Nov. 25	Mar. 10	5,966
awn of the North.....	"Strongheart"	Nov. 25	Jan. 6	7,050
he Dangerous Age.....	Stahl Prod.	Dec. 2	Mar. 24	7,204
nnie.....	Marshall Neilan Prod.	Dec. 9	Mar. 10	6,690
nar, The Tent Maker.....	Guy Bates Post	Dec. 9	Apr. 7	8,890
w Wow.....	Sennett Comedy	Dec. 16	Mar. 10	1,856
he Blacksmith.....	Buster Keaton	Dec. 16	Mar. 10	2,000
he Hottentot.....	Thos. H. Ince Prod.	Dec. 23	Mar. 10	5,935
he Woman Conqueror.....	Kath. MacDonald	Jan. 13	Apr. 7	5,102
he Pilgrim.....	Charles Chaplin	Jan. 27	Mar. 31	4,000
ghty Lak a Rose.....	Edwin Carewe Prod.	Feb. 3	Mar. 24	8,000
ry.....	Richard Barthelmess	Feb. 3	Mar. 24	8,700
ney, Money, Money.....	Katherine MacDonald	Feb. 10	Mar. 10	5,995
hat a Wife Learned.....	Thos. H. Ince Prod.	Feb. 10	Mar. 10	6,228
ll Boy 13.....	N. Talmadge-O'Brien	Feb. 17	Mar. 31	6,685
he Balloonatic.....	Douglas MacLean	Feb. 17	Mar. 24	4,940
ny Dreams.....	Buster Keaton	Feb. 24	Mar. 10	2,152
ars of Jealousy.....	Buster Keaton	Feb. 24	Mar. 10	2,152
ddy.....	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
he Love Nest.....	Jackie Coogan	Mar. 17	May 5	5,738
he Isle of Lost Ships.....	Buster Keaton	Mar. 17	May 5	2,000
uge.....	Tourneur Prod.	Mar. 24	Apr. 7	7,425
he Bright Shawl.....	Katherine MacDonald	Apr. 14	May 5	6,000
thin the Law.....	Richard Barthelmess	Apr. 28	May 5	7,500
ippy McGee.....	Norma Talmadge	May 12	May 12	8,034
	Wheeler Oakman	May 12	May 12	6,299

FOX FILM CORP.

he Love Gambler.....	John Gilbert	Nov. 18	Dec. 16	4,682
irley of the Circus.....	Shirley Mason	Nov. 25	Dec. 30	4,603
us of Camp Four.....	Chas. Jones	Dec. 2	Apr. 14	4,235
hile Justice Waits.....	Dustin Farnum	Dec. 9	Mar. 3	4,762
he Great Night.....	William Russell	Dec. 16	Mar. 3	4,346
California Romance.....	John Gilbert	Dec. 23	Mar. 3	3,892
Hero.....	Lupino Lane	Dec. 23	Mar. 3	2,000
wn Terrors.....	Lee Kido	Dec. 23	Mar. 3	2,000
u's Size.....	William Russell	Dec. 30	Apr. 14	4,316
ch My Smoke.....	Tom Mix	Jan. 6	Apr. 14	4,070
ree Who Paid.....	Dustin Farnum	Jan. 13	Mar. 31	4,850
ce on Barroom Floor.....	H. B. Walthall	Jan. 13	Mar. 31	5,787
e Fresh Heir.....	Chester Conklin	Jan. 13	Mar. 31	2,000
riendly Husband.....	Lupino Lane Feature	Jan. 20	Mar. 10	4,527
wn Ticket 210.....	Shirley Mason	Jan. 20	Mar. 10	4,871
s of Europe.....	Educational	Jan. 20	Mar. 10	1,000
e Custard Cup.....	Mary Carr	Jan. 27	Mar. 24	6,166
e Footlight Ranger.....	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,729
ss Commandments.....	Wm. Farnum-Hawley	Feb. 10	Mar. 17	4,829
ung and Dumb.....	Al St. John	Feb. 10	Mar. 17	2,000
aring the End.....	Cartoon	Feb. 10	Mar. 17	1,000
xtion King.....	John Gilbert	Feb. 17	Mar. 31	5,613
e Five-Fifteen.....	Sunshine Comedy	Feb. 17	Mar. 31	2,000
manoe Land.....	Tom Mix	Feb. 24	Mar. 31	3,975
s It Pay?.....	Hope Hampton	Feb. 24	Mar. 31	
he Wine Cracker.....	J. G. Edwards Prod.	Feb. 24	Mar. 31	2,000
en That Forgot God.....	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
e Buster.....	Dustin Farnum	Mar. 3	May 5	4,587
e Artist.....	Clyde Cook	Mar. 3	May 5	2,000
od-by Girls.....	William Russell	Mar. 24	Apr. 21	4,746

		Review	Consensus	Footage
Hello, Partner.....	Sunshine Comedy	Mar. 24		2,000
Three Jumps Ahead.....	Tom Mix	Apr. 14		4,854
The Salesman.....	Al St. John	Apr. 14		2,000
Bucking the Barrier.....	Dustin Farnum	Apr. 21		4,566
The Fourflusher.....	Joe Roberts	Apr. 21		2,000
Schooldays in Japan.....	Educational	Apr. 21		500
Wild Waters.....	Scenic	Apr. 21		500
The Madness of Youth.....	John Gilbert	Apr. 28		4,710
Algeria.....	Educational	Apr. 28		1,000
The Author.....	Al St. John	Apr. 28		1,000
Lovebound.....	Shirley Mason	May 19		4,407
Clothes and Oil.....	Chester Conklin	May 19		2,000
An Alaskan Honeymoon.....	Scenic	May 19		500

GOLDWYN

The Sin Flood.....	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin.....	Featured Cast	Nov. 25	Mar. 17	4,983
Broken Chains.....	Featured Cast	Dec. 23	May 5	6,190
The Blind Bargain.....	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet.....	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,531
Gimme.....	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,769
The Christian.....	Tourneur Prod.	Mar. 10	Mar. 17	8,000
Mad Love.....	Pola Negri	Mar. 10	Mar. 17	5,518
Lost and Found.....	House Peters	Mar. 31	Apr. 14	
Remembrance.....	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes.....	John Barrymore	May 20	June 3	8,233
Look Your Best.....	Rupert Hughes prod.	Apr. 14	Apr. 14	5,314
Vanity Fair.....	Mabel Ballin	Apr. 7		7,668
Souls for Sale.....	Rupert Hughes Prod.	Apr. 7		
Backbone.....	Edward Sloman Prod.	Apr. 7		6,541
Enemies of Women.....	Cosmopolitan	Apr. 14	May 12	
Vanity Fair.....	Mabel Ballin	May 19		7,668

HODKINSON

Fun from the Press.....	Issued Weekly			1,000
The Kingdom Within.....	Shertzing Prod.	Jan. 6	Mar. 31	6,036
While Paris Sleeps.....	Tourneur Prod.	Jan. 27	Mar. 17	4,850
Dollar Devils.....	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships.....	Elmer Clifton Prod.	Mar. 3	Mar. 31	1,000
Colonel Heeza Liar.....	Cartoon Series	Feb. 10	May 5	8,600
The Four Orphans.....	All-star comedy	Mar. 10	Mar. 10	2,000
Col. Heeza Liar, Detective.....	Bray comedy	Mar. 10	Mar. 10	1,000
The Man From Glengarry.....	Ernest Shipman prod.	Mar. 31	Mar. 31	5,800
The Good for Nothin'.....	Garry			
The Rapids.....				
Just Like a Woman.....	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All.....	Ernest Shipman prod.	Mar. 17	Apr. 21	6,000
The Rapids.....	Ernest Shipman prod.	Mar. 17	Apr. 21	6,000
Movie Chats.....	Kineto—one a week			1,000
The Lion's Mouse.....	Wyndham Standing	Apr. 7	Apr. 21	5,600
Col. Heez Liar & Burglar.....	Cartoon comedy	Apr. 14	Apr. 14	1,000
The Pill Pounder.....	Charles Murray	May 12	May 12	2,000
Furkey.....	Sport film	May 12	May 12	1,000
So This Is Hamlet.....	Comedy	May 12	May 12	2,000
Romance of Life.....	Educational	May 12	May 12	1,000
The Critical Age.....	Pauline Garon	May 19	May 19	4,500

METRO

Love in the Dark.....	Viola Dana	Nov. 26	Apr. 7	6,000
Quincy Adams Sawyer.....	Star Cast	Dec. 9	Mar. 3	7,500
Toll of the Sea.....	Anna May Wong	Dec. 9	Mar. 3	4,600
Peg of My Heart.....	Laurette Taylor	Dec. 23	Mar. 3	7,900
Hearts Afire.....	Reginald Barker Prod.	Dec. 30	Apr. 7	8,110
The Forgotten Law.....	Milton Sills	Dec. 30	Mar. 3	
All the Brothers Were.....	Chaney-Billie Dove	Jan. 27	Mar. 17	6,265
Valiant.....	Viola Dana	Feb. 3	Mar. 24	6,000
Crinoline and Romance.....	Mae Murray	Feb. 24	Apr. 7	8,000
Jazzmania.....	Murray Garson Prod.	Mar. 3	May 5	7,000
Success.....	Bull Montana	Mar. 24	Apr. 14	3,000
Rob 'Em Good.....	Myrtle Stedman	Mar. 17	Apr. 14	7,000
The Famous Mrs. Fair.....	Dan Mason	Mar. 17	Apr. 14	2,000
Pop Tuttle's Polecat Plot.....	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Where the Pavement Ends.....	Enid Bennett	Mar. 24	Apr. 21	5,750
Your Friend and Mine.....	Stan Laurel	Mar. 24	Apr. 21	2,000
The Handy Man.....	C. K. Young	Apr. 14	Apr. 14	5,643
Woman of Bronze.....	Viola Dana	Apr. 14	Apr. 14	5,200
A Noise in Newboro.....	Elliot Dexter	Apr. 28	Apr. 28	5,400
An Old Sweetheart of Mine.....	Made Bellamy	May 5	May 5	5,300
Soul of the Beast.....	Viola Dana	May 5	May 5	6,000
Her Fatal Millions.....	Viola Dana	May 5	May 5	
Trailing African Wild.....	Martin Johnson	May 19	May 19	6,500

PATHE

Dr. Jack.....	Harold Lloyd	Dec. 9	Mar. 24	4,708
Piunder.....	Pearl White Serial	Dec. 16	Mar. 24	
Lon, Strayed or Stole.....	Western	Feb. 17	Mar. 3	2,000
A Loose Tight-Wad.....	Paul Parrott	Feb. 17	Mar. 3	1,000
The Cobbler.....	"Our Gang"	Feb. 17	Mar. 3	2,000
The Mysterious Hat.....	Terry cartoon	Feb. 24	Mar. 3	1,000
Tight Shoes.....	Paul Parrott	Feb. 24	Mar. 3	2,000
Double Cinched.....	Leo Maloney	Mar. 3	Mar. 3	2,000
The Big Show.....	"Our Gang" comedy	Mar. 3	Mar. 3	2,000
Shoot Straight.....	Paul Parrott	Mar. 10	Mar. 10	1,000
Do Your Stuff.....	Paul Parrott	Mar. 10	Mar. 10	1,000
Spider and the Fly.....	Terry cartoon	Mar. 10	Mar. 10	1,000
The Sheik.....	Aesop Fable	Mar. 17	Mar. 17	1,000
For Safe Keeping.....	Paul Parrott	Mar. 17	Mar. 17	1,000
Partners Three.....	Leo Maloney	Mar. 17	Mar. 17	2,000
A Pleasant Journey.....	"Our Gang" Comedy	Mar. 17	Mar. 17	2,000
The Alley Cat.....	Cartoon	Mar. 24	Mar. 24	1,000
Bowled Over.....	Paul Parrott	Mar. 24	Mar. 24	1,000
Safety Last.....	Harold Lloyd	Mar. 31	May 5	6,400
Where Am I?.....	Snub Pollard	Mar. 31	May 5	2,000
The Extra Seven.....	Leo Maloney	Mar. 31	May 5	2,000
Get Your Man.....	Comedy	Mar. 31	May 5	1,000
The Jolly Rounders.....	Terry cartoon	May 5	May 5	1,000
Pharaoh's Tomb.....	Paul Parrott	May 5	May 5	1,000
Sunny Spain.....	"Dippy Doo Dads"	May 5	May 5	1,000
Don't Fright.....	Roland-Serial	Apr. 7	Apr. 7	15-3
Haunted Valley.....	Paul Parrott	Apr. 7	Apr. 7	1,000
The Smile Wins.....	Paul Parrott	Apr. 7	Apr. 7	1,000
Boys to Board.....	"Our Gang" comedy	Apr. 7	Apr. 7	2,000

(Continued from preceding page)

When Fighting's Necessary.....Leo Maloney	Apr. 14.....	2,000
Good Riddance.....Paul Parrott	Apr. 14.....	1,000
One Hard Pull.....Terry Cartoon	Apr. 21.....	1,000
The Gamblers.....Terry Cartoon	Apr. 21.....	1,000
Weeping Waters.....Scenic	Apr. 21.....	1,000
Speed the Swede.....Paul Parrott	Apr. 28.....	1,000
California or Bust.....Snub Pollard	Apr. 28.....	1,000
100% Nerve.....Snub Pollard	Apr. 28.....	1,000
Noon Whistle.....Snub Pollard	Apr. 28.....	1,000
White Wings.....Snub Pollard	Apr. 28.....	1,000
Giants vs. Yanks....."Our Gang"	May 12.....	2,000
Wings of the Storm.....Leo Maloney	May 12.....	2,000
The Mouse Catcher.....Terry Cartoon	May 12.....	750
Black Shadows.....Travel	May 19.....	5,000
The Crystal Ascension.....Scenic	May 19.....	1,000
A Fish Story.....Cartoon	May 19.....	1,000

PLAYGOERS PICTURES

Lonesome Corners.....Edgar Jones	Nov. 11.....	4,622
The Man and the Moment.....Hayford Hobbs.....	Nov. 18.....	4,470
The Inner Man.....Wyndham Standing.....	Dec. 30.....	4,914
A Pauper Millionaire.....C. M. Hallard.....	Feb. 10.....	4,804
Isle of Doubt.....Wyndham Standing.....	Sept. 30.....	5,483
A Clouded Name.....Norma Shearer.....	Mar. 3.....	4,885
The Man Who Waited.....Star cast.....	May 12.....	5,000

PREFERRED PICTURES

Thorns and Orange Blossoms.....Gasnier Prod.....	Nov. 25.....	Mar. 10.....	6,971
The Hero.....Gasnier Prod.....	Jan. 13.....	May 12.....	6,800
Are You a Failure?.....Madge Bellamy.....	Mar. 17.....	May 5.....	5,700
Poor Men's Wives.....Gasnier Prod.....	Feb. 10.....	Mar. 31.....	
The Girl Who Came Back.....Forman Prod.....			
Mothers-in-Law.....Gasnier Prod.....			
Poor Men's Wives.....Gasnier Prod.....	Feb. 10.....		6,963
Girl Who Came Back.....Miriam Cooper.....	May 12.....		6,100

SELZNICK

One Week of Love.....Elaine Hammerstein.....	Nov. 18.....	Dec. 2.....	7,000
Pawned.....Tom Moore.....	Dec. 16.....		5,000

UNITED ARTISTS

Little Lord Fauntleroy.....Mary Packford.....	Oct. 1.....	Oct. 8.....	9,984
The Man Who Played God.....Geo. Arliss.....	Oct. 7.....	Oct. 28.....	5,855
Robin Hood.....Douglas Fairbanks.....	Oct. 28.....	Dec. 2.....	10,000
Tess of the Storm Country.....Mary Pickford.....	Nov. 25.....	Jan. 6.....	8,649
Tailor Made Man.....Charles Ray.....	Dec. 9.....		11,000
One Exciting Night.....D. W. Griffith Prod.....	Oct. 21.....		7,100
The Girl I Loved.....Charles Ray.....	Mar. 31.....	May 5.....	

UNIVERSAL

"New Leather Pushers".....Every Two Weeks.....			2,000
The Flirt.....Jewel Prod.....	Dec. 30.....	Apr. 21.....	8,000
The Flaming Hour.....Frank Mayo.....	Dec. 30.....	Apr. 14.....	4,568
The Power of a Lie.....Mabel Julianne Scott.....	Jan. 6.....		4,910
Around the World in 18 Days.....Serial.....	Jan. 13.....	10 2-reel chapters	
Social Buccaneer.....Mullhall, Serial.....	Jan. 20.....	Mar. 17.....	5,780
The Flame of Life.....Priscilla Dean.....	Jan. 20.....	Mar. 10.....	4,417
Scarlet Car.....Herbert Rawlinson.....	Jan. 20.....	Mar. 10.....	4,385
The First Degree.....Frank Mayo.....	Feb. 10.....	Mar. 31.....	4,426
The Love Letter.....Hoot Gibson.....	Feb. 10.....	May 12.....	4,426
Kindled Courage.....Art Acord.....	Feb. 10.....	May 12.....	Serial
The Oregon Trail.....Hoot Gibson.....	Feb. 17.....		4,058
Gentleman From America.....Hoot Gibson.....	Feb. 17.....	Mar. 10.....	5,400
Driven.....C. J. Brabin Prod.....	Dec. 9.....	Mar. 10.....	
The Merry-Go-Round.....Super-Jewel.....			
Phantom Fortune.....Wm. Desmond.....	Feb. 24.....	Apr. 14.....	4,795
The Prisoner.....Herbert Rawlinson.....	Feb. 24.....	Apr. 14.....	1,000
Spuds.....Lewis Sargent.....	Feb. 24.....		2,000
Pleasure Before Business.....Comedy.....	Feb. 24.....		
Hunchback of Notre Dame.....Lon Chaney.....	Mar. 3.....	Apr. 7.....	4,426
The Bolted Door.....Frank Mayo.....	Mar. 3.....	Apr. 7.....	
The Phantom Fortune.....Wm. Desmond serial.....	Mar. 10.....	Apr. 7.....	4,488
Gossip.....Gladys Walton.....	Apr. 21.....		7,373
The Abyssmal Brute.....Reginald Denny.....	Mar. 17.....	Apr. 21.....	4,795
The Midnight Guest.....Graze D'Armond.....	Mar. 17.....	Apr. 21.....	1,000
Whiskers.....Lewis Sargent.....	Mar. 17.....	Apr. 21.....	2,000
One of Three.....Roy Stewart.....	Mar. 17.....	Apr. 21.....	4,255
Single Handed.....Hoot Gibson.....	Mar. 24.....	May 12.....	2,000
The Night Riders.....Harry Carey.....	Mar. 24.....	May 12.....	2,000
Smarty.....Buddy Messinger.....	Mar. 24.....	May 12.....	4,861
Nobody's Bride.....Herbert Rawlinson.....	Mar. 31.....	Apr. 21.....	2,000
God's Law.....Roy Stewart.....	Mar. 31.....	Apr. 21.....	1,000
Maid to Order.....Lewis Sargent.....	Mar. 31.....	Apr. 21.....	2,000
Vamped.....Jimmie Adams.....	Mar. 31.....	Apr. 21.....	4,765
Trimmed in Scarlet.....Kathlyn Williams.....	Apr. 7.....	May 5.....	2,000
Sunny Gym....."Brownie".....	Apr. 7.....	May 5.....	4,704
Under Secret Orders.....Roy Stewart.....	Apr. 7.....	May 5.....	1,000
The Town Scandal.....Gladys Walton.....	Apr. 14.....		4,704
Peanuts.....Lewis Sargent.....	Apr. 14.....		1,000
Outlaw and the Lady.....Harry Carey.....	Apr. 14.....		2,000
Hunting Big Game in Africa.....Hoot Gibson.....	Apr. 21.....		4,819
Dead Game.....Neely Edwards.....	Apr. 21.....		1,000
Easy Terms.....Buddy Messinger.....	Apr. 21.....		2,000
All Over Twisted.....Wallace Berry.....	Apr. 28.....		6,968
Bavu.....Roy Stewart.....	Apr. 28.....		2,000
The Guilty Hand.....Jack Cooper.....	Apr. 28.....		2,000
Oh, Nurse!.....Jack Cooper.....	Apr. 28.....		2,000
Fortune's Wheel.....Lewis Sargent.....	Apr. 28.....		1,000
What Wives Want.....Ethel Grey Terry.....	May 5.....		4,745
Right of Way Casey.....Neal Hart.....	May 5.....		2,000
The Secret Code.....Roy Stewart.....	May 5.....		2,000
Fools and Riches.....Herbert Rawlinson.....	May 12.....		4,904
Trifling with Honor.....Rockcliffe Fellows.....	May 12.....		
The Eagle's Talons.....Serial.....	May 12.....		7,785
Crossed Wires.....Gladys Walton.....	May 19.....		4,765
Why Dogs Leave Home.....Brownie.....	May 19.....		2,000
Radio-Active Bomb.....Roy Stewart.....	May 19.....		2,000

VITAGRAPH

Urban Popular Classics.....Educational.....	Dec. 9.....		1,000
The Ninety and Nine.....Featured Cast.....	Dec. 23.....		8,800
A Front Page Story.....Star Cast.....	Dec. 23.....	May 12.....	6,000

One Stolen Night.....Alice Calhoun.....	Feb. 16.....		4,9
Masters of Men.....Earle Williams.....	Apr. 21.....	May 12.....	8,8
The Barnyard.....Larry Semon.....	Apr. 21.....		3,0
Roving Thomas in Banff.....Urban Classic.....	Apr. 21.....		5,4
Playing It Wild.....William Duncan.....	Apr. 28.....		
Forward, March.....Jimmy Aubrey.....			
The Inner Chamber.....Alice Joyce.....			
A Guilty Conscience.....Antonio Moreno.....			
Divorce Coupons.....			5,3

WARNER BROTHERS

Brass.....Charles Norris.....	Mar. 17.....	Apr. 21.....	8,00
A Dangerous Adventure.....Grace Darmond.....			7,00
Main Street.....Star cast.....	May 12.....		4,00
The Beautiful and Damned.....Marie Prevost.....	Dec. 23.....		7,00
Hermes of the Street.....Wesley Barry.....	Dec. 23.....		6,00
Little Church Around the Corner.....Featured cast.....	Feb. 24.....		6,3

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge.....Richard C. Travers.....	Dec. 2.....		4,8
The Drug Monster.....			
The Cowboy King....."Big Boy" Williams.....	Apr. 21.....		4,8

B. B. PRODUCTIONS

Darling of the Rich.....Betty Blythe.....	Jan. 20.....		5,8
Queen of Sin.....Lucy Doraime.....	Apr. 7.....		5,0

BLAIR COAN PROD.

Little Girl Next Door.....Pauline Starke.....	May 19.....		6,00
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CHARLES C. BURR

Sure-Fire Flint.....Johnny Hines.....	Oct. 28.....	Nov. 25.....	6,8
The Secrets of Paris.....Whitman Bennett.....	Oct. 28.....	Dec. 9.....	7,00
The Last Hour.....Milton Sills.....	Jan. 13.....	May 12.....	6,00
Luck.....Johnny Hines.....	Mar. 31.....		8,00
You Are Guilty.....Edgar Lewis prod.....	Mar. 31.....		5,00

C. B. C.

Hallroom Boys.....Twice a Month.....			3,00
Temptation.....Featured cast.....	Apr. 28.....		6,50
High Flyers.....Hall Room Boys.....	Mar. 10.....		2,00
The Passionate Friends.....			
Her Accidental Husband.....Forrest Stanley.....	Mar. 24.....		5,8

EQUITY PICTURES

What's Wrong With the Women?.....Goodman Prod.....	Aug. 12.....		6,8
Has the World Gone Mad?.....Goodman Prod.....	Mar. 17.....		6,04

EXPORT AND IMPORT

Othello.....Emil Jannings.....	Mar. 3.....	May 12.....	6,30
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PHIL GOLDSTONE

Deserted at the Altar.....Special.....	Jan. 6.....		4,8
Gold Grubbers.....Franklyn Farnum.....	Dec. 2.....		5,0
Gun-Shy.....Franklyn Farnum.....	Dec. 16.....		5,0
Lucky Dan.....Richard Talmadge.....	Dec. 23.....		4,7
The Firebrand.....Franklyn Farnum.....	Dec. 30.....		5,0
Speed King.....Richard Talmadge.....	Feb. 10.....		1,00

J. G. MAYER

The Greatest Menace.....Featured cast.....	May 19.....		7,00
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LEE-BRADFORD

Squirrel Comedies.....			2,0
The Unconquered Woman.....Ruby DeRemer.....	Sept. 9.....		4,6
Is Money Everything?.....Miriam Cooper.....	Apr. 7.....		5,8
Call of the Hills.....Maud Malcolm.....	May 5.....		5,00

PRINCIPAL PICTURES CORP.

The Spider and the Rose.....Alice Lake.....	Mar. 24.....		
Mind Over Motor.....Trixie Friganza.....	Mar. 24.....		1,00
East Side, West Side.....Eileen Percy.....	Apr. 28.....		6,00
Temporary Marriage.....Mildred Harris.....	May 5.....		7,00

PRODUCERS SECURITY

The Wolf's Fangs.....Wilfred Lytell.....			5,00
In the Night.....All-Star.....			5,00
Irving Cummings Series.....Two-Reelers.....			2,00
Just Song at Twilight.....Barthelme.....			5,00
Madame Sans Gene.....Special.....			5,00

RUBICON PICTURES

For You My Boy.....B. H. Lewin.....	May 5.....		8,8
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STOLL FILM COMPANY

The Prodigal Son.....Frank Wilson.....	May 19.....		8,50
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TRUART FILM CORP.

The Empty Cradle.....Alden-Morey.....	May 19.....		6,00
Women Men Marry.....E. K. Lincoln.....	Apr. 14.....		5,60
Patsy.....Za-Su Pitts.....			6,50
Are the Children to Blame?.....Corrigan Shannon.....			5,00
Riders of the Range.....Star cast.....	May 12.....		1,0

WEBER AND NORTH

The Curse of Drink.....Star Cast.....	Sept. 9.....	Sept. 30.....	5,8
Notoriety.....Maurine Powers.....	Oct. 14.....	Nov. 4.....	8,0

JACOB WILK

The Tie That Binds.....Barbara Bedford.....	May 5.....		7,0
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TRI-STONE FILM CORP.

Dough and Dynamite.....Charlie Chaplin.....	Apr. 7.....		8,0
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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Giving the House a Facial Massage Is Now in Order

FROM all indications, the coming summer will witness a notable activity in picture theatre renovation, ranging all the way from a facial massage of the house front to increased seating capacity.

And many of those exhibitors who will decide to stand pat on their present number of seats have awakened to a realization of the fact that a comfortable chair increases the appreciation of the picture by one's patrons.

The fact is that there actually is a direct connection between the length of a picture and the quality of seating necessary to please the audience. In the old days of "Shoot 'em through and gather a fresh bunch" the patrons did not have sufficient time to become unpleasantly impressed with the uncomfortable features of the archaic types of chairs upon which they perched. But along in the middle of the second reel of the modern feature, if anything of a non-restful type of architecture is embodied in a chair design, it begins to assert itself and the patron commences to lose interest in the screen without realizing why.

Which is one of the reasons why so much reseating will appear on the summer program.

Hunting the Chair Cover

Even those whose present seating equipment is up to the latest specifications are hunting around for suitable chair covers to give the house that much desired cool and soothing appearance. And some of them, judging from inquiries recently received, have found the hunting to be such a task that the local upholsterer is grabbing the contract.

Wonder what became of those cover manufacturers who used to advertise about this time of the year.

And many theatres will blossom out with real honest-to-goodness lounging and rest rooms where the fair sex may powder noses, freshen up complexions and also inhale a whiff or two while awaiting a friend. And the rest room is on the schedule even if the candy kitchen or the gift shop next to the lobby must be evicted.

We acknowledge that the illustrated series of rest rooms which we pub-

lished a while ago has had much to do with the movement and are glad that we started things.

Don't Forget the Heating Plant

But, just because rest rooms, drinking fountains, cup venders, new seating, cooling systems and making things comfortable in the projection room are in order, don't forget that there will be a winter somewhere about December next. Also, unless precedents are reversed, it is liable to be a cold one.

Get after the heating plant that called for fuel like a hungry demon last season. Insulate every flue and pipe to keep in the heat. Install automatic heat regulators that cost enough to be serviceable and try to make one ton of slag do the work of two. As the chances of getting even that one ton may be none too good, why not investigate the subject of oil burners?

The main and governing factor in the oil burning problem is whether

fuel oil deliveries may be counted upon in your particular territory. Make certain first upon this point and then go ahead.

Modern ventilating systems are so combined with heating apparatus that when installing new apparatus for one it is wise to include a renovation of the other. This will effect economy in both first cost and maintenance of both.

An Architect's Job

If enlargement of the house be planned, do not fail to consult a competent architect. He will prove to be an economy, not an expense. He can tell you, in advance, what you can and what you cannot do in the way of making structural alterations.

From time to time this department is in receipt of inquiries from readers who evidently prefer the editorial advice to that of an architect. While we appreciate the compliment, we invariably refer the anxious inquirer to some



MEZZANINE REST ROOM, MISSOURI THEATRE, ST. LOUIS

With temporary furnishings of dressing tables and rush bottom seats while the house is being renovated.

architect who has had picture theatre experience and we emphatically repeat the advice.

There are approximately four hundred theatrical architects in these United States and we doubt that many of our American readers are far removed from the vicinity of one or more of these. If they are unaware of their existence, we will be glad to supply names and addresses upon request.

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Stanley Company of America Will Build Its Fourth Camden Theatre

A NNOUNCEMENT has been made that a theatre costing close to one million dollars will be erected by the Stanley Company of America at the northeast corner of Sixth and Market streets, Camden, N. J.

The new house, which will seat 2,500, will be known as the "Stanley Theatre of Camden." It is the intention of the Stanley Company to install in this mammoth theatre an orchestra of skilled musicians and to conduct the theatre along the same lines which have made the Stanley Theatre of Philadelphia such a success.

Plans are now being drawn for the new theatre which will occupy the entire space of the lot which has a frontage of 110 feet on Market street and 160 feet on Sixth street, and it is expected that in the very near future ground will be broken and work commenced upon the structure.

Four Camden Houses

With the acquisition of this plot and the announcement to build thereon at once, the Stanley Company will have four theatres in various sections of Camden. The Grand and Colonial are devoted to photoplays while the Towers presents vaudeville in conjunction with photoplays.

In Philadelphia, work is being pushed on the new Elrere Theatre which is to occupy the site of the old Bingham House at Eleventh and Market streets. The cost of this lot and building will be more than \$5,000,000.

In the Logan section of Philadelphia there is another big theatre in course of construction at a cost of \$2,000,000, while in West Philadelphia work on the Benn Theatre in the southwest section is being pushed, the cost to be \$1,000,000. And in Atlantic City, another mammoth theatre will be erected at a cost of \$2,000,000.

Gross Will Attract Floating Population

When W. D. Gross of Juneau, Alaska, was in Seattle recently he made arrangements with B. F. Shearer, Inc., for the complete equipment and furnishings, lighting effects, etc., for his new Coliseum Theatre in Ketchikan.

Gross will have one of the finest houses on the coast. It will cost in the neighborhood of \$85,000 and will seat 1,000. The theatre will be planned somewhat like the Liberty Theatre of Seattle, with a ramp going up to the mezzanine floor where it divides, circling to the balcony. Plans are by R. H. Rowe, architect, of Seattle.

A novel feature is the fact that Gross has ordered three large electric signs. The third is to be erected where it will shine from a high position out over the bay, the direction in which the theatre fronts. Ketchikan is a great anchorage for fishing fleets, and Gross wants to attract the "floating population."

Blumberg Makes Many Power's Installations

The Philadelphia Theatre Equipment Company, Harry Blumberg, proprietor, of 262 North Thirteenth street, Philadelphia, has taken over the distribution of Power's projectors, succeeding the Motion Picture Equipment Corporation of Philadelphia.

Mr. Blumberg reports the following Power installations, made during the past six days:

Becker Theatre, Bell Telephone, Plant School, Brith Achim Beneficial Association, New Benn Theatre (latest Stanley house, to open shortly), Model Theatre, Royal Thea-

tre, Northeast Theatre and the Philadelphia Electric Company, all of Philadelphia.

Also the Palace Theatre, Mildred, Pa.; New Sayre Theatre, Sayre, Pa.; Lyric Theatre, Minersville, Pa.; Hippodrome Theatre, Pine Grove, Pa.; Waller Theatre, Laurel, Del.; DeLuxe Theatre, Dissburg, Pa.; Garden Pier Theatre, Atlantic City, N. J.; Bayer Theatre, Leighton, Pa., and the Carlisle Opera House, Carlisle, Pa.

Typhoon System for Kettler's New House

Karl Kettler, of West Palm Beach, Florida, was a recent visitor to New York City.

Included in the equipment of the new house, the Kettler, now building in West Palm Beach, is a Typhoon Cooling System.

Improving Theatres

LOS ANGELES, CAL.—Egan Theatre is being remodeled, including new balcony.

*PUEBLO, COLO.—Majestic Theatre, now controlled by the Bishop-Cass Company, has been remodeled, redecorated and reopened under management of H. T. Rice.

OTTAWA, ILL.—About \$50,000 will be expended for improvements to Orpheum Theatre.

PORTLAND, IND.—Daniel Spade has purchased Majestic Theatre from Roy Lansing. New owner plans to remodel house and conduct it with first-class picture policy.

WINDFALL, IND.—Noble Engleman has purchased Peoples Theatre. Will install new motor and make other needed improvements.

MAQUOKETA, IA.—Pastime Theatre has been redecorated.

*HERINGTON, KANS.—Walter Covert has contract to remodel Eagle Theatre, including erection of marquee to the curb.

NICKERSON, KANS.—Fred and Edward Frisch have taken over Gem Theatre. Improvements will be made.

FREDERICK, MD.—Extensive improvements will be made to Queen Theatre.

HOUGHTON, MICH.—Royal Theatre, operated by the Vance Amusement Company, which was damaged by fire some time ago, is being repaired and will reopen under management of John D. Cuddihy.

CAMERON, MO.—Interior and lobby of Royal Theatre will be redecorated. Gold fibre screen will be installed.

JACKSON, MO.—Circle Theatre will be remodeled, including new front and balcony.

KANSAS CITY, MO.—Gem Theatre, at 1615-17 East 18th street, recently purchased by Guy M. Shriner, is being remodeled and seating capacity increased.

ENID, OKLA.—Improvements are being made to Royal Theatre, including remodeling of entrance. New organ will be installed.

WAYNESBURG, PA.—Opera house has been leased by Alpheus Miller. Building will be thoroughly renovated, interior redecorated and new fixtures installed. New management will operate with feature picture policy.

BRISTOL, VA.—Eagle Theatre, recently taken over by C. E. Goebel, will be remodeled.

SPOKANE, WASH.—Liberty Theatre will be remodeled, circular balcony erected, increasing seating capacity about 30 per cent.

MILWAUKEE, WIS.—H. J. Wehr, 58th street and Blue Mound avenue, Wauwatosa, has plans by Lindle, Lesser & Schutte, 85 Wisconsin street, for remodeling front of theatre at 27th and Vliet streets.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Fortnight's Record of Albany Incorporations

LACKING but \$50,000 of reaching a total of one-half million in capitalization, nine motion picture companies came into existence in New York during the week ending May 12, and received their charters from the Secretary of State.

In both number and capitalization, the week's totals exceeded those of the previous six days. The following gives the names of each company, as well as the incorporators and the amount of capitalization:

M. & S. Film Company, Inc., \$3,000, Philip Melzer, Meyer Brown, New York, Louis Sachs, Brooklyn; Dictascope Pictures Cor-

poration, \$250,000, Frank F. Palmison, Mount Vernon; Michael Hertz, Newark, N. J.; Edward M. Evarts, New York; Film Traders, Inc., Yonkers, \$20,000, Isabel Kaplan, Myron L. Lesser, New York; Whitman Bennett, Yonkers; Playhouse Operating Co., Inc., White Plains, \$1,000, W. D. Wheeler, S. L. C. Bertholf, H. J. Graham, Jr., White Plains; the Emkay Film Picture Co., Inc., \$50,000, Benjamin J. Rabin, Martin C. Friedberg, New York; Rose Silverman, Brooklyn; Garsson Enterprises, Inc., \$5,000, Harold L. Atkins, New York; George M. Arthur, Brooklyn; Rudolph A. Carstensen, Stapleton, S. I.; Sedgwick Amusement Co., Inc., \$1,000, Max Richter, Abel Fanchi, Laurence S. Bolognino, New York; Newsies, Inc., \$20,000, Carl Heller, Brooklyn; Julius Leit, New York; Henry Ohm, Brooklyn; Vanderbilt Enterprise, Inc., \$100,000, L. D. Andrews, James Rossin, Joseph Fischer, New York City.

A Slow Week

Fewer motion picture companies were incorporated in New York State the week ending May 19 than during any week since January 1. All told, there were but five and the combined capitalization of these amounted to only \$31,700.

The largest capitalization of any of the companies incorporating was \$20,000.

The following gives the names of the companies incorporating, the capitalization of each, and the directors chosen for the first year:

Dependable Exchange, Inc., \$500, Morris Kohn, Anna B. Fox, Joseph Brandt, New York City; H. and B. and S. Theatres Corporation, \$5,000, Henrietta F. Cohen, Milton B. Leinwander, William D. Coen, New York; Carr Productions, \$5,000, William G. Lovatt, George McCormick, H. C. Bannister, New York; Review Amusement Co., \$1,200, Joseph L. Young, Morris Weinfeld, Ralph Kerbe, New York; L. S. Amusement Corporation, \$20,000, Abraham J. Halprin, Rose Maltz, Edith Ginsburg, New York.

Perse Says Business Is Not So Worse Now

Isadore Perse, who navigates the Capitol Motion Picture Supply Company, at 142 West Forty-sixth street, Manhattan, says that business is not so worse—in fact, he finds it distinctly good since he stopped chalking up 120 day credits on the office door. And the door looks cleaner, also.

Mr. Perse has just laid in a stock of Power and Simplex projectors that look and act like brand new ones—except in the matter of cost—and these are all ready for rental or sale to those lucky enough to grab 'em before they're gone.

Exhibitors Supply Co. Are Some Go-Getters

The Milwaukee branch of the Exhibitors Supply Company is not only going after business but getting it.

It recently installed two motor driven Simplexes in the Idle Hour of Sheboygan and one each in the following houses: Liberty of Walworth, Unecuda of West Salem and the Grand of Milwaukee.

LEON, IA.—H. C. Jarnigan, of Monroe, has purchased Strand Theatre. Moving picture policy will continue.

ARKANSAS CITY, KANS.—Isis Theatre has been purchased by J. H. Kelly and W. G. Valerius.

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Theatres Projected

CAMDEN, ARK.—L. M. Stern, P. T. Hilderbrand and Leo Berg have purchased site, extending from Tyler alley to Van Buren street, for erection of theatre and office building.

EL DORADO, ARK.—New Majestic Theatre, costing \$50,000, has opened.

***EUREKA SPRINGS, ARK.**—New Commodore Theatre, costing \$25,000, has opened.

***MALVERN, ARK.**—Charles B. Clark, owner Royal Theatre, plans to erect new fireproof theatre, with seating capacity of 650.

SAN DIEGO, CAL.—Work has started on new Balboa Theatre, at Fourth and E streets.

SPRINGFIELD, ILL.—George Hickox, manager of Chatterton Theatre, has plans by Fred J. Klein for new theatre to be erected on site of opera house, with seating capacity of 2,000, to cost \$350,000.

HUNTER, KANS.—Peter Jacobs and Frank Seidel have opened the Airdrome with pictures.

ALTON, MO.—Jack White will erect hall building in which he will show pictures every Tuesday and Saturday evenings.

***LATHROP, MO.**—R. M. Harrington plans to erect new building to replace the burned Star Theatre.

NEW YORK, N. Y.—Gramercy Park Photoplay Corporation plans to erect two-story theatre at 310-16 First avenue, to cost \$35,000.

LANSING, O.—Roy Lansing, formerly operating Majestic Theatre at Portland, Ind., will establish moving picture house here.

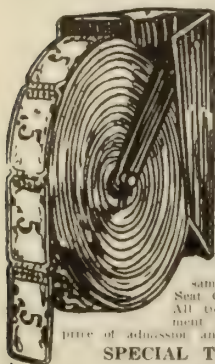
BROKEN ARROW, OKLA.—New Rialto Theatre has opened.

DALLAS, TEXAS.—John H. Yeargan, Jr., assistant cashier of Republic National Bank, and associates have organized company to erect theatre, with seating capacity of 1,000, to cost \$150,000.

EL PASO, TEXAS.—T. M. Hervey, manager of Unique Theatre, has leased site at East Yandell Boulevard and Piedras street for erection of an airdrome.

TULIA, TEXAS.—R. E. Eaton has opened moving picture house.

LOGAN, UTAH.—New Capitol Theatre, costing \$300,000, has opened under management of B. G. Thatcher.



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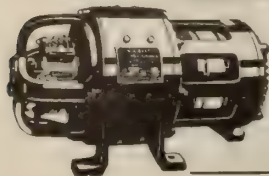
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attractions cannot be fully enjoyed. Great care is taken by our Theatre Engineering Department to plan chairs that not only harmonize perfectly with the theatre interior but offer the greatest possible comfort as well. Ease in operation, elimination of squeaks, well proportioned backs and seats and correctly placed arm rests are only a few of the points considered for proper comfort.

A broadside is being prepared showing recent theatre chair installations made by us and also chair suggestions for the refurbishing of old or the entire equipping of new theatres.

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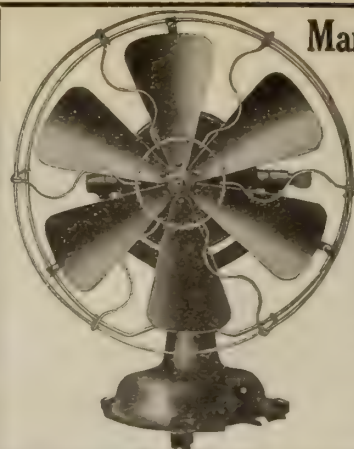
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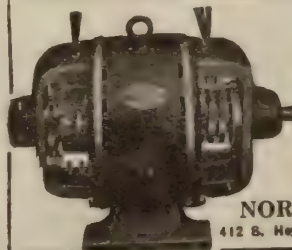
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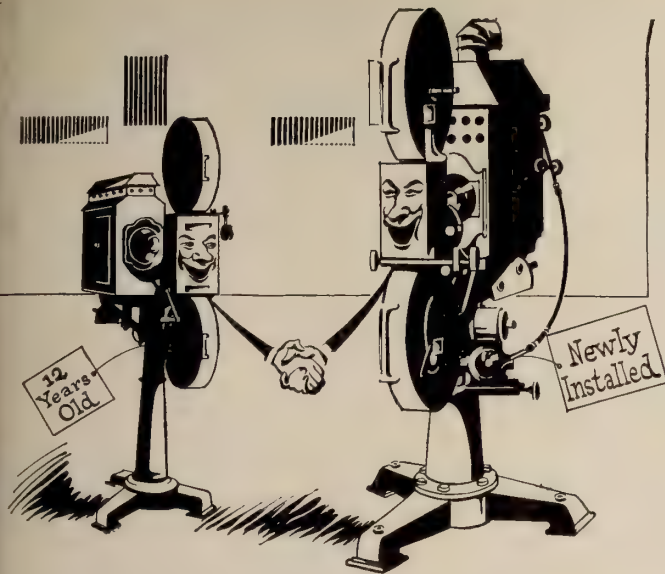
THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

105 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.



NOTE

The manager of this theatre, in keeping with the general tendency toward the creation of a two machine projection room, has just added another Simplex projector to his equipment.

THE PRECISION MACHINE CO.



Presents Its Favorite Sons
in a



MOUTHFUL OF HOMELY, HONEST, UNEMBROIDERED DIALOGUE ENTITLED

"THREE STRIKES AND OUT

or,

All Heads Were Not Built to Wear a Crown"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis,
U. S. A.

CHARACTERS Newly installed Simplex
Twelve year old Simplex

Old Simplex: "By golly! You don't know how glad I am to have you here with me. It certainly feels good to know that you're gonna be my constant pal, for believe me, I've been carrying quite a burden here for twelve years running all of the shows except for the times when the boss would have a new machine tried out just to satisfy his curiosity."

New Simplex: "Well, you must have had some great experiences with these new machines. Why not let us record one of these incidents each week? They ought to be interesting and instructive reading."

Old Simplex: "Aw! I don't like to talk about myself, but the chances are that the folks on the outside will laugh and say to themselves—'Will ya listen to this old bird who rambles of old times while he's stroking his whiskers.'"

New Simplex: "No, they won't. You just tell 'em to me. The chances are that if they interest me, they'll interest others."

Old Simplex: "Well, alright. But before I forget it, I'd like to tell you about old Bill Showman, our manager. You know, Bill is a good guy, and a regular exhibitor, but he's got one weakness—he listens to every machine salesman who comes along. And, oh boy! how he does fall for the patter that these birds toss over to him. He's had many an argument over this with Jack, the operator, who's told me time and time again that he's got the best machine in the world here and why not let it go at that. But Bill always says—'I'm open to anything that comes along that's better than what I've already got, and the only way to find out how good it is is to try it out.'"

"Well, do you know that by having these salesmen sing their sweet songs into Bill's receptive ears, we have had

a half dozen machines set up and tried out while I've been here.

"Gosh! It was funny to see these over-rated babies come in here with their heads up in the air and in a sort of up-stage way indicate to me that they were the Candy Kids and that I was just about due for the Old Ladies' Home.

"But when it came time for them to PROVE how good they were, you ought to have seen and heard them. It got so I could almost call the turn on their regular order of business. One by one the high falutin' sugar coated arguments on how they were 'better than the Simplex' would be discounted by their miserable showings.

"Why, I've known several instances when Bill had to give his audience back their money because some new 'champ' machine just laid down and died on them in spite of the frenzied first aid treatment on the part of the salesman and factory mechanic. And then Bill would come up to the booth and with fire in his eyes he'd motion 'three strikes' over his shoulder to the salesman and they'd carry the new 'champ' out on a shutter.

"So I guess by this time Bill is pretty well convinced that there's nothing like the Simplex after all."

New Simplex: "You said it, Old Kid, and as the guy at the factory told me—'TRIFLES MAKE PERFECTION BUT PERFECTION IS NO TRIFLE.' Now, don't forget, you're going to tell me about another experience next week."

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



POWER'S PROJECTORS
WILL BE EXHIBITED BY THE CITY OF NEW YORK



DEPARTMENT
OF
WATER SUPPLY,
GAS
and ELECTRICITY

TO SHOW THE
DEVELOPMENT OF
MOTION PICTURE MACHINES
DURING THE PAST
TWENTY-FIVE YEARS

YOU

are cordially invited
to attend New York's
SILVER JUBILEE,
Grand Central Palace

A QUARTER
OF
A CENTURY
OF
PROGRESS

MAY 28th
TO JUNE 23rd

"The Man Next Door" Is a Splendid Picture

It is a big jump from cowpuncher on the western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in a new picture by Emerson Hough, entitled "The Man Next Door" which will run only this week at the Cameo Theatre, in West Forty-second street. It is a Vitagraph production and one of the best of this season.

Miss Calhoun, playing the leading role, is the daughter of the richest ranchman in Wyoming and as a cowpuncher she looks just as pretty as she does in evening clothes. Aside from the many stars appearing in the cinema there is also one of the most remarkable dogs on the screen. His name is Peanuts, and he does everything but talk.

To carry out the dying wishes of Mrs. Wright the ranchman, Colonel Wright (David Torrence), desires that his daughter should have an education, which she obtains and then, just as a surprise to her father, she builds one of the most fashionable mansions in this city. But her neighbors refuse to recognize her, despite her father's vast wealth. In the West all persons are neighbors, but the daughter finds this custom does not obtain in this city.

Heartbroken, she falls in love with Jimmie the gardener (James Morrison), who is merely working as a gardener to be close to the beautiful daughter of Colonel Wright. They become fast friends, despite the objections of her father, who wishes her to marry into society.

Following an elopement in which the young couple disappear for several weeks, Colonel Wright decides to go to his neighbor next door to complain against his daughter marrying their gardener. Just then the couple come in and following a little explanation, the bride is radiantly happy, when her father gives them his blessing. The gardener is almost as rich as the girl with the result that the young girl is not only taken into society but is its favorite.

Frank Sheridan as Curley, foreman of the ranch, and Colonel Wright's best friend, was humorous throughout the picture.

Larry Semon, in "Midnight Cabaret," is perhaps the best of his funny pictures. Despite his vocation as a waiter he is in love with the star of a review at a cabaret and after almost insurmountable obstacles he wins her.

THE EVENING WORLD, NEW YORK

and screenically, is well up to the standard set by the Capitol.

"The Man Next Door," by the late Emerson Hough, author of "The Covered Wagon," is the feature offered on the Cameo screen for the week.

It is a corking good story of the East and West and goes right on to prove that Kipling was right.

The story, starting as it does by showing a rancher's daughter raised by cowpunchers and then sent East to a finishing school, and her discoveries in re society, has been done countless times before on and off the screen, but never quite so well as in "The Man Next Door."

The company presenting the film is an excellent one and the principal roles are played by such folks as David Torrence, Frank Sheridan, James Morrison and Alice Calhoun. To Victor Schertzinger, the director, must go a great deal of the credit for the real "finish" of the picture, and Vitagraph has given it as fine a production as could be desired.

It is a pity Emerson Hough did not live long enough to see his story screened, for those who do not see it will, in our opinion, miss a whole lot.

Dorothy Dalton, as far as we could

AMUSEMENTS.

3:15 Two Companies at Blossom Time
Sat. Two Theatres in
Shubert Thea., 44th W. of B'y. Evs. 8:20
New Matinees Dec. Day & Sat. 2:20
9
W. 44th St. Thea. 44th W. of B'y. Evs. 8:20



Marshall Neilan's
The Strangers' Banquet
A Drama of the Pacific Shipyards



Sir Hall Caine's
THE CHRISTIAN
An event in motion pictures!



Rupert Hughes'
SOULS FOR SALE
The drama of Hollywood revealed!



J. Parker Read, Jr.'s
The Last Moment
A thrill story of the high seas



Allen Holubar's
BROKEN CHAINS
A drama of the West



E. Mason Hopper's
HUNGRY HEARTS
A great epic of Humanity



Frank Lloyd's
THE SIN FLOOD
A throbbing drama of Love



Lon Chaney in
A Blind Bargain
An amazing mystery drama

For Current Showing—
Here is a Great Line-Up of
Strong Box-Office Pictures!

THESE PICTURES are being booked everywhere today by exhibitors because they are Big attractions with featured names and strong entertainment qualities. Here is a great line-up of box-office productions that's making real money right now!

GOLDWYN
is doing big things.



Pola Negri in
MAD LOVE
The daring story of an adventuress!



A Distinctive Picture

BACKBONE

From the thrilling Satevepost story



Hugo Ballin's

VANITY FAIR

Thackeray's Immortal Love Story



R. A. Walsh's

LOST AND FOUND

ON A SOUTH SEA ISLAND

With House Peters, Pauline Starke, Antonio Moreno

Now is the Time to Insure Yourself of Productions With Drawing Power!

THE PRESENT time is the right time to make sure of the pictures you are banking on to make money. No guess-work about these Big productions—they have audience appeal. Watch for the announcement of "The

Ragged Edge." It's a Distinctive Picture staged in the South Seas and it's got a wallop!

GOLDWYN is doing big things



A Distinctive Picture

THE RAGGED EDGE

Watch for the announcement!



John Barrymore in

SHERLOCK HOLMES

With a Topnotch Cast of Stars!



E. Mason Hopper's

BROTHERS UNDER THE SKIN

The joys and battles of married life!



Rupert Hughes'

GIMME

A comedy-drama of domestic bliss



Rupert Hughes'

Remembrance

The story of American home life



Rupert Hughes'

LOOK YOUR BEST

A fun fest for the family

Christie Comedies

What then is the public paying for? The show of course—a show made up of a diversified program of music, feature, comedy and shorter subjects in which the news-reel predominates. That is what the hundreds of millions are paid for; and in many and many an instance it is the short subject that saves the bacon.

WM. A. JOHNSTON,
in *Motion Picture News*.

HAVE SAVED MANY A SHOW

*They Always Make
A Good Show Better*



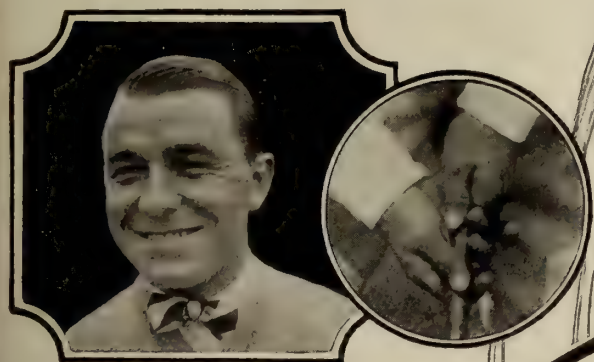
Let the News-Reel
on Your Program
be
KINOGRAMS



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EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

Golf as played by GENE SARAZEN



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Educational Pictures
SPECIAL

Every shot necessary to a masterful game of golf clearly illustrated in both regular and slow motion photography by the champion of champions—GENE SARAZEN.

A Short Subject Feature of great exploitation possibilities for the summer program. It will add zest and appeal to any warm weather show, and will make your longer feature step lively to keep the box-office honors.

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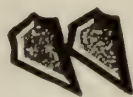


EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, President



You'll Never

Mrs. WALL



HUN

WRECK

Distributed Throughout the World by F. B. O. Send in Yo

CARL LAEMMLE

presents

The LEATHER PUSHERS

THIRD SERIES

De Luxe Edition

Featured at the



On the Screen

New 'Leather Pushers' Series and
'Elephant Drama' at Rivoli;
'Girl of Golden West' Shown

By Harriette Underhill

Yesterday we went to see three motion pictures, two at the Rivoli and one at the Strand, and by far the best of the lot—the best in every way—was "The Wandering Two" at the Rivoli, another one of the Leather Pusher tales made by Universal and starring Reginald Denny. The other pictures on our afternoon program were "Soul of the Beast," also at the Rivoli, and "The Girl of the Golden West" at the Strand.

"The Wandering Two" is the beginning of the new prizefight series and we certainly should like to know who directed the picture, who made the continuity and wrote the titles and who the extremely fetching young person is who plays the heroine. None of this is on the program. The picture is handled in such a perfectly natural human way that it might have been done in any medium. One who has seen as many pictures as we have has come to dread that mark of the "simplified edition" which usually goes with a picturized version of "there is not in 'The Wandering Two' there is not the slightest effort to write down to the intelligences of any morons who may happen to encounter the picture in its travels around the country. You can take it or leave it alone!

The titles are just about the best we ever saw in any picture and if we had done them we should feel entirely satisfied with the result. The one we liked especially, said: "pull yourself together there, or we'll lay you out on the floor like a roll of linoleum." Another one said something about the hero's father having been a power in Wall Street, but one day he batted out of turn and had to be sent to the dry cleaners.

The direction is quite as good as the titles, and the leading woman seems to be an acquisition. We never saw her before, but there is a title which describes her pretty well. It says "fo call Evelyn a beautiful girl is like describing Niagara as 'a lot of water.'" H. C. Witwer is writing this new series, and in the first one he insists on going back to the boxing ring, and cause of this his wife leaves him, and we hope before him, so that he can we will divorce him, so that he can she the beautiful heroine. Reginald Denny is the most likable as the hero

"The Best in Every Way!"

says Harriette Underhill in the New York Tribune. "Yesterday we went to see three motion pictures, two at the Rivoli and one at the Strand, and by far the best of the lot—the best in every way—was "The Wandering Two" at the Rivoli, another one of the Leather Pusher tales made by Universal and starring Reginald Denny!"

The entire series of the greatest two-reelers ever made was booked for the Rivoli Theatre, New York City. The reception accorded the first one when it played at that nationally famous theatre outshone by far that of any feature played on Broadway that week!

If you haven't booked and dated this smashing, sensationallly popular group of business boosters, don't delay any longer! See them at your Universal Exchange now! Avoid the rush—get your dates in early!

STARRING

REGINALD DENNY

and the Original Cast, including
HAYDEN STEVENSON

From the Famous Stories by H. C. Witwer
Directed by **HARRY POLLARD**

UNIVERSAL JEWEL PICTURES

"The Pleasure is All Yours"

From the
**NEW YORK
TRIBUNE**

ARROW'S Great

Neither big type nor
artistic display can
half do justice to the
tremendous box
office value of this
splendid picture.



"JACQUELINE"

or "Blazing Barriers"

"LOST IN A BIG CITY"

"THE LITTLE RED
SCHOOLHOUSE"

"THE BROKEN VIOLIN"

"NONE SO BLIND"

"MAN AND WIFE"

"THE STREETS *of* NEW YORK"

"THE RIP TIDE"

*They spell
sensational
summer profits!*

See Your Independent Exchange or communicate
with:

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220 WEST 42ND STREET -- NEW YORK

DISTRIBUTORS FOR UNITED KINGDOM

INTER OCEAN PHOTOPLAYS, LTD.

162 WARDOUR STREET - LONDON, ENGLAND -



STANDING TO LOSE BOTH WAYS

THE WORST PICTURE AND THE BEST PICTURE MUST GO THROUGH A PROCESS CALLED PROJECTION BEFORE YOUR AUDIENCE SEES IT.

IF THE PICTURE IS A GOOD ONE AND YOUR PROJECTION IS POOR, YOUR AUDIENCE IS GOING TO GO OUT GRUMBLING AND DISSATISFIED.

AND WHY SHOULDN'T THEY?

YOU'VE CHEATED THEM. ALL THE BEAUTY AND LAVISH ATTENTION TO DETAIL WHICH WENT INTO THE PRODUCTION OF THIS PICTURE HAVE BEEN DESTROYED THROUGH YOUR FAULTY REPRODUCTION.

AND THEY WANTED THAT BEAUTY AND DETAIL PRESERVED. THEY PAID FOR IT. THAT'S WHY THEY FEEL CHEATED. THAT'S WHY THEY BLAME YOU.

IF THE PICTURE IS A LEMON AND YOUR PROJECTION IS POOR THEN YOU'VE ADDED INSULT TO INJURY.

YOUR PATRONS CAN FORGIVE YOU FOR SHOWING A LEMON PICTURE EVERY NOW AND THEN. THEY KNOW IT'S IMPOSSIBLE TO PICK ROSES ALL THE TIME AND NEVER GET A THORN.

BUT POOR PROJECTION IS ONE THING THEY CAN'T FORGIVE. BECAUSE PROJECTION IS A PROCESS ENTIRELY WITHIN YOUR POWER TO CONTROL. AND WHEN YOU PERMIT POOR PROJECTION, THEY BLAME YOU. EVERY TIME.

SO WHETHER THE PICTURE IS GOOD OR WHETHER IT IS BAD, YOU STAND TO LOSE THROUGH POOR PROJECTION. YOU LAY YOURSELF WIDE OPEN BOTH WAYS. YOU FIX THE FIRST SKID UNDER THE ONE THING YOU CAN'T AFFORD TO LOSE—*PATRONAGE*.

THERE IS NO EXCUSE FOR THIS. ABSOLUTELY NONE. INSTEAD OF POOR OR MEDIOCRE PROJECTION YOU CAN HAVE *PERFECT PROJECTION*, AND WHEN YOU DO, THE MOTION PICTURE PATRONS IN YOUR TOWN WILL BE THE VERY FIRST TO NOTICE IT. BUT YOU'LL NEVER KNOW HOW TO HAVE IT UNTIL—

YOU OWN THE NEW 4TH EDITION HANDBOOK OF PROJECTION, BY F. H. RICHARDSON.

Best Work of Her Career!"

EXHIBITORS HERALD



KATHERINE Mac DONALD IN **THE LONELY ROAD**

(FIRST NATIONAL)

One of those pleasing little domestic dramas that Miss MacDonald specializes in. It is a picture in which women play important parts and therefore it will make its greatest appeal to the ladies. Charles Logue wrote it. Victor Schertzinger directed it and handled it well. Length, 5,102 feet.

This is an original story from the pen of Charles Logue and tells of the marital misunderstandings of a beautiful young wife and her struggling but penurious young husband, who failed to give her the companionship she sought.

Miss MacDonald does some of the best work of her career in the role of Betty Austin, a clerk in a grocery store who finally asserts herself and makes her small town husband realize that she has a mind of her own. Others in the cast who render her excellent support are Orville Caldwell, as Warren Wade, the husband; Kathleen Kirkham as Leila Mead; Eugenie Besserer as Martha True, the village milliner; William Conklin as Dr. Devereaux; James Neill as Uncle Billy Austin, Charles French as Hiram Wade and little Stanley G. Goethals, as the Wades' five-year-old son.

It is a B. P. Schulberg production and the producer has put into it those elements which make for a successful screen play—good story, good acting and fine settings, together with first-rate direction.



B.P. Schulberg presents

Katherine Mac Donald

The American Beauty in

"The LONELY ROAD"

Adapted by
LOIS ZELLNER

from the story by
CHARLES LOGUE

Directed by Victor Schertzinger

Produced by Preferred Pictures, Inc.

A First National Picture

A drama of hearts and fences

FRANKIE LEE
The Poor Boy



LLOYD HUGHES
The Rival



JOHNNY WALKER
as Terwilliger



PAULINE GARN
The Girl



*Two friends — and they
loved the same girl.*



Arthur H. Jacobs presents

A Frank Borzage

CHILDREN

Strong Box Office Value !

Here's a Genuine Audience Picture

A picture that mirrors life in a way that is unforgettable—a picture that is real, true, human—one that gets under the skin and makes you feel. It touches the depths of the heart, and brings the tears and the smiles. This is the kind that appeals to every audience—to man, woman and child.

Something Good For The Box Office

Frank Borzage made it—the man who made "Humoresque." And he has put the same deft touches into this picture that made "Humoresque" so appealing. That's why it means money at the Box Office.

There's an all star cast—names that have pulling power — Johnny Walker, Lloyd Hughes, Pauline Garon, Bert Woodruff, George Nichols and Frankie Lee.

Written by Tristram Tupper; Directed by Frank Borzage; Screen Adaptation by Frank Dazey; Scenario by Agnes Christine Johnson; Photographed by Chester Lyons; Art Settings by Frank D. Ormston.

A First National Picture



NEWTON HALL
The Rich Boy



GEORGE NICHOLS
The Step-father



BERT WOODRUFF
as Old Archer



JOSEPHINE ADAIR
The Sweetheart



Production

OF DUST

MOVING PICTURE WORLD June 9, 1923

"It's a Record Breaker!"



CLASS OF SERVICE		SYMBOL
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S LOSANGELES CALIF

JOSEPH M SCHENCK

UNITED STUDIOS 5341 MELROSE AVE LOSANGELES CALIF

CONGRATULATIONS ON NORMA TALMADGES BOX OFFICE SUCCESS WITHIN THE LAW WE OPENED WITH THIS PICTURE AT THE KINEMA THEATRE TO THE BIGGEST BUSINESS WE HAVE ENJOYED IN SOME TIME IT GIVES US A GREAT DEAL OF PLEASURE TO SHOW PICTURES WITH THE AUDIENCE APPEAL SUCH AS EVIDENCED BY THE LARGE CROWDS THAT HAVE ACCLAIMED WITHIN THE LAW AS NORMAS BEST REGARDS

WEST COAST THEATRES INC
H C ARTHUR GENERAL MANAGER
430A 14

Joseph M. Schenck presents

NORMA TALMADGE

"Within the Law"

in

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller;
photographed by Antonio Gaudio and Norbert Brodin; stills photographed by Shirley Vance Martin.

A First National Picture





The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

Let's talk turkey:

We have attended as many exhibitor conventions as the next man; we have witnessed as many "bolts," "walkouts," and "blow-ups."

And we regret to notice the impression regarding the Chicago convention that has been conveyed by certain writers.

Chicago, to put it in hotel lobby English, was a pink tea party for harmony—when checked against any one of a few memories.

That's our word—and we modestly rate it as good as the next man's.

There was a fight at Chicago—as there should be at every convention if the health of an organization is to be maintained. The fight is over.

As the dust settles these facts show clear:

Jim Ritter, of Michigan, was a bigger man leaving Chicago—though technically a defeated candidate—than he was entering the convention city.

Steadfast adherence to principles and platform; dignity in the face of trying circumstances—these are their own reward. Jim Ritter seeks no office—of his own volition or for his own aggrandizement. But if Jim Ritter's friends seek the office for him next year they may harbor the conviction that he is today nearer the goal than at any time before or during the convention.

Al Steffes leaves Chicago a man who feels that he was betrayed—and at many hands. He leaves with injured feelings and riled disposition—but he, too, leaves a BIGGER man because he has firmly divorced personal considerations from organization duty and states: "I speak for Al Steffes and not for Minnesota."

An organization entered Washington and a shell departed; an organization entered Chicago—and an organization remains.

Sydney Cohen stands forth as the figure triumphant of the Chicago convention. And there is no tarnish on the record.

That's our word again. And we place it against any man's.

This also is our view:

Sydney Cohen would have been a still bigger man had it been possible for him to leave Chicago as the leader who had refused another term.

We believe he also realizes that.

But as the cards were played there was no other course.

Politics is a game that allows for months of planning—but

also a game that ticks off its decisions in the seconds, and the minutes.

Of course there was politics at Chicago—just as there is politics at Chambers of Commerce meetings, D. A. R. reunions, and Baptist conventions. Good politics and poor politics.

It is our belief that the poor politics at Chicago was monopolized by those opposing Sydney Cohen.

It was poor politics to feel that tried and true State leaders could be cast overboard at the dictate of minorities; it was poor politics to talk "steamroller" forgetting that the motive power of any steamroller is VOTES—and the game was being played for votes.

It is our belief that clever strategy and more adroit use of opportunities by the independents would have created a situation enabling Sydney Cohen to gracefully withdraw—and withdraw with honor.

The honor to which he was entitled—as the man who has brought national exhibitor organization to the furthest point it has ever reached.

But it was not to be. The politics of the moment dictated otherwise. The chapter is closed.

Let's talk turkey:

There was never the need for properly functioning, loyal, united exhibitor organization that there will be this year.

THE SEAT TAX AND ADMISSION TAX ARE STILL ON THE BOOKS.

Rentals are sky-rocketing—and the exhibitor is told he must boost his admission prices to meet them. With his taxes removed—he might meet the issue.

The Admission Tax fight is an exhibitor fight. The Hays organization cannot be counted on in this battle with any degree of certainty.

The Admission Tax is but one of the year's battles. But it, alone, is sufficient reason for exhibitors to determine that this year, above all, they are behind exhibitor organization to a man, united, shoulder to shoulder—for common purpose and against common enemies.

Robert E. Welsh

Editorial Personalities

"Back Home—and Broke."

That is the favorite picture title of some several hundred film men now playing on their own Main Streets again.

But a good time was had by all. We'll say so!

You'd have to travel eight thousand miles and use a year of time to meet all the real film folks—old time friends whom you want to see again; newcomers whom you should know—who were gathered in Chicago last week.

The only faces missing—and conspicuous by their absence—were representatives from the home offices of First National and Famous Players-Lasky.

Wonder why?

Surprising thing to us was to find all the executives back on the job this week. Some of them didn't get enough sleep in the six convention days to satisfy a night watchman.

ART SCHMIDT, f'rexample. Art ran himself ragged covering all the lobbies that held potential and actual customers.

Don't know when JOE SCHNITZER got away but we do know he was weakening early in the sessions. P. A. POWERS, too. With "Westbound Limited" thundering along and "Mary of the Movies" singing a sweet song, these boys are just champing at the bit to get started in full sweep on "Human Wreckage."

F. B. O. held a sales conference in New York this week that must have been a humdinger for optimism. One year old and look at the nice prize packages the boys have been given to peddle for the Fall trade!

While on the subject—JACK COHEN certainly slipped a bet over on the wise 'uns with "Mary of the Movies." Has the quantity of names and the show angles of "Hollywood"—and the jump. What a bet!

COLVIN BROWN stuck to the last gun dispensing smooth talk and honeyed smiles in the interests of TOM INCE. Just happened to think of this: A fellow working for Tom Ince must have to pos-

sess the keys to a number of distributing offices, eh?

Colvin must play the Original Neutral: "I'm for all of them—as far as my pictures are concerned."

EDDIE SAUNDERS and Jack O'Connor, of Metro, were paying particular attention to the Ohio territory the day we saw them. Mebbe Eddie was permitting himself to consent to allow some exhibitor to make a hesitant bid on the first Jackie Coogan.

CLYDE ECKHARDT, going out on the train, didn't seem to have a thing on his mind. Not twenty-four hours after he had hit town Fox had taken over Barbee's Loop Theater. That's mixing business and pleasure in the correct proportion.

Half-Minute Editorials

There is one film executive who knows the value of surprise. That is BILL FOX. Year after year, when the Spring and Summer months roll around, people have said, "Bill Fox doesn't seem to have anything big for next season." Then Bill has sprung his surprise—and hit the bell. Ever since "Over the Hill," it has been a consistently regular performance. Bill never takes the "edge" off a good thing with too much advance publicity. We have barely a hint of what Fox is going to knock us cold with next season, but on the strength of that we warn you—start listening now! The surprise is not far off.

Next week's Sporting Calendar: Tuesday, Golf Tournament. Thursday, Zukor's International Conference of Authors. Take your pick.

Met HERB LUBIN in Chicago. Far from the maddening convention crowds. And heard another visitor from Los telling Herb what a prize he had captured in getting Barbara La Marr to a long-term contract. "Why, she is the coming screen sensation," said the other. "They have been holding pictures up out there until she could get around to them. Had a waiting line of parts for her. And she has only started to climb. Before next season is over—" And for once Herb wasn't the salesman. All he could do was listen, and smile, and agree. Being sold his own product.

The development of stellar lights is one of the fascinating phases of this game. Each season brings its new comet. And never yet have we failed to find exhibitors some six months ahead of the Los Angeles sharps in discovering the "comers." R. E. W.

tions. And, incidentally, dynamiting the Chicago first run tie-up.

The boys of the A. M. P. A. gave a hearty handshake to BILL YEARSLEY on Thursday. "Bill" is off for two months of peace, contentment, and rest. We'll bet a new straw he uses up three sketchbooks on poster ideas while he is—ahem—"resting."

GORDON MICHIE, General Manager of the Rollimeo Film Syndicate, Los Angeles, is a visitor to town. Has the first of a series of features. Emile Chautard directed. Monte Blue, Irene Rich, and "sech like" in the cast. Working title "Heartstring." A new one probable. Release undecided. (Free adv.)

EDGAR LEWIS is piloting Bre'er Michie—who is all "regular"—through the mazes and intrigues of the Astor.

While most of us thought the entire and complete motion picture industry was centered in Chicago, "NAT" ROTHSTEIN stole a march and also stole Mayor Hylan's Jubilee Parade last Saturday with a corking float on "Westbound Limited."

Signs of more and more activity on the eighth floor of Six West Forty-eighth Street. Something is going to bust loose under the "Ritz" label werree werree soon. JAY DEE WILLIAMS, by the way, didn't waste any of his Chicago moments, either.

Every night when the plowman homeward plods his weary way and we arrive at our Long Island domicile we pick up the local paper to learn that "ERNEST SHIPMAN, the famous film producer, has done this or that today." Ernie sure has annexed the vast mortgage-covered acreage of Long Island for his latest film venture.

Just can't seem to keep away from that convention. But we can't close without letting you know that it was a real convention. Which means that DAN BARTON was there. If you don't know all that means ask some of the exhibitors what they'd think of a convention week without Dan.

And this closing thought: One of the regular he-shooters and honest-to-goodness is J. L. McCURDY, of the Randolph, where the Snow Animal Pictures are now in their 'steenth week. Our vote goes for Mac with all the emphasis we can put into it. Then double it.



¶ Mrs. James P. Chalmers, mother of the late James P. Chalmers, Jr., founder of Moving Picture World, passed away on Thursday, May 24th, at the age of seventy-seven.

¶ A Mother has passed over the Great Divide. A Mother in all that the wondrous word implies; a Mother to all who came in contact with her kindly charm; a source of inspiration and a haven of comfort, not only to all members of the Chalmers family, but to many workers on the staff of the Chalmers Publishing Company.

¶ In the face of her loss words are but paltry symbols of the heart.

¶ The deceased is survived by her husband, James P. Chalmers—a “chum” for fifty-seven years of singularly blessed married life; three children, John F. Chalmers, Mrs. John D. Rosie and Eliza J. Chalmers; and three grandchildren, Alfred J. Chalmers, Norman L. Rosie and Edgar C. Rosie.

¶ Death, as in the case of that well-beloved motion picture figure, James P. Chalmers, Jr., came as the result of an accident, the deceased never recovering from a fall sustained some two weeks prior to her passing.

¶ Services were held at the home, in Greenwich, Conn., Sunday, May 27th, and interment in the family plot at Kensico.

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Heads Albany Universal

Hopkins Made Manager; Halligan to Remain with Exchange

While F. S. Hopkins, former manager of the Universal Exchange in Buffalo, and who has been recuperating his health for the past year or more, has just been named as manager of the Universal Exchange in Albany, N. Y., C. R. Halligan, manager of the exchange for the last five years, and one of the best known men in the business in central and northern New York, will remain with the exchange, practically the only change being in the change in title. Mr. Halligan has been associated with the Universal Exchange for ten years, being named as manager about five years ago.

The present change comes as the result of certain changes in territory as well as the installation of a new system. Earl Cramer becomes manager of the Buffalo exchange, which has supervision over the Albany office, succeeding H. Bernstein, who is well known in Albany as the former manager of the Select Exchange. Mr. Cramer, accompanied by Mr. Herbel, general sales manager of the eastern division for Universal, was in Albany the past week in connection with the change. After recovering from his illness, Mr. Hopkins was connected with the Albany exchange as sales manager. Under Mr. Halligan the exchange maintained by Universal in the Capital City became one of the leading exchanges in the city as well as the territory. Mr. Halligan has been prominently identified with the Albany F. I. L. M. Club, being the president of the association at the present time.

Signs F. B. O. Contract

H. C. Witwer, the noted author and sporting writer, has contracted to the Film Booking Offices for his exclusive services for the next five years.

Governor Smith Investigates and Disapproves Steingut Bills

Governor ALFRED E. SMITH disapproved both Steingut measures Wednesday afternoon with the following memorandum for such action: "These bills are disapproved because of the strong recommendation against their enactment by the local authorities of New York City. I am particularly impressed by the statement of the chief of the Bureau of Fire Prevention, who pointed out at the hearing that the introduction of projection machines capable of being operated with inflammable film presents a dangerous fire hazard."

The Governor's disapproval followed a public hearing which was held at the executive chamber at the state capitol last Thursday afternoon, and in which the Governor was a lively participant, as he fired question after question at those who spoke in favor of the two bills. It was clearly evident from the Governor's attitude and the questions which he asked that he would not sanction any measures which tended to increase the fire hazards of the state.

The hearing lasted for an hour or more. The opposition was represented by Thomas J. Hayes, assistant chief of the New York Fire Department; Edgar T. Stewart, from Local 306 of the M. P. M. O. of New York City; Alfred J. McCosker, press representative of the local; Mr. Richardson, John F. Dixon, chief inspector of the Bureau of Combustibles of Brooklyn and Queens; Joseph M. McCabe, occupying a like position in the remaining three boroughs, and others. The bills were supported

by F. S. Wythe and Dr. Ernest L. Crandall, of the Visual Instruction Association of America, and Mrs. Emily Hawley, of the New York Tuberculosis League.

Governor Smith made it a point to inquire exactly what was back of the two bills, and at one time emphatically said: "I say it's not true," as he took exception to certain statements being made by one of the speakers favoring the bills.

Governor Smith has become pretty well acquainted with the motion picture business during the last few months, and has a machine installed at the executive mansion, where weekly showings are the rule.

Those appearing against the bills declared that their becoming laws would simply remove present safeguards, and that, even though the bills might specify that slow-burning film be used, the average owner of a miniature machine would pay no attention to this either through ignorance or otherwise.

Handing the Governor two pieces of film, F. H. Richardson, of Moving Picture World, defied the State's Chief Executive to tell which was inflammable or which was non-inflammable, and asked the Governor what assurance either he or the state in general would have that non-inflammable film would be used if these measures became laws.

The introducer of the bills—Assemblyman Steingut, of New York—explained how he happened to introduce the bills, and said that the question of fire hazards had been threshed out before the cities committee.

As the hearing progressed it became evident that the Governor's principal wish was to clearly understand whether or not inflammable film could be used on these machines and just what protection there would be from fires.

Many Picture Men to Be at Authors' League Conference

ONE of the early suggestions in connection with the arrangements for the International Congress on Motion Picture Arts to be held on June 7 and 8 was that it should include the viewpoints of producers and close observers of the industry. This has been done. Invitations have been sent to all the leading producers, editors of trade magazines and critics on leading newspapers.

The purpose of this, according to Rex Beach, chairman of the committee of the Authors' League, which is in charge of the arrangements, is to prevent the discussions from getting too far away from the practical to the academic.

"In order for a set of principles for the artistic advancement of the movies to be of any value in the future it must be feasible as well as idealistic," explained Mr. Beach. "All of the correspondence we have had during the making of the arrangements for this gathering indicates that the authors and all the others interested in the development of pictures but who are not acquainted with the technical problems fail to understand the viewpoints of those within the industry. And, by the same token, those in the industry are too close to their problems

to appreciate the outsiders' point of view."

In addition to Adolph Zukor and Jesse L. Lasky of the Famous Players-Lasky Corporation, who are actively co-operating in arranging for the congress, acceptances have been received from the following who are associated with the industry: Joseph Urban of International Film Service Co., Inc.; Rufus Steele, vice-president of the Kenna Corporation; Pearl Keating, editor, scenario department, Warner Brothers; Marcus Loew of the Metro Pictures Corporation; N. Schwalbe, secretary-treasurer, Associated First National Pictures, Inc.; J. R. Bray, president, Bray Productions, Inc.; Eugene Chrystal, Eastman Kodak Company; Thomas Dixon, Big Pictures, Inc.

Editors, critics, university professors and librarians will also be in attendance.

Prefer Chinese Plays

Chinese plays acted by Chinese are still preferred in China to the foreign films, despite the fact that the imported product is superior in every manner, according to Trade Commissioner Hoyt in a report just received at the Department of Commerce. Because of this preference for native plays and talent, the report states, it is remarkable that the Chinese of the Treaty ports continue to patronize the foreign pictures to the extent that they do, and it can be accounted for only by the fact that pictures are still in the novelty class.

New York Insurgents May Again Join Forces of the M. P. T. O. A.

By ROGER FERRI

EMERGING from one of the most crucial and stormy sessions ever held by exhibitors, President Sydney S. Cohen and his administration officials, back from Chicago, this week resumed their work in conjunction with the Motion Picture Theatre Owners of America, the national organization having seemingly emerged from the convention stronger than ever before, despite the bitter tussle the administration had with the Michigan, Minnesota and Chicago delegations.

Assurances were received this week from Minnesota and Michigan that neither of those organizations would rebel. W. A. Steffes, president of the M. P. T. O. A. of Minnesota, one of the defeated candidates, "is through with the organization," according to his own statement, although his act in no way "influences or voices the attitude of Minnesota exhibitors." Jim Ritter of Detroit, another candidate, took his defeat calmly and reiterated his statement that he is with the national organization to the end. He also spoke for the Michigan organization, which, he said, would not quit.

A canard published in a trade publication as a daily in Chicago, that Middle Western exhibitors would organize a "Central States Exhibitors' League" proved nothing more than a "hop story," for denials came from officials from every state mentioned in the yarn. That there were no few disgruntled exhibitors who left the convention after the officers were elected was accepted as a fact, but, this feeling wore off and the general feeling was that the national organization comes out of the ordeal stronger than ever.

With the national convention now a subject of history, exhibitor attention is being focussed on the New York situation, which seemingly is clearing up to the satisfaction of all concerned. Mr. Cohen, in Chicago, hinted at a reconciliation with Charles L. O'Reilly, head of the New York insurgent organization.

The New York insurgents will hold their annual convention at Hotel Onondaga in Syracuse, June 19, 20 and 21, and promises to be even more far-reaching in its importance of matters that are to come up for consideration than was the national convention. The latter's chief claim to import this season was in the triangular presidential battle. Very little of anything else was done. The usual resolutions were passed and some \$30,000 to cover up indebtedness as incurred by the organization last year was raised. But nothing of material importance or having any immediate effect on exhibitor problems was done.

With the New York convention, however, the elections constitute but a minor detail. Some of the questions that will be definitely decided at the Syracuse convention follow:

1. What stand will the exhibitors take toward Will Hays and his uniform contract?
2. Will the reconciliation of Cohen and O'Reilly mean the reorganization of the State unit?
3. What will be the status of Senator James J. Walker, who numbers among the insurgents his staunchest and most loyal "pals" in the picture industry?
4. What part will Will Hays play in the Syracuse organization? Will he ignore this

session as he did the national convention?

5. What are the terms whereby the two hostile forces will cast down their weapons and declare peace?

It will be recalled by many exhibitors that the M. P. T. O. A. at its national convention repudiated the uniform contract drawn up by Will Hays and confirmed by a committee representative of the New York Theatre Owners Chamber of Commerce, in which organization are allied most of the insurgents affiliated with O'Reilly's State organization. That the national distributing organizations affiliated with the Hays' association will put the new contract into effect this season is certain.

Another certainty is the willingness of Sydney S. Cohen and his associates to renew conferences with Hays and his officers; that Cohen and his associates want a uniform contract, but before putting their o.k. on one "insist that certain provisions ignored be inserted." Right now the uniform contract furnishes the most serious obstacle in negotiations between the national organization and the insurgents, for the latter are very friendly to Hays and a reconciliation or a compromise on any of the issues insisted upon by O'Reilly cannot help but be recognized as an indirect victory for Hays over the M. P. T. O. A.

This politically complicated state of affairs presents a very delicate problem. The M. P. T. O. A. is acknowledgedly hostile to Hays, but what the status will be if, as Mr. Cohen stated on the convention floor, a peace pact will be signed with the New York insurgents is another thing that will not be definitely ascertained until after the

Syracuse convention, which will have a considerable important bearing on the future policy of the national organization.

Efforts to obtain a statement on the reported peace negotiations or a schedule for the New York State convention failed this week, for none of the officers, including Charles O'Reilly could be reached. The girl at Mr. O'Reilly's offices, however, stated that no official statements have been given out and that the convention program had not yet been completed, but would be given out some time next week. Mr. Cohen would make no statement in New York, pointing to his Chicago utterances as "all right now."

Second in importance is the annual convention of the Motion Picture Theatre Owners of New Jersey at Lake Hopatcong, N. J., June 26, 27, 28 and 29. Whatever the results achieved at the Syracuse convention are their effect will be echoed at this confab, which usually furnishes the mouthpiece through which the national organization voices its sentiments on important issues. Many of the exhibitors who will participate in the Syracuse convention will attend the Lake Hopatcong affair, which socially is one of the foremost confabs of the year.

The Lake Hopatcong affair will attract more than usual attention this year. The Syracuse convention is second in importance only to the national convention, for there, if a peace pact is successfully negotiated, as is hinted by talk prevalent generally in exhibitor circles, will be given an insight of the Cohen administration's policy next year. At Hopatcong, however, the exhibitors will know definitely what the Syracuse confab accomplished and just what the various political moves slated for that city mean to the independent exhibitor.

Popular "Pete" Woodhull, president of the New Jersey organization, is one of Sydney

M. P. T. O. A. Code of Ethics

First: To build ever upon the firm foundation of honor and integrity, even when a different course might offer greater monetary profit.

Second: To recognize my duty as a moulder of public opinion and an educator of youthful minds, by refusing to show upon my screen any picture that might have an unpatriotic, unwholesome or immoral effect upon the life or mind of any auditor.

Third: To give full co-operation with city, state and national governments, and to all movements that will tend to raise the standards of morality and society and the ideals of the human race.

Fourth: To so conduct my business as to reflect honor upon my industry to the end that the motion picture theatre may take its rightful place as a real and valued asset to the community in which I reside.

Fifth: To honestly advertise all attractions with no effort to overpraise or misrepresent them for the sake of monetary gain.

Sixth: To deal fairly and honorably with my fellow man, whether he be one whom I am serving or one serving me.

Seventh: To use the full power of my screen to further the cause of education, helpful science and all religions, in order that the world may be a better place in which to live because of my work.

Eighth: To be loyal to my patrons, honorable with my competitor and just to my employees.

Ninth: To seek only such profit as is just and not attained at the sacrifice of truth, honor or manhood.

Tenth: To deliver to all with whom I deal the highest quality of service, resolving all doubts against myself, and remembering at all times that any dishonest or dishonorable act of mine will reflect upon everyone engaged in the great industry of which I am but a small part.

S. Cohen's "right hand" men. He is a loyal Cohenite, demonstrating this in Chicago when he worked night and day in the interests of the administration. Mr. Woodhull and his committee, headed by Henry P. Nelson of the Capitol Theatre, Elizabeth, N. J., have been working quietly but unceasingly for the past two months. There will be four sessions held with a banquet slated for the night of June 28. Prominent men, including Will Hays and producers and distributors will be on hand as will also a group of stars, who will come along with Marcus Loew. A movie ball will be held at Hotel Alamac, where all sessions will be staged.

The annual convention of the Motion Picture Theatre Owners of Connecticut will be held at some shore resort in that State late next month. William A. True, president of the organization, will in all probability discuss the exhibitor-distributor proposition at that convention.

Use Crandall Theatres

Educational Board to Experiment With Visual Education

The various Crandall theatres throughout Washington, D. C., will be used by the Board of Education for the classes in visual education which are to be inaugurated as an experiment in Washington schools. The teacher who will direct this work is to be appointed within a few days, it has been announced, and during the remainder of the present school term an experiment will be made to ascertain whether pictures can be used in lieu of books for certain studies of the pupils.

If the scheme is successful the moving picture course will be made part of the regular curriculum when the schools reopen next fall. According to plans of the school officials, the pictures will not supplant textbooks, but will supplement them.

Metro Employees to Marry

Harry Franklin, a member of the Metro distributing organization, and Miss Lillian Siegel, also a Metro employee, have announced June 3 as the date of their marriage.

Mr. Franklin is the son of Mr. and Mrs. Franklin of this city and Miss Siegel the daughter of Mrs. Marian Siegel of 52 Lenox avenue, New York City. After their marriage the couple will live at 2917 Grand Concourse.

Like American Films

American films are more popular in Sao Paulo, Brazil, than those of any foreign competitors, according to reports just received by the Department of Commerce from Consul N. E. Lawton. About 80 per cent of the films shown in that district are of American origin; this is due to the clearness of the photography, the elegance of the scenery and accessories, and the artistic ability of the leading actors.

Summarized Statements of Principals in M. P. T. O. A. Presidential Fight

SYDNEY S. COHEN

Mr. Cohen, who was re-elected president of the M. P. T. O. A. for the fourth consecutive term, said that the exhibitor organization emerged from the Chicago convention stronger and "better able to give the full measure of protection to the independent theatre owners now than at any other time in its history." Despite the allusions made by Film Daily, in particular to alleged "walkouts," he said, there "was no walkout and we hope this year to make the most constructive and helpful organization ever owned by exhibitors." He added that there are "no yesterdays" and that already assurances had been made for "ample financial backing by the exhibitors themselves who responded liberally to the call for funds last Thursday."

"The Motion Picture Theatre Owners of America will seek to establish lines of co-operation with other divisions of the industry," he added. In conclusion he said:

"The Motion Picture Theatre Owners of America, having passed through various lines of difficulties associated with its three years of life and weathered successfully every crisis, is now reaching a point in our industry where it is on substantial ground, capable of affording the most complete kind of protection to the independent theatre owner, and we will advance and develop it along those lines for the advantage of every section of our great industry."

JAMES C. RITTER

James C. Ritter of Michigan said, after the convention, that he and the Michigan organization "have only well wishes for President Sydney S. Cohen and his associates." "It is our sincere wish that those who are insistent that he become next president of the M. P. T. O. A. will stand behind him, will help him with ample financial backing." He then went on: "Michigan leaves Chicago with no apologies. That we are for the national organization is best told by the records of the national organization and the cancelled checks on file in the association headquarters. The impression should not be gained that because the Michigan delegation left the election of the first vice-president that Michigan bolted the convention. At that time the entire list of officers had been nominated and the work of the afternoon practically done, and many of the delegates were anxious to catch afternoon trains.

"Michigan intends to go back to its state and exert every effort to make the Michigan organization worth while to the exhibitors of Michigan, make it a real asset, and to carry on with the sincere desire that the time will come when the exhibitors of the country will all be united in a functioning, cohesive organization, democratically run, as a business proposition, entirely devoid of personal ambitions personalities and petty policies.

"And when any big, constructive movement comes along that needs any help that Michigan can give, as it has in the past, so it will in the future, assist in its small way.

"And if Michigan has a single apology to offer, it is to the exhibitors of Michigan who came to Chicago and wasted a week of valuable time in doing nothing more than to elect a president of their organization, without getting down to the things that are next to the heart of the exhibitor."

W. A. STEFFES

Speaking for himself and not for the exhibitors of Minnesota, who it was said, will continue their association with the national organization, W. A. Steffes of Minneapolis and president of the exhibitor body in that state, said he was "absolutely through and refused to be affiliated with the organization," characterizing Cohen as a "double-crosser." He emphasized the fact, however, that he was speaking for himself only and in no way sought to voice an opinion of Minnesota exhibitors. No statement was available from the Minnesota exhibitors, although a Duluth, Minn., exhibitor, according to Cohen, assured him that the organization will not only continue to be affiliated with the M. P. T. O. A. but also that he personally "will make good the quota Minnesota has not paid."

All Providence Theatres Now Controlled by One Company

AS a consequence of an important deal negotiated in Providence, R. I., this week the exhibiting situation in that section has been centralized to the point where all local theatres are in the virtual control of one company. This amalgamation of theatre interests puts the Providence situation in the same category, virtually, as the Stanley Company of America in Philadelphia, and enables the combine to name its own terms on pictures next season.

In the amalgamation, however, is seen also the moderation of the double bill policy, which has been keeping down net profits at Providence houses. The deal, which is one of the most important negotiated in New England in a long time and which is attracting wide attention for the reason that Providence is the real first-run city in that territory, involved the exchange of a considerable amount of money, the exact amount, however, not being made known.

Tuesday night of this week official confirmation of a report received at this office was received from Providence. The confirmation has it that the Emery-Majestic and Emery theatres have been merged with interests identified with the Modern and Strand theatres of that city and several other

houses, through the sale of 38 per cent of the stock in the Emery Amusement Company owned by Burton A. Emery to Max Nathanson, M. F. Williams and others. The Rialto Theatre, which is owned by Alton C. and Burton A. Emery and William J. Mahoney, is not affected by the deal, although the combination will react to the benefit of this house, too.

The purchasers of Burton A. Emery's shares, which amount to 38 per cent of the stock of the Emery Amusement Company, include Max Nathanson, lessee of the Modern Theatre; and Archibald Silverman, Charles Silverman, Manuel F. Williams, Louis Robinson, J. Monte Robinson, Isaac Rose and the National Realty Co., owners of the Strand Theatre.

Control and management of the Emery Amusement Company is not changed by the merger, it is said. Martin R. Toohey, manager of the Emery Theatre and, for the company, associated in the management of the new Leroy Theatre in Pawtucket, will continue in his old duties. Officers in the Emery Amusement Company for five years have been elected as follows:

President, Ira Lloyd Letts, who also is general counsel for the company; vice-president, Archibald Silverman; treasurer and secretary, Alton C. Emery; assistant treasurer, Martin R. Toohey; directors, Alton C. Emery, Martin R. Toohey, Ira L. Letts, Archibald Silverman, M. F. Williams and Max Nathanson. The Messrs. Nathanson, Williams and Silverman are new directors of the company.

The Emery Amusement Company owns and operates the Majestic and the Emery, the former a picture house and the latter a picture and vaudeville house, and is associated in the management of the Leroy in Pawtucket, a new theatre. The Rialto is a picture house. The Strand and Modern both are picture houses. The Capitol Theatre, a picture house, which does not figure in the transaction, but which is now linked up with practically the same interests, is owned by the Messrs. Nathanson, Williams and Silverman. The Rialto, although not directly connected with the transaction, will be operated in the future, as in the past, by William J. Mahoney for the Emery brothers and himself.

The sale of the Emery and the Majestic interests of Burton A. Emery does not affect his holdings in other business affiliations which he has with his brother in downtown real estate and business.

Negotiations for the purchase of Fays Theatre were denied by Edward M. Fay, the manager, who said that that house, devoted to pictures and vaudeville, was not on the market.

It is understood that the Burton Emery stock in the Emery Amusement Company was offered to another syndicate some time ago but that the offer was not accepted.

Some time ago the Messrs. Silverman, Williams and Nathanson leased the Capitol Theatre, formerly the Mayflower, and for many years known as the Imperial Theatre, opposite Cathedral square, turning it into a motion picture house. The house for some time had been the home of Providence burlesque, showing productions of that circuit.

Our Films Predominate

American films predominate in the Argentine market, where they have secured a very firm hold on the public, according to reports just received at the Department of Commerce. German, French and Italian feature pictures are occasionally exhibited, but these countries do not enjoy a steady trade in this commodity.

Friend Denies Story

Distinctive in No \$25,000,000 Consolidation, He Says Emphatically

Arthur S. Friend, president of Distinctive Pictures Corporation, this week denied emphatically a report published from Chicago in Moving Picture World's last issue, that that concern figured in a "\$25,000,000 consolidation with Cosmopolitan and Goldwyn." Mr. Friend said there is no such consolidation and denies having confirmed any report of such a consolidation in Chicago, for the reason that he was not in that city last week.

Business Fine in South

Pathe General Representative Sees Increased Theatre Patronage

On his return from two weeks of personal observation of business conditions in the South as far west as New Orleans, John E. Storey, Pathe general representative, declares that the last year shows industrial expansion and increase of general prosperity of the most striking character. The rule of unusually large attendance at the motion picture theatres reflecting such a return of good times is apparent everywhere.

Mr. Storey visited many of the smaller cities served by the Pathe branches at Charlotte, N. C., Atlanta, and New Orleans.

From Atlanta south through Alabama and into Florida all signs pointed to greatly improved conditions. New Orleans and all that part of the South, Mr. Storey said, shared in the return of prosperity so marked in the Southeastern States.

Long Run Pictures Only

M. C. Levee Announces New Policy for United Studios

M. C. Levee, president of the United Studios and producer of Maurice Tourneur Pictures, returned to Los Angeles from New York last week where he closed arrangements for increased producing activities. Details will be announced shortly. It is said that further additions to the United Studios, which are now being rebuilt, will be made.

While in New York, Mr. Levee made arrangements for a special national premiere of "The Brass Bottle" at the Balaban & Katz Theatre in Chicago on July 17. Immediately after the Chicago premiere the picture will be shown in Los Angeles.

After conferring with the various film executives in New York, Mr. Levee states: "Instead of one week showings, motion pictures in the larger cities will extend the runs over a period of three and four weeks. In view of this situation, every distributing producing organization in New York is planning to cut down the number of its pictures and will strive to make those which are big enough to run more than one week. This will not mean that producers here will cut down their activities, for the same amount of time, money and effort will be expended."

To Speak at Columbia

Columbia University has invited Howard Estabrook of Distinctive Pictures to speak to the motion picture class on Tuesday, May 29. Dr. Rowland Rogers will introduce Mr. Estabrook and motion pictures will be shown.

Mayer Offices Move

The eastern offices of Louis B. Mayer Productions, Inc., have moved to more commodious quarters on the twelfth floor of No. 383 Madison avenue. The new telephone number is Murray Hill 1732.

To Resume June 11

Exhibitors throughout the country are awaiting with a keen curiosity and much interest the resumption of the hearings of the Federal Trade Commission in New York City on June 11 on its monopolistic charges against Famous Players-Lasky Corporation, for the reason that then the Commission will start taking up a volume of complaints filed against Famous Players and other firms by theatre owners. Among those who will testify before the Commission when the hearings are resumed is Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, who submitted considerable data bearing on the alleged activities of Famous Players to the Commission.

Mr. Cohen was slated to testify two weeks ago, but business in connection with the national exhibitor convention, earned him a postponement. He is expected to be the first to be called when the Commission meets again. Other exhibitor leaders from New York and nearby territories, some of whom who are alleged to have personally presented grievances against Famous Players, also will testify.

Here's the Membership Roster of

The new Uniform Contract stands or falls by the arbitration provisions. Herewith is a complete list of the arbitration boards that will function in each exchange center. It is provided that three exhibitors and three exchange members will constitute each board; in case of disagreement a seventh member, entirely divorced from the film industry, is to be selected by the three, and his decision is final. Now that the boards are completely organized, no time will be lost by the companies in getting the new Uniform Contract into operation, and it is expected that the independents in the various territories will follow the lead of the bigger companies. While the personnel of the Hays organization has been enlisted in various steps in connection with the Uniform Contract, there is no official connection, and this is really a "distributor" movement, enlisting all exchanges.

New York City

EXCHANGES

(Wednesday Board)

Sam Zierler, Commonwealth Exchange, 729 Seventh Ave.
B. Berger, American Releasing, 729 Seventh Ave.
Mr. Murray, Metro Exchange, 729 Seventh Ave.

EXHIBITORS

Mr. Raives, Acme Theatre, 56 E. 14th St., New York City.
Mr. Landau, Heights Theatre, 150 Wadsworth Ave., New York City.
Mr. Jame, Bronx Plaza Theatre, 2408 Washington Ave., New York City.

EXCHANGES

(Friday Board)

C. Rosenzweig, F. B. O. Exchange, 723 Seventh Ave.
F. Goldfarb, Climax Exchange, 729 Seventh Ave.
S. Fabian, First National of New Jersey, 729 Seventh Ave.

EXHIBITORS

Mr. Gainsboro, Flushing Theatre, Flushing, L. I.
Mr. H. Brandt, Parkside Theatre, 728 Flatbush Ave., Brooklyn.
Mr. Wilson, Greenwich Theatre, Greenwich, Conn.
(New York Office, 723 Seventh Ave., Care Realart Pub. Co.)

Chicago

EXCHANGES

O. W. Bolle, Famous Players-Lasky.
R. Simmons, W. W. Hodkinson Corp.
E. Silverman, Select Pictures Corp.
J. A. Steinson, Vitagraph, Inc.
I. M. Schwartz, Educational Film Exchange.

EXHIBITORS

J. C. Miller, Princess Theatre, Woodstock, Ill.
Wm. Pearl, Pearl Theatre, Highland Park, Ill.
G. Reynolds, Princess Theatre, DeKalb, Ill.
D. Robinson, Madison Theatre, Peoria, Ill.

Film Board of Trade of St. Louis

EXCHANGES

C. D. Hill, W. W. Hodkinson Corp.
George H. Ware, Vitagraph, Inc.
Harry Strickland, American Releasing Corp.

EXHIBITORS

Dr. J. L. Price, Liberty, Grand and Star theatres, E. St. Louis, Ill.
John Karzin, Casino, Olympia and Lincoln theatres, St. Louis, Mo.
M. J. Camp, Pestalozzi Theatre, St. Louis, Mo.

Pittsburgh Film Board of Trade

EXCHANGES

Earl Rife, Universal Film Exchange.
M. C. Hughes, Paramount Pictures Corp.
One of Board of Governors, A. S. Davis, First Natl., when available.

Substitutes

Lester Sturm, Goldwyn Pictures Corp.
M. Fisher, Federated Film Exchange.
A. H. Schnitzer, Film Booking Offices.

EXHIBITORS

Jerome Casper, Pres., local M. P. T. O. A.
C. A. Gable, Sharon, Pa.
H. B. Kester, Cameraphone Theatre, Pittsburgh.

Substitutes

Dennis Harris, Harris Amusement Co., Pittsburgh.
Mr. Wheat, Sewickley, Pa.
Mr. Alderdice, Pittsburgh.

Denver

EXCHANGES

M. S. Wilson, Famous Players-Lasky, 1625 Court Place, Denver.
Earl H. Steele, W. W. Hodkinson Corp., 1942 Broadway, Denver.
Eugene Gerbase, Universal Film Exchange, 801 21st St., Denver.

EXHIBITORS

Max Schubach, Mid-West Theatres Co., 202 McMann Bldg., Denver.
Geo. Heffernan, Alcott Theatre, 41st & Tennyson, Denver.
Jacob Epler, Ogden Theatre, Colfax, Ogden, Denver.

San Francisco

EXCHANGES

Morgan A. Walsh, George A. Oppenheimer, Inc.
Carol A. Nathan, Universal Film Exchange.
Fred W. Voigt, Metro Pictures Corp.

EXHIBITORS

George M. Mann, Eureka and Ukiah, Calif.
R. A. McNeil, San Francisco, Calif.
Thomas D. Van Osten, M. P. T. O., Northern California.

Seattle

EXCHANGES

George P. Endert, Famous Players-Lasky.
Paul G. Lynch, Pathe Exchange.
Al. Rosenberg, DeLuxe Feature Film.

EXHIBITORS

W. H. Bruen, Ridgmont Theatre, Seattle, Wash.
J. A. McGill, Liberty Theatre, Pt. Orchard, Wash.
F. W. Walton, American Theatre, Bellingham, Wash.

Des Moines

EXCHANGES

A. W. Nicolls, Famous Players-Lasky Corp.
F. L. Davie, Universal Film Exchange.
A. H. Kahn, Educational Film Exchange.

Detroit

EXCHANGES

Harry Lorch, Goldwyn Dist. Corp.
F. J. Nugent, Metro Pictures Corp.
J. L. Saxe, Favorite Film Exchange.

EXHIBITORS

H. R. Pheifle, Priscilla Theatre.
Harlan Hall, Russell Theatre.
J. E. Neibes, Dawn Theatre.

Indianapolis

EXCHANGES

Dudley Williston, Selznick Dist. Corp.
Harry Bailey, Fox Film Corp.
Floyd Brown, Associated First National.

EXHIBITORS

E. H. Bingham, Colonial Theatre, Indianapolis.
A. C. Zaring, North Star Theatre, Indianapolis.
O. I. Demaree, Franklin Opera House, Franklin, Ind.

Kansas City

EXCHANGES

R. E. Churchill, Film Booking Office.
S. L. Haldeman, Metro Film Exchange.
L. W. Alexander, Universal Film Exchange.

EXHIBITORS

John Corcoran, Kansas City, Kans.
Adolph Eisner, Kansas City, Mo.
Jack Roth, Kansas City, Mo.

Los Angeles Film Board of Trade

EXCHANGES

C. L. Theuerkauf, Universal Film Exchange.
J. H. Goldberg, Federated Film Exchange.
A. B. Lamb, Goldwyn Pictures Corp.

EXHIBITORS

D. B. Vanderlip, Inglewood Theatre, Inglewood, Calif.
B. N. Berinstein, Savoy Theatre, 54th & Central Ave., Los Angeles
(Town address, 935 S. Olive.)
Glen Harper, Vermont Theatre, Cor. Vernon & Vermont, Los Angeles

Milwaukee Film Board of Trade

EXCHANGES

Chas. Trampe, Mid-West, Grand 5290.
Neil Agnew, Famous Players-Lasky, Grand 7340.
Ed. Vollendorf, Associated First National, Grand 7792.

Local Film Arbitration Boards

At the recent Chicago Convention of the M. P. T. O. A. resolutions were adopted strenuously placing the exhibitors on record as unwilling to operate under the Uniform Contract. In this connection it is interesting to note that in many territories prominent members of the M. P. T. O. A. are found listed on the Arbitration Boards below. In some cases these men have been members of boards functioning in the past before the introduction of the new contract. It will be interesting to note their attitude now that the operations of the boards are largely hinged upon the clauses of the Uniform Contract. Under the provisions of the arbitration clause the exhibitor members of the boards are named by the local theatre owners' organization; where no such body exists, or where it fails to act, the head of the Chamber of Commerce or the local Mayor name the exhibitor members.

Washington

EXCHANGES

Robert Smeltzer, Associated First Nat'l, 916 G St., Washington, D. C.
Samuel Flax, Liberty Film Exchange, 916 G St., Washington, D. C.
Harry Hunter, Famous Players-Lasky, N Capitol & L. Sts., Washington, D. C.

EXHIBITORS

Harry Crandall, Metropolitan Theatre, 932 F St., N.W., Washington, D. C.
Harry Bernstein, Colonial Theatre, Richmond, Va.
Frank Durkee, Palace Theatre, Gay & Hoffman Sts., Baltimore, Md.

Omaha Film Board of Trade

EXCHANGES

Sidney Baker, Associated Exhibitors.
Harry Heyman, Fox Film Corp.
A. Levine, Sterling Film Corp.

EXHIBITORS

Geo. McArdle, Benalto, Council Bluffs.
Morris Cohen, Strand, Council Bluffs.
L. E. Kirk, Grand, Council Bluffs.

Philadelphia Film Board of Trade

EXCHANGES

William Heenan, Associated First National.
Ben Amsterdam, Masterpiece Film Attractions.
M. Landau, Famous Players-Lasky.

EXHIBITORS

L. Pizor, Colonial Theatre, Phoenixville, Pa.
Chas. Rappaport, Ideal Theatre, Philadelphia.
Harry Stevenson, Fay's Theatre, Philadelphia.

Oklahoma City Film Board of Trade

EXCHANGES

Wallace Walthall, Enterprise Dist. Corp.
C. N. Peacock, Southern Enterprises, Inc.
A. C. Buchanan, Fox Film Corp.

EXHIBITORS

Maurice Lowenstein, Majestic Theatre, Oklahoma City.
Harry Britton, University Theatre, Norman, Okla.
Josh Billings, Liberty Theatre, Norman, Okla.

Cincinnati

EXCHANGES

D. P. Hall, Select Pictures (serving 4 months).
J. M. Johnston, Educational (serving 3 months).
E. S. Stewart, Goldwyn (serving 2 months).

EXHIBITORS

A. G. Hettesheimer, Orpheum Theatre (serving 4 months).
Dr. Geo. Kolb, Empire, Imperial, Woodward, Aragon and Norwood (serving 3 months).
A. A. Lackman, Washington (serving 2 months).

Cleveland

EXCHANGES

George Erdman (chairman), First National, Film Exchange Bldg.
E. E. Almy, Metro Exchange, Film Exchange Bldg.
E. Beck, Vitagraph, Inc., Film Exchange Bldg.

EXHIBITORS

J. P. Dunlevy, V. P., M. P. T. O. of Ohio, Strand Theatre, Akron, O.
E. E. Belles, Cleveland M. P. Ex. Assn., 2502 Scoville Ave., Cleveland.
A. E. Ptak, M. P. T. O. of Ohio, Cleveland M. P. Ex. Assn., 4108 Broadway, Cleveland.

Dallas

EXCHANGES

K. Johnson, Fox Film Corp.
Ralph A. Morrow, W. W. Hodgkinson Corp.
V. G. Underwood, Specialty Film Co.

Atlanta Film Board of Trade

EXCHANGES

H. W. Starrett, Goldwyn Pictures Corp.
Robert M. Savini, Savini Films.
U. T. Koch, Film Booking Offices.

Alternates

Ralph B. Williams, Universal Film Exchange.
W. W. Anderson, Pathe Exchange.

EXHIBITORS

Sig Samuels or W. C. Patterson, Metropolitan Theatre.
N. V. Darley, Alpha Theatre.
Adolph Samuels, Alamo No. 2.

Alternate

(Any Prominent out-of-town exhibitor)

Butte

EXCHANGES

H. Sigmond, First National.
F. H. Smith, L. J. McGinley, Famous Players-Lasky.
W. J. Hineman, Warner Brothers.

EXHIBITORS

Merele Davis, Ansonia Theatre, Butte.
W. Woolfall, Harrison Avenue Theatre, Butte.
A. Nadeau, Bluebird Theatre, Anaconda.

Charlotte

EXCHANGES

S. H. Everett, Bromberg Attractions (Educational).
C. E. Peppiatt, Famous Players-Lasky.
R. J. Murray, Fox Film Corp.

New Orleans Film Board of Trade

EXCHANGES

Bernard F. Dudenhefer, Fox Film Corp., 723 Poydras.
M. W. Osborne, Vitagraph, 1123 Girod.
J. Dumestre, Educational, 413 Dryades.
H. Lazarus, Exchange J. E. Pearce.

Minneapolis

EXCHANGES

Chairman, Frederick Streif, Famous Players-Lasky, 1100 First Ave. No.
Associate Members on Arbitration Committee: Chas. Stombaugh, Pathe Exchange, Inc., 72 Western Ave.; A. H. Fischer, Metro Pictures Corp., 74 Western Ave.
Alternating on Arbitration Committee: E. E. Reynolds, W. W. Hodgkinson Corp., 506 Film Exchange Bldg.; F. H. Knispel, Vitagraph, Inc., 70 Western Ave.

Salt Lake City

EXCHANGES

C. L. Cloward (chairman), Metro Pictures, 58 E. 4th S. St.
C. Messenger, Educational, 129 E. 2d South.
J. A. Rugar, Vitagraph, Inc., 62 Exchange Pl.

EXHIBITORS

A. J. Davis (chairman), American Theatre, 241 S. Main St.
H. R. Rand, Isis Theatre, 65 E. Broadway.
Ray Peterson, Cozy Theatre, 117 S. Main St.

Portland

EXCHANGES

J. N. MacMeekin, Universal Film Exchange.
M. G. Winstock, Warner Brothers.
L. A. Samuelson, Pathe Exchange, Inc.

EXHIBITORS

George Guthrie, Oregon Theatre, Salem.
Fred Norman, Circle Theatre, 126 4th St., Portland.
Lesser Cohen, Union Theatre, 14 N. 2d St., Portland.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Balaban-Katz to Give Chicago World's Biggest Film Theatre

At last Balaban & Katz have made the announcement that trade has been looking forward to for some time, and that is they are going to build a super-cinema theatre along the North Shore. The site of the new house will be on the northwest corner of Lawrence and Broadway, now occupied by the Green Mill cabaret, and across the street from the Riviera Theatre. It is understood that the Riviera, the first big house of the company, will be used for vaudeville, while the big theatre will be the super movie house of the group of theatres now under the Balaban & Katz management. It is planned to make number five the largest theatre in the world so far as concerns the number of seats, which will exceed 5,000, giving Chicago the greatest movie house in the world. The announcement of the new project will hasten the plans for a couple of other houses projected for the Wilson avenue district.

The new Palace Theatre at Peoria under the Ascher management has been taken over by the Theatres Operating Company, of which Dee Robinson, the well known manager and operator of movie theatres, is the head. This will give the company the control of the best houses in the city, as the new Madison is also under the Robinson banner and the home of feature photoplays, while the policy of the Palace will continue as mixed with vaudeville and pictures.

Robert Mullins and George Passen, theatre managers at Jasonville, were arrested, it was reported, for keeping their houses open on Sunday. They gave bond for appearance at an early trial.

E. A. Juul is having plans drawn for a new movie theatre he will build at Sheboygan.

P. C. Chappen has bought the Classic Theatre at Elwood from C. L. Reinhart, of Indianapolis, and will make some improvements.

Mrs. M. J. Duffecy is building a movie house at 224 East St. Clair street in Indianapolis that will cost over \$30,000 when completed. It will be a modern neighborhood house seating 1,500.

W. P. Queisser has received plans for the new movie theatre his company will build at Winona, on Johnson street, between Third and Fourth streets.

The Chicago United Theatres Company, of which Mrs. R. Henoch is active head, is putting on elaborate bills at the Stratford Theatre at 715 West 63rd street. The management is using plenty of good music and presentations to put over the big pictures. A feature of the last bill was a tableau in memorium of the heroes of the World War, the Gertrude Morgan dancers, Gerald Griffin, Irish tenor, Norma Wasser, danseuse, and Richard Stross, cornetist. The big bills have been packing the house with music lovers.

Fred Gross, well known to the local movie trade, is going to build a movie house at Beaver Dam that will cost about \$150,000 and be the last word in modern theatre construction.

Andrew Karzas, owner of the Woodlawn Theatre and the head of the Trianon ball room management, played host to many of the delegates to the convention and had the boys pay both houses as many visits as they could get in between the meetings. In fact, the movie men were welcome wherever they roamed throughout the city.

Manager J. L. McCurdy, of the Randolph Theatre, is wearing a wide grin these days. The reason is that the Snow hunting pictures are now in the second month of their run at the house and going stronger than ever.

Frank Godsol, who recently took over the

A THOROUGHbred SHOWMAN



JOHN A. SCHWALM

A director of the M. P. T. O. A. and member of the M. P. T. O. of Ohio, also president of the Jewel Photoplay Co., operating a chain of theatres at Hamilton, Ohio, and manager of the Rialto Theatre, in that city.

A pioneer exhibitor, having been a member of the firm of Rothleder & Schwalm, who controlled houses at Reading, Easton, South Bethlehem and other places in Pennsylvania, in 1906. Later, in partnership with J. H. Broomhall, he opened the first big movie theatre in Hamilton, the Jewel, which still is prospering. It was the nucleus of the Jewel Photoplay organization.

Schwalm claims the distinction of having started Carr and Shadd, theatrical magnates, in the business, when he sold them their first house, the Victor, at Easton, in 1908.

Roosevelt Theatre property from the Ascher management, has placed a loan of \$300,000 on the property for three years at 7 per cent., according to the records.

The new McVickers held over their jazz week bill for a second week and with the Courtney Sisters as the headliners the house did a big business for the two weeks. Another big week is in prospect for next week, as it will mark the personal appearance of Francis X. Bushman and Beverly Bayne and their latest feature, "Modern Marriage."

Elmer Brient, manager of the Illinois Theatre at Centralia, is a go-getter when it comes to putting over publicity with the pictures he books. He never misses an opportunity to get his brother merchants co-operating.

Here come Pete Pinkleman and Bert Corey, old time exhibitors at Quincy, with plans for a brand new bang-up movie theatre for the Gem City to be called the Washington Square Theatre and to cost \$250,000. Pete and Bert have a string of houses at Quincy and have made good with their patrons.

Movies play an important part in selling real estate now. At a recent sale held at one of the subdivisions, the managers put on a movie show to keep the crowds in good humor. Now it is reported that a movie auction will be held at the Coliseum soon and the auctioneer will show the stuff to be sold through the films and try and put the sales over by the picture route instead of the old way.

Another little theatre is projected for the Loop. The latest project comes from Karl and Emil Eitel, owners of the Randolph Hotel, who plan a huge hotel to take the place of the Randolph and extend to La Salle street. A small theatre is planned for the structure.

The Chapman Theatre was destroyed by fire last week and a loss of \$35,000 sustained with partial insurance.

Bruce Gotshaw, of the Lowe Theatre on Milwaukee avenue, is now booking for the Schindler Theatre at 1009 West Huron street.

Lester E. Matt plans to erect a movie house at Flint, Mich., that will cost \$150,000.

L. B. Rubens, movie manager, plans a trip around the world soon. He will start from New York and go west by the Panama Canal and thence to the Far East. He hopes to have enough travel by the time he gets back, to last for some time to come.

Ed Smith has resigned as manager of the American Theatre and gone to the West Coast to look after personal business affairs. He has been succeeded by Paul Beisman.

J. H. Cooper has sold the Amuzu Theatre at Scottville and the house will be fixed up for the summer business.

(Continued on following page)

Additional Chicago News

The Court Theatre at Peoria is under new management and Mr. and Mrs. Gene Russell, the new managers, are going to fix it up.

Plans for the new movie theatre to be erected by Marks, Goodman & Marks have been completed and work will begin soon.

J. E. Neff is planning to build a movie house at Burlington, Iowa, one of the best cities in the state. Several of the leading citizens may take an interest in the house if the plans go over.

Dirk Kemp, of the Owl Theatre, has taken over the Atlas Theatre at 4715 South State and will handle the bookings of both houses.

Ralph Kettering, publicity hound of the Jones, Linick & Schaefer chain, has returned from a vacation at West Baden Springs. Ralph takes them early. Adolph Linick and his wife are now in Germany on a tour of the country and are expected back soon.

Joe Gutzweiler is planning to build a new movie house at Jasper, Indiana.

John W. Morthland, of Whiting, has received plans for a movie theatre to cost at least \$175,000.

Merrill E. Willgrubs has been made assistant manager of the Calo Theatre under Dr. Sam Atkinson.

One of the best trained corps of ushers in the country is working at the Chicago Theatre under the leadership of Captain J. T. Knight, who at times has as high as sixty-five boys in his charge.

Although the Barbee Theatre has been closed and has reverted back to the Adsit estate, the Orchestra Hall on Michigan boulevard has opened as a movie house and showed "Safety Last" to good business.

L. J. Trevor has taken over the management of the Opera House at Aledo from John Edwards and will feature pictures. He was formerly manager of the Empire Theatre.

Ike Wile plans to build a movie house

at Rochester, Indiana, and a site has been selected on North Main street.

It is reported that Roscoe Arbuckle will get \$2,500 a week for an extended engagement at a local cabaret.

Bob Lucas reports that the new DeKalb Theatre at DeKalb, Ill., will be ready for opening soon and he will handle the bookings for the house, which is one of the niftiest movie house in the state.

The Barrett, Laemmle Corporation has taken over the National Theatre at 63rd and South Halstead and will play vaudeville and pictures. Harry Miller, of the Windsor Theatre, is interested in the new management.

E. S. Noreen and Leonard Fried have taken over the management of the Rex Theatre at Hutchinson and will make improvements.

Cool weather continues to help business in the movie houses here. While about half of the legitimate houses are closed for the summer, the picture houses are doing a good business. The outdoor amusement enterprises are having hard sledding on account of the backward weather.

Andrew Cuser has bought the Madison Circle Theatre in Forest Park from John Horth and will make some improvements.

The Orpheum Theatre at Peoria has closed its vaudeville and picture season and for the summer months will run stock.

The Myers Theatre at Janesville, under the management of Charles Boutin, has been closed and may be reopened under new management later in the season.

Iowa

The partnership of Alexander Frank and Harry Saveriede has been dissolved and Mr. Frank will continue the business as the Frank Amusement Company, operating the Waterloo, Rialto and Plaza theatres, Waterloo, Iowa. The Rialto will close for three months, starting June 1.

Fox Leases Barbee's

Fox has taken over the lease of Barbee's Theatre, Chicago, and will reopen it about September 1. This gives him representation in the Windy City's famous Loop district.

Indiana

Ben Van Borssum, the hustling proprietor of the Crescent, Savoy and Majestic theatres of Terre Haute, has returned home after a week's business trip to Chicago, where he attended the M. P. T. O. A. convention.

W. E. Keating, genial manager of the Orpheum Theatre of Terre Haute, has left for a two weeks' vacation trip. During his absence the theatre will be in charge of Maurice Fox, assistant manager.

Allen Ciskniski and Wayne Smith, of Warsaw, are the new owners of the Court Theatre, a picture house at Auburn, having purchased the establishment this week. They expect to take active charge about June 1.

Burglars broke into the Victory Theatre at Evansville last Sunday night, but were unsuccessful in their efforts to gain access to the safe, according to W. C. Meek, manager.

Fred E. LeCompte, manager of the Liberty Theatre, Terre Haute, has returned from a four days' business trip to Chicago. Mrs. LeCompte, who is visiting relatives in Chicago, expects to return to Terre Haute about June 1.

A new picture theatre will be erected at North Eighth and E streets, Richmond, for George H. Muey, owner of the property. The theatre will seat about 500.

Beginning June 1, the Indiana Theatre, of Terre Haute, will become the property of the Consolidated Realty and Theatres Company, which operates the Liberty, in Terre Haute, and a number of other theatres in other cities of the State. The deal, which has been pending for several weeks, will be completed in a day or so. Officials of the Consolidated company are expected to come to Terre Haute from Chicago to ratify the purchase. The Indiana has been owned by T. W. Barhydt, Nick Filbeck and Harry J. Lake.

Lively Battle Centers Around Kiddies' Night

One of the most sensational fights against picture theatres in years is going on in Cleveland, with the Cleveland Press, afternoon newspaper, using columns of space to wipe out the Children's Amateur Night contests. The battle already has developed in the arrest of three theatre managers and three contest promoters. They are: M. H. Schries, manager of the Marquis Theatre, Crawford road and Hough avenue; J. A. Schwartz, manager of the Homestead Theatre, Detroit and Hird avenues; Sandos Klinger, manager of the Carylton Theatre, Superior avenue and Carylton road; Al Worth, W. D. Lucky and Norman Kendall, promoters.

Opposition to children's contests has been developing for several months, due to the fact that these affairs have multiplied so rapidly that as many as ten of them were being staged in a single night. They were very profitable, too, the Kiddies' Nights being among the best of the week. They started last fall in a few places, and when the idea not only brought out many mothers with their kiddies and plenty of talent desiring a chance to shine on the stage, almost every neighborhood theatre took up the idea. Soon promoters made deals with the busy exhibitors to stage the Kiddies Contests, in some cases on percentage. Prizes of \$5, \$3, \$2 are given, and each entrant gets a half-pound box of candy.

Naturally, the popularity of these affairs reached the ears of the professional reformers, and the Cleveland Settlement Union investigated them and reported to the State Industrial Commission that a law preventing children under 14 years from appearing on the stage was being broken. Then they got the Cleveland Press behind them and that paper came out with a four-column editorial on the front page denouncing the movie owners and picturing them as fat gluttons living off the efforts of the children.

The following day the arrests were made and immediately a boycott of the Press advertising columns was started. In a short time thirty-eight theatres withdrew their advertising from the Press and the newspaper duly printed that fact and urged the public to patronize only theatres that did not "exploit" the children.

The Cleveland Press claims to have over 4,000 newsboys selling its papers day in and day out, nearly all under 14 years of age. When a representative was asked about this, he said they were within the law, as the boys bought the papers from them and resold them to the public. He could not see the fact that, morally, they were bigger exploiters of children than the movie owners.

The men arrested pleaded not guilty and their cases were set for trial June 1. Some of the exhibitors discontinued the children's contests, but many of them continued to give them.

Paramount-Missouri Theatre Lease in St. Louis \$72,000

The Famous Players-Lasky lease on the Missouri Theatre, owned by the Famous Players Missouri Corporation, was recorded in St. Louis on May 24. It provided that an annual rental of \$72,000 shall be paid for two years and \$122,000 annually for the balance of fifteen and a half years covered by the lease. A twelve-story office building is being erected in conjunction with the theatre, and the filing of the lease was a step toward completing the financial details of the new structure. The rent paid serves to amortize a \$1,250,000 loan made to the New York organization by the local company, according to Nathan Frank, head of the Missouri corporation.

John Karzin has added the Grand Theatre, Alton, Ill., to his chain of houses, bringing his total to four. He took charge on June 1.

John Davis opens his Roosevelt Theatre, Morgan street and Leffingwell avenue, on June 1. This house, which seats 850, will be a first-run theatre for negroes. It will have a negro orchestra.

The Gem Theatre, Mount Carmel, Ill., has been purchased by Theodore Coleman, who also controls the American Theatre in that city. The Hurley B. Gould interests formerly controlled the Gem.

Oakwood, Mo., a St. Louis County suburban town on the St. Louis-St. Charles street car line, has an airdome. Earl Van Husen is the owner-manager. He plans to show three nights a week.

A party of Missouri exhibitors who motored to the Chicago convention were entertained while in St. Louis by Harry Weiss, manager for First National. In the party

were: Lee Jones, president of the Jones-Sears circuit which operates houses in Missouri and Kansas; Charley Sears, Fred Wasgein, Opera House, Brookfield, and L. W. Alexander, manager for Universal in Kansas City, Mo.

St. Louis' exhibitors who attended the Chicago convention were: Joe Mogler, Fred Wehrenberg, Charlie Goldman, George Plakos, Tommy James, Mike Nash, Harry Nash, Hector Pasmezoglu, Christ Eftin, Frank Speros, Fred Hoelzer and Thomas Hehl.

Harry Greenman, manager of the William Fox Liberty Theatre, St. Louis, was married to Miss Laverne MacLean, of St. Louis, at Hillsboro, Ill., on May 24. The Liberty closes on June 3 when the bridal couple will depart for Detroit. In that city Greenman will be in charge of the leading Fox theatre for two weeks, when he will go into New York.

Spyros Skouras, head of Skouras Brothers Enterprises, underwent an operation for appendicitis on May 19. He is convalescent.

St. Louis callers of the week were: Henry Lowry, Opera House, Highland, Ill.; Henry Immig, Star Theatre, Newton, Ill.; Charles Goodnight, Jefferson Theatre, DeSoto, Mo.; Robert Clark, Opera House, Effingham, Ill.; Chester Gruber, Miner's Temple, Collinsville, Ill.; J. Wesley, Gillespie and Jim Reilly, Princess Theatre, Alton, Ill.

St. Louis always has been against laws that infringe upon personal liberty and all forms of "freak legislation" intended to benefit a few selfish individuals or fanatics at the expense of the community as a whole. On Friday, May 18, the St. Louis Board

of Aldermen by unanimous vote killed Alderman Samuel Wimer's Daylight Saving Bill.

The theatre at Omaha, Ill., has been reopened by Wilbern Murphy.

Billy Goldman, owner of the Kings and Queens theatres, is in Atlantic City as the guest of the Goldwyn organization. He made the trip East with Jack Weil, local Goldwyn manager. Goldman plans to build a \$1,000,000 picture palace at Grand boulevard and Morgan street. It will open probably next October. This will give him three houses and make him one of the dominant local factors once more.

Billy Mueller, who controls the movie destinies of Jefferson City, Mo., reports that conditions in the Missouri capital are moving along nicely. Other callers of the week were Samuel Hallowell of Assumption, Ill., and J. Schuckert of Chester, Ill.

Canada

After looking after the management of both the Allen and Palace theatres in Calgary, Alberta, Ray Tubman has been appointed permanent manager of the Palace Theatre, the newer and larger of the two houses. Mr. Tubman went to Calgary from Ottawa, Ontario, and first became assistant manager of the Allen Theatre. When the Palace was opened two years ago he became manager of the Allen, Joe Price being transferred to the Palace. Tubman is a well known athlete, having been captain of the Calgary football team for several years, as well as being a middle-distance runner and lacrosse player.

Claude G. Smith was recently appointed manager of the Allen Theatre, Calgary, after having served as assistant manager at the Palace. Mr. Smith was manager of the Grand Theatre, Calgary, for eight years and is one of the local theatrical pioneers.

The Imperial Theatre, Barrington street, Halifax, N. S., has been reopened, after being dark for some little time, under new proprietorship, with A. M. Crowell in charge as manager. The house, which is one of the best known in Halifax, has been acquired by H. R. Walker, who is the owner of four other picture houses in the Maritime Provinces, three being located at Dartmouth, N. S., and the fourth at Imperoyal.

In connection with arrangements for the Imperial Theatre, it is interesting to note that Manager Crowell announced that the admission price for adults to the balcony would be 25 cents, or 5 cents more than for the ground floor. The charge to children is 10 cents.

T. H. Moorehead, Brampton, Ontario, who recently opened the new picture theatre in Brampton which cost \$55,000 to build, disposed of his manufacturing business to J. H. Schneider on May 4 in order to devote his whole attention to the operation of the theatre.

Kimberley Here

P. Kimberley, chairman and managing director of Hepworth Film Service, London, has recently arrived in America with the prints of several new productions which he hopes to dispose of while here. One of the most important is "The Pipes of Pan," by George Dewhurst.

Mr. Kimberley is making his office at 1400 Broadway, where his representative, Thomas F. MacMahon, is in charge.



A Paramount Picture

EVEN THE BUTCHER CAN HELP THE EXHIBITOR

This is how "Happy" Meininger, manager of Ascher's Frolic Theatre, Chicago, tied up with a local cleaver swinger. Nifty, is it not?

Zimmerman of Philadelphia

61 Years in Show Business

Spry and vigorous as many a man twenty years his junior, J. Fred Zimmerman, Sr., associated in the ownership of several combined picture and vaudeville houses, celebrated his eighty-first birthday anniversary at his estate, Villa Vista, near Glenside, just outside Philadelphia, on Decoration Day. After closing his present season he will have to his record sixty-one years in the show business, which began back in 1863 at the old Chestnut Street Opera House. Since that first theatrical job Mr. Zimmerman, dean of the industry in the Quaker City, has had an intensely active career, and still is one of the busiest men in the amusement field, daily giving his personal attention to his four theatres in the city—the Keystone, Orpheum, Liberty and Fairmount—and the Edgemont, in Chester, Pa. He expects to live to be 100 years old, and places his long-life record on the fact that he has lived an active life, has spent much time in the open and in daily exercises.

There is another Chamberlain enterprise to be opened in September in the town of Lansford, Pa., when the old Opera House is to be remodeled into a picture theatre, making two controlled by the syndicate, the other being the Arcadia. Recently the Opera House in Dansville was added, and there is under construction the newly acquired property to be opened as the Victoria when completed and which is being built at a cost of \$300,000 at Mt. Carmel, Pa.

A. K. Allen has just completed booking the newest features of first-class producers for showing in his newly opened Karlton Theatre, at Quakertown, Pa., among them "Hunting Big Game" and opening last week with "Peg o' My Heart." This will be the first showing of the African Game Hunt in the territory.

Pursuing the policy of "Newest and Best," the slogan of the Laurel Theatre, of Laurel, Delaware, Messrs. Waller and Thompson have booked in their newly opened house, seating 750, a line of high-class productions, beginning with "The Flirt."

Remodeling of the Opera House under the ownership of the group of theatres controlled by George Swartz, in Dover, Delaware, is now being planned and will start during the coming month, so as to have it ready for occupancy by the opening of the fall season. The seating will be increased from 600 to 800 and the entire structure repainted and remodeled.

After a year's try-out with the picture business in Hightstown, N. J., Mrs. Charles Stockton, who took over the Strand Theatre in that town, is planning to remodel it.

Harrington, Del., boasts the youngest picture theatre manager in the Philadelphia territory. He is Reese B. Harrington, manager of the Reese Theatre, and he began his managerial career at the age of 14. He now is 21 years of age, having continuously been in charge of the theatre owned by his grandfather, George Reese, and named after him. Furthermore, the town itself was named after his ancestors. He not only enjoys the reputation of being the youngest manager, but is one of the liveliest exploiters in the territory. At the age of 7 he won a prize contest for the best exploitation feature in a trade journal contest.

Central New Jersey summer theatres are opening up in June for the season's sched-

ule of picture shows. At Seaside Park Howard Siddons is operating the Siddons Theatre. In Beach Haven Harry Colmer will open the Colonial, while the Seaside Park Theatre, of which John Hague is owner, has been postponed until later in the season owing to his illness. Frank Briggs, who operates the Amusement Theatre at Forked River, will open it in connection with his summer hotel, Grey Hound Inn.

Closing of the Opera House of Slatington, Pa., of which P. M. Hofelich is proprietor, will take place after June 4 and will be shut down during the alterations. In October it will reopen, a newly renovated and modernized house.

By the time that John J. Jackson has remodeled the Theatorium, Lebanon, Pa., there will be practically a new structure. It will wear a new front, with a new projection room overlapping an auditorium of 2,500 seats, taking the place of the former 600. Mr. Jackson opened the first picture house in the town and it is his plan to give the public the last word in service.

A change in the business policy of the Chestnut Street Theatre, of Sunbury, Pa., has just been arranged by its proprietor, Pietro A. Magazza. Formerly the program was devoted exclusively to stock company shows. This will be supplanted by vaudeville and moving pictures in the fall, and will be the first in the twenty years of the history of the house.

Herbert Lewis, who runs the Tivoli, has an interesting history. About ten years ago he came to Philadelphia practically broke. Though without any show experience, he persuaded the owners of the Bellvue Theatre to let him try his hand with that white elephant, and made it pay. Later he sold a lease he had obtained on the Bellevue and opened the Tivoli. Recently he bought the property upon which it stands, invested in a new organ and renovated it so that it looks brand new.

Ray Wolf, manager of the Belmont, is one of the great army of exhibitors who swear by Moving Picture World's exploitation department and attribute much of their remarkable ability as exploitationists to it. Wolf originally was connected with Nixon & Nirdlinger in a clerical capacity, but last November took charge of the Belmont. Before that he was associated with his father at the Dixon Theatre in Wildwood Park. He is the youngest manager with Nixon-Nirdlinger.

One exhibitor who is earning a name for himself hereabouts as a clever exploitationist is Manager Hicks of the Colonial in Camden, N. J. For a long time he managed the Princess in Philadelphia, leaving to cross the river about six months ago. It looks as though the industry will hear more and more of him as time passes.

To be successful involves work and lots of it Jacob Fox finds. He's kept occupied dashing from one to another of his theatres, which are all doing well. They are the Opera House, Regent and Auditorium in Burlington, Pa., and the Fox and Riverside at Riverside, Pa.

Philip D. Hickey, for a long time manager of the Princess Theatre, Philadelphia, now runs the Colonial in Camden.

Pittsburgh

Business at the Pittsburgh picture theatres was only average during the week of May 21, warm weather prevailing. The newspapers gave the most praise to "Wonders of the Sea," shown at the Grand. The latest Lloyd Hamilton comedy, "Extra, Extra," shown at the Liberty, was called the best comedy shown here in a long time by the Pittsburgh press.

William Lampropoulos, owner of the Paramount and Olympic theatres at Latrobe, accompanied by his wife, has returned home after a visit to the studios on the West Coast. "Bill" also took in the Chicago convention.

Victor Brock, of the Casino Theatre, Herminie, Pa., is enlarging his theatre, and will have space for 100 more seats when completed. He is contemplating the installation of a new organ.

Wm. G. Maute, of the Grand Theatre, Irwin, Pa., is getting bids on his new theatre proposition and expects to have the work started early in June.

Alex Rossmore, of the Strand Theatre, Dunbar, Pa., met with a painful accident while at work in the glass factory. A corner broke off a large sheet of glass and struck him on the forehead, inflicting a wound that required eight stitches to close. This is the second accident of this kind that Alex has had within the past two years.

Maurice Baum, popular exhibitor from State College, visited the film exchanges recently. Maurice says his season is nearly over, his being a college town, and that the film salesmen may as well strike his town from their lists during the hot months, as on June 12 he will close the Nittany entirely, while the Pastime will be open but two nights a week.

The Imperial Amusement Company has taken over Samuel Rodman's New Palace Theatre at Evans City, Pa. Jack Frazier is manager.

Cincinnati

Cincinnati, Ohio, picture managers and musicians who play for the movies are lavish in their praise over the action taken by the M. P. T. O. A. at Chicago towards a "finish fight" with the American Society of Composers, Authors and Publishers. Several suits testing the legality of the music tax are now pending in Cincinnati. The Circle Music Company was recently formed to combat the tax.

The tax has already caused the elimination of orchestras in many of the smaller Cincinnati houses, and it is stated that the time is not far distant when other houses will be compelled to abandon all music in connection with the exhibition of pictures, if something is not done soon to relieve the situation.

The Ohio Federation of Women's Clubs has approved a report on motion pictures as submitted by Mrs. W. H. Sharp, of Columbus, in which it was set forth that one movie entertainment a week was sufficient for any child. Mrs. Sharp strongly praised the good work done by the Cincinnati Motion Pictures council, and went on record, as did also the federation, in unequivocally endorsing censorship, as also a movie apparatus in every school house and every Sunday school in the State.

Manager R. C. Fox, of the Grand Opera House, is showing "Foolish Wives" for an indefinite run.

General Business Conditions in the Southeast Improving

Business conditions generally throughout the Southeastern States seem to be improving. While in the immediate vicinity of Atlanta the "slump" is still on, New Orleans, Dallas and Oklahoma City report business on the upgrade, even in the face of the opening of the heated period. In the Oklahoma City territory exchange managers report an especially optimistic frame of mind on the part of a large majority of the theatre owners.

Florida is having its annual censorship threat from the reformers. A drastic bill has been introduced in the House of Representatives of that state by Dr. Taylor, a Methodist minister. A hearing was granted to the theatre owners last week at which only six men appeared, including Turner Jones, of Southern Enterprises, Atlanta; John Alsop, mayor of Jacksonville; W. L. Whitehead, Republic Theatre, Jacksonville; C. E. Daffin, Tallahassee, and two Tallahassee ministers. As a result of the hearing the bill has been placed at the foot of the calendar with an unfavorable report attached to it.

R. B. Wilby, formerly Alabama supervisor for Southern Enterprises theatres, now associated with H. F. Kinsey in his own behalf, has purchased the Rylander Theatre, Americus, Ga., from Emory Rylander.

Turner Jones, public relations representative of Southern Enterprises, addressed the Atlanta Chamber of Commerce meeting last week on "Moving a Picture with Moving Pictures."

W. T. Murray has resigned as manager of the Alamo, No. 2, in Atlanta and is succeeded by Matt Whittham.

The Howard Theatre, Atlanta, celebrated "Radio Week" recently. The orchestral and vocal program was broadcasted from the stage and back to the theatre through Atlanta's WSB station and the novelty proved a strong attraction.

R. D. Craver and Henry B. Varner, of Charlotte and Lexington, respectively, are back from the Chicago convention. When questioned as to their opinion of the future

in store for the M. P. T. O. A. following the re-election of Sydney Cohen to the presidency, both gentlemen refused to issue any definite statement. Colonel Varner was a strong exponent of Sydney Cohen during his three years' reign at the head of the national organization, but went to Chicago pledged to another man.

Plans for the forthcoming annual convention of the North Carolina M. P. T. O., which will be held at Wrightsville Beach, June 28 and 29, are progressing nicely. Will H. Hays has accepted an invitation to address the convention.

Marathon dances are proving severe opposition to the picture theatres in several Carolina towns. The novelty of these affairs appeals largely to the curiosity of the average person and large crowds are attending to the discomfiture of the theatre proprietors. Wilmington has had two such affairs already, one of which lasted for a solid week. Columbia, S. C., had one all during the past week, and it is reported that the Auditorium in Charlotte has been secured for holding a non-stop contest soon.

Arkansas

O. C. Hauber and Mitchel Seligman will build a new theatre at Pine Bluff, Ark., in the near future.

Charles B. Clark will build a new theatre at Malvern, Ark., in near future. It will be fireproof and seat 650.

Leo Berg, L. M. Stern and P. T. Hilberbrand have purchased a lot at Camden, Ark., and will erect a new theatre and office building thereon in the near future.

Collier Bros. have opened their new theatre at Stephens, Ark.

The new Majestic Theatre, costing \$50,000, has been opened at El Dorado, Ark.

T. A. Shea has let contract for a new picture and vaudeville house at McGehee, Ark. The house will cost \$25,000, seats 659 and is being built by G. W. Land.

Baltimore

A new schedule for performances has been put into effect at the Century Theatre by Thomas D. Soriero, general manager of the Combined Whitehurst Interests, controlling that playhouse. By the new arrangement, the entire performance, including the music and presentation of the condensed opera, will be given at the "supper show" between the hours of 5 and 7 p. m. each day.

Frank H. Durkee, president of the Exhibitors' League of Maryland and manager of a number of picture theatres in Baltimore and other cities, now will represent Baltimore as a member of the arbitration committee of the Film Board of Trade for this territory. Harry Bernstein will represent Richmond, Va., and Harry Crandall will represent Washington, D. C. Mr. Durkee received his appointment a short time ago.

The West End Theatre, Baltimore street at Gilmor, which is under the management of J. Louis Rome, closed for the summer months on May 26. While the playhouse is dark it will be renovated and repainted.

"Way Down East" played a return engagement at the New Lyceum Theatre during the week beginning May 28. The theatre, which recently started a season of pictures, is under the management of F. C. Schanberger, Jr.

"Within the Law" played a second week at the Rivoli Theatre, due to popular demand. Guy L. Wonders is managing director of the playhouse.

A special musical treat was offered the patrons of the Palace Theatre, Gay and Hoffman streets, and the Belnord, 2706 Philadelphia avenue, on Wednesday and Thursday nights, May 30 and 31, when selections were rendered by the Garden Society Orchestra of seven musicians, engaged especially for the purpose by Frank H. Durkee and Charles E. Nolte, managers, respectively, of the theatres.

Texas

Austin, Texas, May 21.—The motion picture industry, after having passed through three hectic sessions of the Legislature with no harm resulting, has another session on its hands which appears to be more tempestuous than any other. The third extraordinary session of the Texas Legislature convened on May 16 for the express purpose of making revenue measures gee up with appropriations.

Bills presented at this brand new session affecting the industry in allied lines include:

By Mr. Perdue—Levying gross receipts taxes on picture theatres, cold drinks and athletic contests.

By Mr. Baldwin—Levying annual tax on opera houses and theatres generally on the following basis, with provision that cities may impose similar taxes and counties one-half of the State tax, which are delineated herewith: \$15 in towns of less than 1,000; \$25, less than 2,500; \$40, less than 5,000; \$60, less than 10,000; \$80, less than 15,000; \$100, less than 25,000; \$125, less than 50,000, and \$150 in cities of more than 50,000.

By Mr. Burmeister—Authorizing licensing and regulation of indoor recreation halls, fixing taxes of from \$250 to \$750 a year.

The Southwestern Amusement Company has taken a ten-year lease on the Belvic Theatre, 1804 Greenville avenue, Dallas.



A Fox Release

NEW YORK'S SKYLINE IS STILL ONE BEST BET

It sold the Fox production of "The Lights of New York" to the patrons of the Strand Theatre, Spartanburg, S. C., along the lines of least resistance. The skyscrapers have a tremendous pull in all the three-story towns.

California Projectionists and Exhibitors Disagreeing

Anthony L. Noreiga, president of the Moving Picture Operators' Union, San Francisco Local 162, and secretary of the California State Theatrical Federation, has returned from a trip to San Diego, where he made a personal investigation of the trouble between operators and exhibitors, and where a lockout is in effect in a number of houses. The unfair houses are reported to be receiving financial assistance from the Merchants and Manufacturers' Association of Los Angeles, which is violently opposed to organized labor.

The organized operators of San Francisco have filed formal protests with the Board of Education against the dangerous manner in which pictures are exhibited in most of the public schools. The matter is being taken up with the Fire Department and the Board of Underwriters.

The T. & D. Tivoli Theatre, San Francisco, conducted as a picture house for almost ten years, may be transformed again into an opera house. It is operated at present by the West Coast Theatres, Inc.

Loew's Warfield Theatre, San Francisco, will go under the management of the West Coast Theatres, Inc., on June 2, and an elaborate bill is being prepared to mark the event. The personnel of the house staff will remain unchanged.

Aaron Goldberg has relinquished possession of the Central Theatre, on Market street, San Francisco, owing to the high rental demanded by the new owners of the building, but will continue to operate the Ferry and Peerless theatres, and states that another house will be added to his chain within a short time. M. L. Markowitz and associates have taken over the Central Theatre and are operating it along the lines formerly followed.

It is not often that a picture proves a better drawing card the second week of an engagement than the first, but such has been the case with "Enemies of Women" at the Imperial Theatre, San Francisco, and House Manager Milton Samis is naturally much elated with the showing. This picture will undoubtedly have a run of at least four weeks and will be followed by "Robin Hood."

The Paramount Corporation plans a large picture theatre at Sacramento. The directors of the concern include George W. Peltier, Herbert L. Rothchild, J. A. Partington, A. D. Williams, B. F. Vandenberg, Jr., Fred W. Kiesel and I. F. Morris.

The Discovery Concerts, which have been featured for several months at the Granada and California theatres, San Francisco, have been discontinued. The Granada Theatre will offer a series of very fine stage acts, while the California Theatre will present well-known artists in Sunday concerts, with an enlarged orchestra under Andre Setaro.

The Francesca Theatre, on upper Market street, has adopted the policy of making changes in its bill four times a week. It maintains an admission price of 10 cents and offers books containing twelve tickets at \$1.

Maurice F. Lowery, who recently assumed charge of the Strand Theatre, at Dinuba, was a recent visitor at San Francisco.

R. Pollack, formerly of Arcata, has purchased the Playhouse Theatre, at Calistoga.

Consolidated Theatres, Inc., has been in-

corporated at San Francisco with a capital stock of \$500,000 by R. A. McNeil, E. H. Emmick, M. Naify, William Nasser and Elias Nasser.

A censorship ordinance has been adopted at Palo Alto, and one of the first acts of the board was to stop the presentation of "Bella Donna."

The Orpheum Theatre, at Oakland, which usually is closed during the summer, will be operated this year. The vaudeville offerings will be supplemented by feature pictures.

Milwaukee

Work on the \$1,500,000 theatre and office building which will house the Wisconsin, finest showhouse in the Middle West outside of Chicago, has been hampered by a strike of carpenters, engineers, iron workers and laborers. Trouble broke out, according to union leaders, because of the employment of non-union help in the plumbing and steamfitting work on the structure.

It has been hoped to complete the massive building early in the fall and for this reason it is expected that all efforts will be made to bring about peace in the labor situation. As it stands, structural steel workers are still continuing their operations, since the strike does not affect them.

"Go west, young man. Go west." That famous line has moved more than one young man to pack his grips and turn his face to the Pacific coast. Seldom, however, has it held a similar lure for a man of 75. R. W. (Dick) Collier, dean of theatre doormen in Milwaukee, is the exception to the rule.

Collier, known to thousands of Milwaukee movie-goers by virtue of his position for many years as doorman at various downtown houses, has turned his back on the city in which he lived for twenty-five years, and despite his advanced age, snow white hair and somewhat drooping shoulders, has departed for the west to seek his fortune anew. The cinema studios of Hollywood are his destination.

Collier for nine years was employed at the Alhambra Theatre by George Fischer, now manager of the New Milwaukee. Later, he worked in various other houses operated by the Saxs.

"Enemies of Women" held the interest of Milwaukeeans so well during the first week of its showing that Leo A. Landau held it over for a second week at the Garden Theatre.

"Hunting Big Game in Africa," which drew well recently at the Garden Theatre despite the fact that it was shown simultaneously with "Trailing African Wild Animals" at the Merrill Theatre, a few doors away, met with success at the Community Theatre of West Allis, Wis., operated by Hugo Loeber.

Through a tie-up with the junior naval reserve unit in Milwaukee, Joe Levinson, manager of Saxe's Rialto Theatre, obtained the Jackie band from the Great Lakes Naval Training station for the exploitation of "Masters of Men."

Straight from the Shoulder's Index to Reports, issued each month-end, makes the dependable tip department a perfect exhibitor aid in the booking of pictures.

Seattle

D. J. Beattie of the Empire Theatre, Grainger, Wash., was in Seattle lining up bookings this week. Mr. Beattie makes himself an active part of his community, co-operating with the townsfolk for community meetings, school commencements and the like, and is building up a good clientele thereby. He states that the outlook for the forthcoming season looks bright at the present time.

Carl Reiter, manager of the Orpheum Circuit in Seattle, has gone to San Francisco with the closing of the summer season here. He will manage both the Orpheum and Junior Orpheum respectively, while their managers are on vacation. Mr. Reiter has been manager of the Orpheum Circuit in Seattle since the establishment of Orpheum vaudeville here many years ago. Incidentally, he was in the audience when the first performance of Orpheum vaudeville was given in San Francisco.

Joe St. Peter's "Amateur Night" at the Rose Theatre, Everett, Wash., is proving very popular.

R. C. Czerney of the Kent Theatre, Kent, Wash., has just brought to a close a six weeks' popularity contest, that proved to be a good box office stimulant. With every 25-cent ticket sold a vote was given, and every Wednesday, which was formerly his light night, the announcement of standings of contestants was given. The prize was a dozen photographs of the winner.

In an effort to encourage "hidden talent," John Hamrick, manager of Blue Mouse theatres, has announced the inauguration of a series of "Discovery Concerts" to be held at the theatre regularly. The plan is to have any musician apply to Mr. Hamrick for trial, which will be private and open to any one, either vocal, any kind of instrumental or dancing. If the applicant has ability, he or she will be featured in a "Discovery Concert" and may later play in Portland or Tacoma.

A. R. (Dick) Thorne of Fairbanks, Alaska, is in Seattle. Mr. Thorne is reported to have sold his theatrical interests to Capt. Lathrop and is heading for South Africa.

Los Angeles

Mike Gore, of the West Coast Theatres, Inc., is leaving for Oakland where the newly acquired T. and D. Oakland Theatre will be renamed the Norma Talmadge Theatre, after it has been remodeled and refurnished. It seats 3,000.

E. C. Bostick, manager of Loew's State Theatre, resigned upon the taking over of the theatre by West Coast Theatres, Inc. Although offered a managership in the latter organization by Mike Gore, Bostick said he wanted to take a much needed vacation before considering several offers.

Jack Root will close "Main Street" at the Mission after a five-week run, and has booked "Down to the Sea in Ships" as its successor for a protracted run.

Sid Grauman and his mother have just departed for New York for a several weeks' stay.

Roy Miller at the California has outbid all his competitors for Harold Lloyd's features, and opens Sunday with "Safety Last" for an extended run.

New Introductions in Order in Buffalo Film Exchanges

Buffalo Film Row was turned upside down this week. There were so many important changes that it was hard to keep tally on all of them. Many of them were distinct surprises, even to those immediately concerned. At the Fox exchange, Manager Charles N. Johnston has resigned and joined the Paramount sales force. His successor has not been named, although J. Emerson Dickmon and W. Mahoney are going to attend the New York convention and one of them may return as manager.

Another shock was registered when Harry Bernstein resigned as manager of the Universal office after a particularly successful regime from a business viewpoint, he having broken all business records for the office just the week prior to his leaving. He has been succeeded by Earl Kramer, formerly manager of the local F. B. O. exchange, who has announced the following changes, effective at once: Art Young, who has been booker at Bond Photoplays exchange, assistant manager, succeeding Jim Savage, who becomes city salesman; Bill Allen, formerly city salesman, goes to Albany; H. Flarity comes from Atlanta's "U" office to Buffalo as a salesman. Charlie Goodwin, having recovered from an operation, is back on the job.

Al Barnett has resigned as a Renown salesman to take over the booking department at Select, where he succeeds Norman Hepworth. The entire American Releasing exchange force is "out," Select having taken over the distributing of this product.

Herk Webster has succeeded Art Young as booker at the Bond office. He has been city salesman at the same office. And so on and so forth. The air is full of rumors. No one knows what the next day will bring in the way of changes.

Buffalo exhibitors will be interested to know that Frank S. Hopkins has been appointed manager of the Albany Universal exchange. He was formerly manager in Buffalo.

Nate Robbins has taken over the Avon Theatre in Watertown, N. Y., from the Nova Operating Company. Mr. Robbins may close the house for the summer.

M. W. Peterson of Peterson & Woods, operating the Mozart, Wintergarden and Palace, Jamestown, N. Y., who has been seriously ill, has completely recovered. The Mozart has been closed for the summer season. Howard Waugh, publicity manager of the three houses, put down a heavy publicity barrage on the Fox Tut-Ankh-Amen film last week when he co-operated with 30 local merchants on King Tut merchandise.

Incorporation papers have been filed by the Batavia, N. Y., Community Theatres, with the following directors: William J. MacFarlane of Canandaigua, H. L. Brainerd of East Rochester and Allen F. Childs of Batavia. Work on excavating for a theatre in East Main street next to the Masonic temple has been completed and contracts will soon be let for the erection of the building. Harry D. Crosby has been engaged as manager of the new theatre, which will cost \$650,000.

Bath Theatres is the name of the unit of Associated Theatres, Inc., which will build a picture house in Bath, N. Y. The company has been capitalized at \$5,000 with these directors: H. L. Brainerd, L. J. Hoffman, Harold P. Dygert.

A knight in full mail and armor such as is worn by Doug in "Robin Hood" was used as a ballyhoo by Manager Bob Horning

when this production was shown at Shea's Opera House in Jamestown last week.

Manager Howard Thurston, Jr., put over a page tie-up with local merchants when he put on "Driven" at the Temple, Lockport, in which he featured a Tongue Twister Contest.

Mark F. Lally, of the Regent Theatre, Dunkirk, N. Y., was elected a delegate to the supreme council of the Knights of Columbus at the session of the New York state council in Dunkirk last week.

George Kennedy has resigned as manager of the Grand Theatre in Westfield, N. Y., and Mrs. Carlson, the owner, is now booking the house.

A new \$25,000 theatre has been built by Harry E. Cane in Coudersport, Pa. W. H. Cramer of Emporium had the contract and L. E. Leete of Coudersport was the architect.

The Lumberg Theatre, in Niagara Falls, has been purchased by Abraham M. Atlas, proprietor of the Atlas department stores in the cataract city. The Lumberg was owned by Augustus G. Porter and has been operated for several years by Harris Lumberg, who improved the building for theatre purposes. The house will continue as a picture theatre under the management of Mr. Lumberg, with exclusive presentation of Paramount pictures. It is reported that the deal involved \$150,000.

George E. Williams, new manager of the Olympic, Buffalo, staged a good one last week when he admitted free any G. A. R. delegate appearing in uniform at the box office. It seemed that every delegate showed up. It was good advertising. John J. Maxwell is continuing as assistant manager at the Olympic, and Roland G. McCurdy, exploitationist at the Universal exchange, is handling the publicity. The Olympic is operated by Universal. "Bavu" was the attraction during the State encampment of the G. A. R.

Charles W. Mathews, doorman at Loew's State Theatre, Buffalo, has entered the Times world series baseball popularity contest for June. Every patron of Loew's is a friend of Charley's, so here's hoping he sees the series.

George Albert Bouchard has resigned as organist at the new Strand Theatre, in Niagara Falls, N. Y., to accept a similar position at the New Hotel Statler, in Buffalo. Mr. Bouchard was conductor of the old Strand, Buffalo, orchestra for several years, and played the organ at the Regent for a long period.

White Plains, N. Y.

Keith's Lynn Theatre at White Plains, N. Y., had a change in management recently when C. A. Schauple, well known in New York City and vicinity took charge. He put over a wonderful tie-up in connection with "Souls for Sale" by photographing the local and surrounding townships, and now plans a news weekly of local events. The Lynn packed them in when "The Christian" was shown, aided by a tie-up with the bookseller and the curiosity caused by the tolling of a church bell.

Kansas City

The Frank L. Newman's theatres studio and production staff under the direction of Milton H. Feld have started work on the Newman Theatre's anniversary revue, which has become an occasion in Kansas City looked forward to by the theatregoers and theatrical managers throughout the country.

Because of the interest created in previous revues, together with their financial success, Mr. Newman has decided to spend more money this year than on any previous year's show. Elaborate plans are being made by Mr. Feld, and the theatre will offer many originalities during the anniversary week.

The cast will comprise forty people, including eight principals, high priced vaudeville and musical comedy performers.

Walter Burkey of the Admiral Theatre, Kansas City, was held up last week as he was entering his apartment and was robbed of a pocketbook containing \$23. Mr. Burkey succeeded in saving his night's receipts.

The St. John Theatre, this city, has been closed for the summer months.

John Tackett of Coffeyville, Kans., has sold the Tackett Theatre to a bank, which will remodel for their own use. Mr. Tackett has purchased ground across the street from his old theatre and work will start soon on a theatre seating 1,800 or more.

Free pictures are a feature at Riverside Park, which opened recently at Wichita, Kans. A new Power 6B projector, Hallberg motor-generator set and various other equipment was sold and installed by the Southwest Theatre Supply Co., with offices at Wichita.

Mark Wilson of the Peoples Theatre at Chanute, Kans., has taken over the Quality Theatre at Independence, Kans.

Carter and Ester have purchased the Royal Theatre at Lees Summit from P. G. Vaughan. Mr. Vaughan in turn purchased the Roanoke Theatre of Kansas City.

The Queen's Theatre, Kansas City, is being managed by Mr. Wilson, also manager of the Bancroft Theatre in this city.

Mr. Frawnhoff, formerly of the Prospect Theatre here, is now managing the Lincoln and Panama theatres, houses for negroes.

Visitors this week were J. C. Perry, Odeon Theatre, Coffeyville; J. E. Courtier, of Galatin; Judd and Reardon, Orpheus Theatre, Excelsior Springs, Mo.; Mr. Hubbell, of Trenton, Mo.; E. E. Sprague, of the Lyric, Goodland, Kans.; C. W. Hunt, of the Rex, Higginsville, Mo.

Rochester, N. Y.

Manager William Fait has produced a beautiful color effect in some of the films shown in the Eastman Theatre. It was used to effect in a recent showing of some tulips and the wedding of the Duke of York and Lady Elizabeth Bowes-Lyon. Mr. Fait has installed a radio receiving set in his office by means of which he can hear the orchestra play and the soloists sing in the theatre without leaving his desk. The Fait family has arrived in Rochester from New York.

Stahley & Howell have sold the Regent, in Lyons, N. Y. The name of the purchasing party has not been divulged.

The Grand Theatre is to close for two weeks while Manager Claire Meachum redecorates and remodels the house.

Reg'lar Feller

Bill Johnson, Lem Stewart's old deputy in Dallas, sent out a broadcast to his Southern Enterprises managers, asking them to get busy about approaching Mothers' Day. He gave them some verses to use, told them a flower hook-up and urged them to do something, no matter how small, just to prove they were regular fellows.

In response Hugo Plath, of the Palace Theatre, Fort Smith, Ark., shot Bill the front page of the leading daily, showing how he had been good enough to leave a little room for the cable news. He got

A two-line red streamer across the top of the page.

A two-column head and cut in the center of the page.

Half the radio box.

A two-column special panel in ten point.

Four items on a SUNDAY front page, and all because he let the paper discover the oldest mother to be its special guest at a special program and then "permitted" the paper to broadcast this much-advertised program.

And it cost nothing, because the paper helped him get the special talent.

Nice work!

Moving Main Street Helped Los Angeles

Because the Mission Theatre, Los Angeles, is on Broadway and Los Angeles has a "Main Street," the run of Main Street at the Mission was started by a plea to move Main street over to Broadway.

Banners argued with the pedestrian and



Educational Releases

HOW GRAUMAN'S THEATRE, LOS ANGELES, PLAYS UP CHRISTIE

This seems to be a split between Grauman's and the Christie company from the wording, but a number of these painted signs send the patrons to the Grauman theatres and makes a permanent feature of these short presentations.

autoist and nice looking girls circulated petitions, bill boards called the councilmen by name and demanded the change, and 50,000 cards were distributed arguing in favor of the move.

When it was all set, the explanation was made that the Warner Brothers' production was the Main Street they wanted to move onto Broadway, and the town laughed, and went to see the show.

Free Bus Service

The bus to the Minnemashie House was run along the business streets with an invitation to hop in and see the show at the Mission, and the Cinderella dance hall gave a Main Street night. Of course the book hook-up was worked to the limit.

By and large the Mission had no kick coming on the engagement.

Did you ever stop to figure what would get your own money if you were a ticket buyer and not a ticket seller? Look at it in that light when you advertise.

Sold Chaplin

Although some ministers in Marseilles, Ill., bitterly opposed The Pilgrim on the grounds that it made ministers ridiculous, they were largely instrumental in selling the Chaplin film to unusual business.

Their indignation gave J. M. Hartford an excuse to break into the paper, and he had the good sense to kid the issue instead of treating it seriously, with the result that he turned the tables.

We would like to see some one offer to donate a sum of money to charity on behalf of any minister who can prove logically that The Pilgrim is an insult to the cloth. Perhaps it can be done, but since Chaplin is supposed to be masquerading, we think that convicts have a far better right to protest than the ministers. There is another possible angle if you are in a penitentiary town. Pass the cigarettes to the convicts who will sign a protest to the effect that Chaplin brings ridicule upon all convicts.

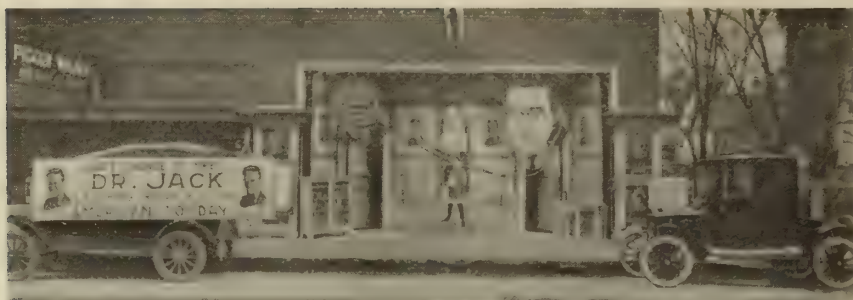


A Warner Brothers' Release



TWO OF THE STUNTS USED TO TELL LOS ANGELES THAT MAIN STREET HAD ARRIVED

The banner is a play on the fact that there is a Main Street in town which is not a main street. This was worked as a teaser in advance of the regular campaign with banners and posters and petitions. The car is supposed to be the bus of the Minnemashie House, and you could hop in and be driven to the theatre if you were going to see the show.



A Pathe Release

A FRONT AND TWO PERAMBULATORS FOR DR. JACK

These were used by the American Theatre, Orange, Texas, which used the operating room lobby with the billboard cutout from the 24-sheet. At night they ran the coupe onto the sidewalk so that people would have to notice the sign.

Put Perambulator on the Sidewalk

To make certain that no one would overlook a bannered coupe, the American Theatre, Orange, Texas, obtained permission to run it up on the sidewalk between 7 and 10 each evening during the run of Dr. Jack.

There was also a touring car, with a banner too large to be overlooked, which patrolled the shopping district, and the coupe covered the town when it was not needed at the theatre.

The lobby was the operating room idea, with a case of instruments on one side and a white enamel table on the other, with the operating table in between and a cut-out of the comedian standing back of it. Above was a cut-out from the 24-sheet, with the stethoscope tubes cut-out to run from the head to the figure of the earth. A pair of crutches was set in back to heighten the local color.

Picture Sermons Help Save Souls

With so many ministers thundering denunciations at the pictures, it is refreshing to find one clergyman who goes to the other extreme. The Rev. Hy Moore, of Grace Episcopal Church, Sandusky, has been making brief addresses to picture audiences on Sunday, and George Schade hooked him to Mighty Lak a Rose on a preview.

E. Mandelbaum, the First National man in the Cleveland territory, provided a trailer which showed the minister delivering the sermon and gave some of the pithy extracts from the intended sermon. This was used ahead of the regular trailer the previous week.

It is by no means the only time Schade has hooked in, but this is probably the first trailer to a sermon ever used, and the idea has many fascinating angles.

That the Rev. Moore is getting results is shown from the fact that his last confirmation class numbered more than 200—a better showing than is generally made in cities five times the size of Sandusky, according to the Coadjutor-Bishop.

Stuck 'Em In

The dooryard cards were used on The Stranger's Banquet at the Star Theatre, Quincy, Ill., a thousand cards being placed in the yards of homes inviting the householders to the banquet. It was new and so it was a winner, as usual.

The napkins, toast books and menus came in handy and Goldwynner Gill landed a vacant store for H. E. Nelson.

Splendid Campaign Helped Lak a Rose

Working on a natural local advantage got Frank Steffy, of the Coliseum Theatre, Seattle, a city-wide tie-up to Mighty Lak a Rose. Not just an ordinary tie-up, but a real event.

On the Pacific Coast they grow plants the year around, and while Portland claims to be the champion rose center, we did not notice last year that it had much on Seattle.

Anyhow, Steffy talked the Chamber of Commerce into a Plant a Rose week for all of Seattle, and the Mayor gave the official O. K., and the Chamber of Commerce members put a rose herald on Mighty Lak a Rose in every letter sent out for a week, and at every plate at the luncheons, and hooked in on 2,000 C. of C. posters, got in on music stores and florists, persuaded all theatres to play the song for a week in advance and crowned an official Rose Girl at a demonstration in one of the parks.

It was all over town, and, of course, they went to see the play, so Steffy stuffed his house, and then settled down to watch for another angle as good as that.

Perhaps you can't pull a planting week, but you can hook your florists to the idea and at least hold a rose show in your lobby when the blooms come in. See what you can do, and then write us about it.

Australian House Beats Police Idea

Here's something even better than the old idea of appealing to the chief of police for special traffic cops to handle an anticipated rush to see a feature picture. It comes from Perth, Australia, via the Fox office.

The Theatre Royal wanted to put over The Fast Mail to the limit and wanted something really new. The street in front of the theatre was badly in need of repair. The management sold the City Council the idea of making repairs before the run of the picture, "to accommodate the automobile rush" expected. It timed the stunt so that pictures of the road makers could be run in the Sunday papers the day before the opening, and the pictures carried a big line, "Getting Ready for the Fast Mail," with plenty of white space, above a two-column cut in the news section.

Try the Council

If you have any pull with the city fathers, here is a stunt that will not only make for newspaper notice, but perhaps gain you the editorial columns, if you point out to the editor that the pictures were responsible for the improvement of a poor stretch of road.

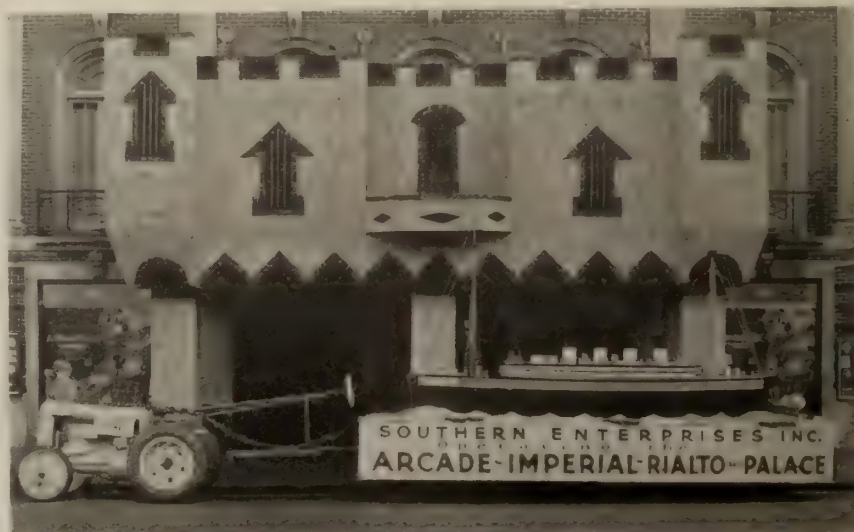
They are pulling some real stunts "down under," but they have had nothing to beat this.

Free Parking

With the parking problem growing, E. J. Weisfelt, of the Strand Theatre, Milwaukee, a First National House, has solved the problem from his angle. A nearby garage will give the car parking space while the owner attends the performance.

No details are forthcoming, but we presume you either get a parking tag with your ticket or a ticket as your parking tag. This is a great night scheme for a "downtown" house to pull them back to the centre of things. It is not new, but it has not been mentioned lately. See how it works for you.

If you can get a vacant lot near the theatre, banner the space with "The owners of these cars are at the Blank Theatre enjoying the performance of —," and put in the titles as they change.



A Fox Release

THE SOUTHERN ENTERPRISES PRIZE WINNING FLOAT

This float took first prize in a local pageant. It is a reproduction of the Lusitania. The background is the Arcade Theatre with a very futuristic castle for a Connecticut Yankee. Sir Boss is still making money down there.

Four Color Blotters Cost Bain Nothing

Just being on the job got 5,000 four-color blotters for D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., gratis. A new print shop wanted to get a little advertising and offered to print the blotters if Bain would put them out, reserving a credit line in one corner. The printer figured that a real job would be a better advertisement than an announcement of the shop, and he put in a lot of time on the work. The actual cost was around \$40, which did not figure in any profit, and Bain got one of the prettiest pieces of advertising he could ask for for When Knighthood Was in Flower.

Of interest to the Wichita manager was Bain's experience on the book hook-up on his story. The store could not "see" the photoplay edition of the story, and Bain wanted the hook-up. He gave a 55-cent ticket with each book and guaranteed the sale of 150 copies. He also decorated the window without cost. The store wired for the books and Bain did not have any unsold copies on his hands. Moreover, through looking in to the leading store, he got the smaller places to handle the book without arguing. Next time he is going to find it easier to land the book hook-up.

He used the castle front, painting false fronts for the entrance doors, and got an imposing lobby.

Voice with a Smile

Possibly the telephone slogan that "the voice with the smile wins" suggested a new affable idea to the Yonkers Statesman. Yonkers is a more or less amusing annex to New York.

The stunt was to find the girl with The Voice from the Minaret. And because she could not be vocalizing all the time, the additional clue was provided that she would always wear a smile. If you saw a girl with a smile, you asked her to speak up, and if she had a minaret-like voice you slapped her with a copy of the Statesman and collected the prize.

It's a bit far fetched, but it seemed to take hold.



A Pathe Release

A SOMEWHAT DIFFERENT FRONT ON DR. JACK

This is from the Blue Mouse Theatre, Seattle, and shows how the entrance doors are masked in to give an unbroken front for the poster style of lettering. Note the use of the poster cutouts, particularly from the smaller sizes.

Canned Crooks

Because the local censors let out a terrible roar when they smell out a crook play, the Temple Theatre, Hamilton, Ont., slid on the crook element in *Skin Deep* and did all of its advertising with the girl-interrogation point Clive one-sheets.

Then they got the Canadian War Veterans to help sell the story, giving them a split of 7½ per cent, which does not sound as important as ten per cent.

More Work

Making more work for the puzzle solvers, the Belasco Theatre, Quincy, Ill., used the idea of printing a string of letters from which the titles of three of Hall Caine's plays had to be constructed. Of course The Christian was one of them.

There were 200 replies, the prizes being five, three and two dollars and ten pairs of tickets. The red ink edition was also used, one thousand papers being stripped,

Jealous Newspaper Got Second Hook-up

Because he had an Anniversary Week for an excuse, L. J. Carkey, of the Schine Theatre, Gloversville, N. Y., went out and got a five-page merchant hook-up for the Leader-Republican. The paper gave a page and a half to the Schine Company in appreciation of the stunt.

The opposition sheet—the Herald—getting wind of the stunt, put its own solicitors to work and got a three-page hook-up and then threw in a free write-up of the same length as the other paper, which gave the Schine three full pages of text and eight hook-up pages in one day, virtually on the strength of a five-page co-operative. The papers also contributed a two and a half inch ribbon across the top of each page for the "Theatre-going anniversary week" slogan.

Carkey got seven windows on Monte Cristo, six on The Town That Forgot God and two on A Fool There Was, which figured on the anniversary program. It does not look as though Carkey would have to worry much about holding his job.

Dolled the Cutout with Velvet Drape

E. C. Kingman, of the Rialto Theatre, Macon, Ga., worked a new idea on his lobby banner on Brass. He made this from the cutout twenty-four sheet, showing the couple pulling at the ring. The centre of the ring was open and the cutout letters of the title were suspended in this circle by invisible wires and backed by purple velvet, which showed only through the opening. It gave a rich touch to the cutout and made it look far more important. Paper streamers back of the centre ran from floor to ceiling.

A jeweler was hooked to a display of rings with the statement that your wedding ring would not be of brass if purchased from him, and a music store was sold on a display of brass instruments. Twenty-five young married couples were invited to attend the performance, the telephone being used. They were asked to tell all their friends about it.

Starting early and working gradually to a smash then tapering off but keeping at work until the engagement ended, gave Kingman a 40 per cent. increase at small financial cost.



A First National Release

NOW ENGLISH EXHIBITORS PACK THE LOBBY

This is the Pavilion Theatre, Cardiff, Wales, and shows how they worked for The Eternal Flame. In the centre is the six-sheet with a reduction of the 24-sheet above, a three-sheet, to 11x22 and a modest little banner.



A First National Release

HOW THE ASTOR THEATRE, ST. PAUL, SOLD CHAPLIN

A week of teaser snipes, a week of advance advertising and then this house front sold "The Pilgrim" to about all the business the house could get inside the doors. To sell Chaplin you merely tell that he can be seen, but tell it with a shout.

Used World Lobby - Helped Bella Donna

Guy Kennimer started early on Bella Donna, beginning with slides to tell the star and the nature of the play, since desert stories are popular with the patrons of the Arcade Theatre, Jacksonville.

He got his billing out a little ahead of the usual time and boxed in an underline in his current advertising in the newspapers.

His lobby was an adaptation of that suggested in this department, a double tent effect, blue and white stripes being used to get away from the Sheik material. Cutouts of the star and Tearle were used for occupants and they were lighted by red from above.

For the Follies Parade, in which Southern Enterprises took first prize for a float, he entered a perambulator showing a miniature automobile, perfect in every detail, which he borrowed from an automobile concern. The hood was bannered for the production. It got a lot of attention, but could not beat its own competition.

The feature opened to big business, but election hurt the latter part of the run, though it held up well.

Used Mrs. Omar

With really good taste, the Sandon Theatre, Mankato, Mich., used Mrs. Omar instead of the poet for a window tie-up. Possibly this was because a female wax head was available, and they don't make window dummies to look like Guy Bates Post.

Anyhow, the lady was shown in a furniture store window stepping out of a gaily striped tent to view the display of rugs, and a sign told that these were "Rugs and Drapes of the design of old Persia, the land of Omar the Tentmaker." There was no visible reference to the theatre. Hook-ups were also achieved with cigarette dealers, drug stores and dry batteries.

Free and Helped

Giving program space to a local toe dancer got a lot of free newspaper notice for the Palace Theatre, Fort Worth, Texas. It carried a two-column cut and a write-up with the local interest angle, and it not only cost nothing, but it gave J. M. Edgar Hart a strong attraction free.

Hart is now Manager of Theatres for Fort Worth in the old Southern Enterprises, and he is pulling a lot of good stuff.

Hart just joined the Rotary Club, a special classification being created for his benefit, as his proper classification was already held. The El Paso Club gave him so strong a recommendation to the Fort Worth organization that they felt they had to make room for him somehow.

Copied Hyman

Just to show the sort of a reputation Edward L. Hyman is building for the Mark-Strand Theatre in Brooklyn, it might be mentioned that he has been asked to supply the musical program for one of the local high school's commencements.

Three different teachers mentioned a certain recent production as being ideal in its arrangement of music and dances, and it was decided to ask him to give the exact rotation of numbers, and now the pupils are jubilant over the fact that they are going to have a show "Just like the Strand," the advertising value of which is important when it is considered that the school houses more than 2,000 pupils. Eddie sent his production manager over.

It just goes to show that the right sort of productions pay better than prologues.

Draped Frames

Roy C. Smart, of the Noble Theatre, Aniston, Ala., got a pretty touch for his still frame on Glimpses of the Moon by draping top and sides with blue velvet to gain a proscenium effect, employing just enough red to gain contrast. A straight piece ran across the bottom. The lights were between the drapery and the frame. It was simple, yet novel, and it held attention for eight days prior to the opening and helped shove the receipts up.

Statistical Note

Our Statistical Department reports that to date 896 theatres have used the rose trellis lobby on Mighty Lak a Rose, and 895 of these used a concealed phonograph. The other manager busted the last phonograph he borrowed and cannot take a repeat.

An effort was made to record the phonograph store hook-ups, but the adding machine is only geared to eight spaces.



A Metro Release

ANOTHER SMASHER FROM SWANKE, OF EL DORADO, ARK.

This is on "Jazzmania." The stripes are lavender and white, with orange letters edged with black, with two cutout heads. Try this sometime on a picture you want to sell. It makes a wonderful flash at small cost.



A Universal Release

THIS IS A NEW FORM OF CONEY ISLAND BANDIT

Most of them operate hot dog stands, but Dave Weiss, of Henderson's Theatre, hired three men to impersonate the Tolliver boys and sent them out without the back banner for a couple of days to get interest for "Driven."

Coney Bandits Are Coals to Newcastle

Bandits are no novelty to Coney Island during the summer season, when the concessions are in operation, but Dave Weiss used a trio of fake bandits to put over Driven at Henderson's Theatre. Three men were made up as the Tolliver boys and turned loose as shown in the picture, except that they wore no back banners.

The second day the Island was pasted with signs offering reward for the Tolliver boys, but no one took a chance on the trio of gunmen. The third day the men wore signs and the full advertising was started.

Permanent Population

To most persons Coney Island is merely a gigantic park, but there really is a large resident population there from which a permanent clientele is drawn to carry over the winter months, when the amusement offerings are inactive, and sells largely through exploitation. In the summer he has the visitors to draw to as well as the residents, but in the off-season he has to scratch, and scratch hard, and exploitation is his mainstay.

Hooked to the Radio Instead of Fighting

Figuring that he could not lick the radio craze single handed, Harold Horne, the new manager of Loew's Palace Theatre, Memphis, decided to copy Herschel Stuart's radio week idea.

The program was played into a receiver in one of the boxes, amplified by the newspaper broadcasting station and sent back through the ether to loud speakers placed in various parts of the house, attention being called to the fact that the reproduction was more powerful than the original.

Of course the distributing newspaper plugged the idea hard, but all the other papers had to carry the program, and the stunt was worked into several of the radio magazines. It all helped.

For a ballyhoo a truck was sent through the streets with a receiving set and horns, and the program could be heard for a considerable distance. The truck carried a generating set and was illuminated by about 200 electric bulbs, one of the largest electrical showings ever made on a ballyhoo.

It was a beyond-the-week advertisement, and it brought in visible coin besides.

A Coal Mine Front on Flame of Life

Old, unplanned boards and uprights were the lobby decoration for the Galax Theatre, Birmingham, Ala., for The Flame of Life.

Thomas G. Coleman boarded in the sides, with the heavy timber entrance well braced as though to sustain a tremendous load. Back of the opening was a cutout of Priscilla Dean on the latter. The lantern was painted out and a real one substituted with a red globe and an electric light inside. A ballyhoo man with a full miner's outfit, including the lamp, was on the job ten hours a day and the interior was fitted up with a variety of mining tools borrowed from the mines in the vicinity. All of the lobby and underside marquee lamps were dipped red. The marquee carried a cutout of the star in the water.

As there is a large mining population at Ensley, just outside the town, special advertising was done in their local paper to get their interest in this coal mining picture, and this proved to be one of the best investments he made on the picture.

Gilding the Lily

Using the poster cutouts on Gimme, the Blackstone Theatre painted them over in oil to make them look different. Then it made a frieze of "Gimme a lift," "Gimme a present," and enough other requests to complete the strip. The title banner used the title three times, once in block and twice in script. The block letters were outlined in light, this being accomplished by drilling holes with a small drill and placing lights back of the openings. The centre of the script letters were similarly outlined.

Special advertising was a card printed up "Have a good time while in the city. Be sure and see Gimme at the Blackstone Theatre." A gimme button was affixed to each. These were distributed to the delegates to the picture convention.

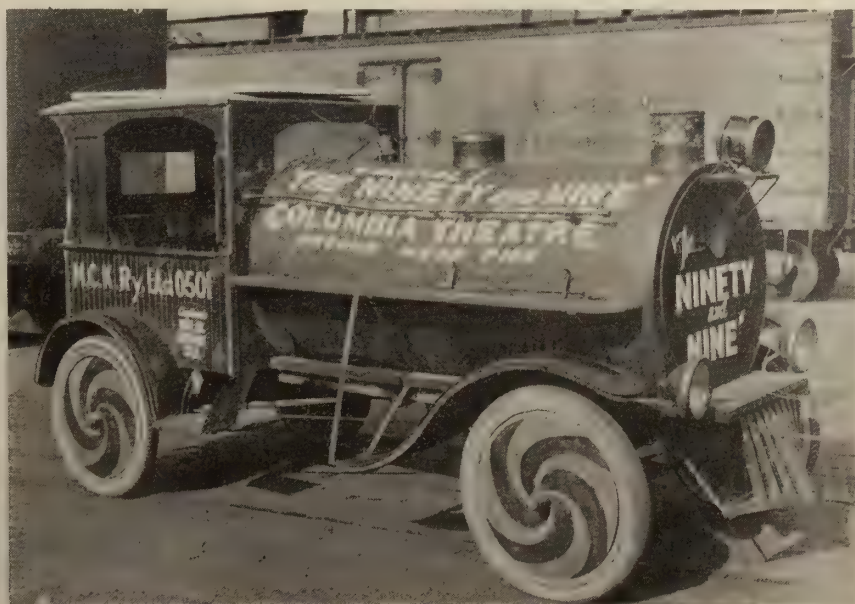
Anyone can sell tickets; the trick is to find buyers.

Faked Phonograph Has a Double Use

Hitting them twice in the same place, the Temple Theatre, Hamilton, Ont., used a compo board phonograph case about seven feet high for a lobby display on Mighty Lak a Rose. A real phonograph was hidden back of a trellis and ground out the song. Many persons went close to the supposed phonograph, only to find that the music was coming from somewhere else.

Later the fake was mounted on a truck for a perambulator, and every one who had been stung smiled wisely as it went along the street, but this time a cornetist was playing the air at intervals, and the wise ones were stung again, all of which served to interest in the play.

It was more than doubly effective through this double use.



A Vitaphone Release

NOTICE THE FORD TRYING TO ASSOCIATE WITH REAL ENGINES

The Columbia Theatre, Seattle, sent this down to the freight yards to be photographed, but it didn't fool anyone. It is just a cleverly constructed display for "The Ninety-and-Nine"; about the best "locomotive" we have seen.



A Paramount Release

RACING HEARTS THAT REALLY RACED IN ASHEVILLE

Ray Beall, of the Imperial Theatre, used this lobby for *Racing Hearts*, the string of hearts on an endless belt working through the opening in the centre of the display as shown.

Used Odd Angle for the Einstein Film

Confessions of inability to tell to the full the merits of a picture is not a new device, but it has seldom been more appropriately worked than by H. C. Farley, of the Empire Theatre, Montgomery, Ala., who advertised the Einstein Theory Film by admitting that he could not tell about it.

His medium was a four-page folder, printed "A Protest" on the title page and on the back with the announcement of the dramatic feature. Inside Mr. Farley wrote:

"I am a common, ordinary advertising man and not by any means a scientist or a mathematician and I protest against the injustice of having the duty of advertising such a picture as the film version of Einstein's Theory of Relativity.

"I don't mean the picture isn't any good or anything like that, but that I'm just not capable of doing any advertising that will be in a class with a picture of this sort. It's a short picture, to be sure, just two reels, but, as usual, it isn't the length of a picture that counts, it's the stuff that's in it, and believe me, the film version of Einstein's Theory is worthy of the greatest advertising man's efforts.

"When this theory puzzled the world's smartest men it certainly must puzzle me and I am at a loss as to how to advertise it properly and am asking you to please excuse my inability and take my side of the argument when you hear people protest against the poor advertising of such a wonderful picture.

"Einstein's Theory of Relativity will be shown at the Empire Theatre on Thursday, Friday and Saturday of this week in connection with Gloria Swanson in *Prodigal Daughters*, a Paramount picture."

Coupon Cards on Jackie Coogan

Sets of eleven cards, each printed with one of the letters to form the words *Oliver Twist*, was one of the ways Frank L. Brown, of the Liberty Theatre, Long Beach, put over Jackie Coogan.

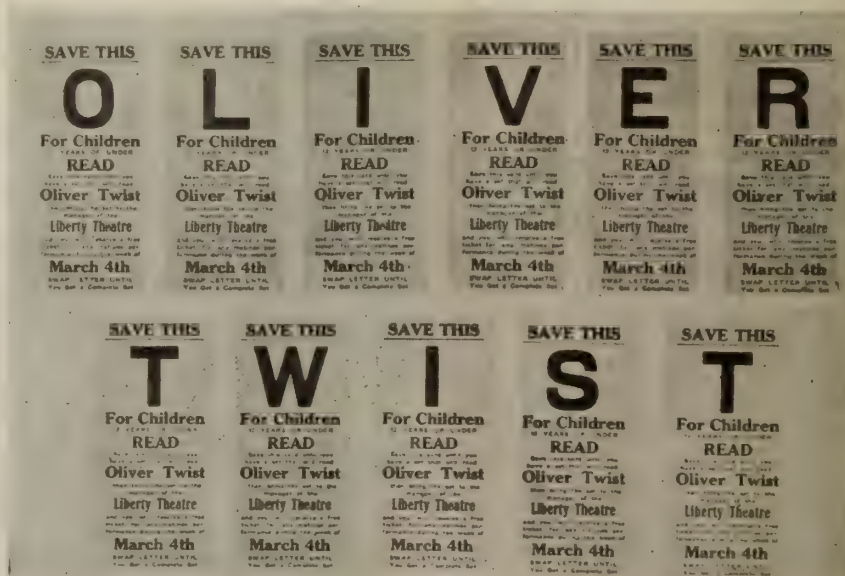
He had printed up 300 sets of cards as shown in the illustration, each printed with the statement that a complete set would ad-

mit any child under twelve to the matinee performances.

These were taken to the schools and distributed to the children at dismissal time. There were about 1,000 pupils for the 3,300 cards. Immediately the cards replaced cigarette pictures, match card fronts and similar treasures as the most desirable childish possession, and there was a brisk trade in exchanges and swaps until 241 youngsters had managed to corral a complete set.

There were complete sets given out, but where it is desired to limit the distribution, where a larger number is used, one of the letters can be used for a control card and only a determined number of these given out. It is better, however, to give full sets. The children will send their parents to see the show and more than pay their way in through this and other verbal advertising. Brown had the right idea.

An Old Stunt in New Dress Will Work Wonders. Try It.



A First National Release

THESE LETTERS ENCLOSED PASSES TO OLIVER TWIST

It's old stuff, sure, but it was a business builder for the Liberty Theatre, Long Beach, Calif., where Frank L. Brown reports that 241 complete sets were turned in out of a possible 300 sets he had printed up.

Spring Cleaning

Now is the season for the Tin Can Matinee. W. F. Haycock, of the Star Theatre, Callaway, Neb., reports that he accumulated 21,687 cans at a cost of 492 tickets to a special matinee. Kids under 14 had to bring 35 cans and over that age they had to produce 70. Some of them brought more, and as they came in bags, express wagons, wheelbarrows and pushmobiles, their progress to the theatre was in itself an advertisement.

Mr. Haycock reports that the stunt has had a marked effect on the general paid business. The kids came back and brought their parents, some of whom seldom go to the theatre, and many of these acquired the habit.

It's a great stunt if the kids do not raid the city dump for the cans. Better watch the dump when you work this stunt, or they will bring the stuff back to town. In some sections you can sell the cans for old iron.

With an Awning

Paul E. Noble, of the Liberty Theatre, Portland, Oreg., used the screen test on Souls for Sale, with a make-up box and all the tricks. The lighting was arranged to be connected with the house current and the truck was parked at the theatre evenings. Through the day it went around town and made a ballyhoo for each merchant who came in on a double truck.

Because there is a studio near Portland, Mr. Noble was able to obtain a complete lighting outfit, with four Kliegs and a spot. One night it rained, but an awning was rigged and the show went right on.

This layout was unusually elaborate, because the make-up took a long time and extended the show.

Makes a Small Cut Serve Big Space

Loew's Palace Theatre, Washington, Pa., follows no hard and fast rule in the preparation of displays. They make the best use of what they can get, and if a two-column cut works better than a three in the wider spaces, they use the double, as in this display for Adam's Rib. This is 125 lines

Feature starts promptly
1:45, 3:40, 5:35, 7:30, 9:25

PALACE

All This Week



Where the flapper came from—
and how she got that way!

Bolshoi hair rolled stockings
dimpled knees luring lips—
what shall be done with our
modern daughters? Is there
anything in her hands but
jeans? DeMille shows you in
Adam's Rib.

MILTON SILLS
ELIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSON
and PAULINE GARON

Cecil B. DeMille's "Adam's Rib"

A PARAMOUNT PICTURE

That's the startling truth Cecil B. DeMille advances in this brilliant sex picture. A story of the younger flapper and the older one. You saw one side of the modern girl in "Manhattan" you'll see the other in DeMille's greatest love drama. "Adam's Rib"

A Paramount Release

A TWO IN A THREE

across three, and gives a sizable space for the display of the jazzy lines from the campaign book. This is rather larger than the average Palace space, but they probably figured that with lines such as have been provided for this, it was better to take more space and get as many as possible over. This is a clean-cut layout, not offering any novelty in display, but giving a good example of standard work, which often is better than an "artistic" but non-selling layout. The standard of values is ticket sales, and these lines should sell tickets in excess of the usual quantities. It is a play which can be sold to the irregular theatregoer because he is given a different appeal, and the idea is put over in this space with type as no cut could do the work. Floyd D. Morrow, the

advertising manager, writes: "As the cost of hand-drawn illustrations is out of the question, I have to use the ones in the press books, which in my opinion are designed for places where they have a ten-cent-an-inch rate and can use all the space in the world." Mr. Morrow seems to supply his own answer by using a two in a three column space. That is the way to work it. The smaller cuts are for the men who require small cuts and the larger are for the men who want them large. If they were all sized down to Mr. Morrow's needs there would be the same number of complaints regarding the smallness of the displays. Generally each plan book will give something for each size. Mr. Morrow does very well with some smaller spaces—about 50 to 75 lines double—which are enclosed in one of the ornamental borders designed by Harold B. Franklin. These seem to work out very well in small spaces, giving full display. They work so well that we think Mr. Morrow could dispense with cuts at times and trust to the familiar border to get him attention. He seems able to handle type well and to lay it properly in the space, but he does not seem to have realized that a cut is not essential. We would like to see some of his all-type spaces if he works them. We believe that he can do as well with these—if not better.

—P. T. A.—

Booming Novarro Is Done With Contrast

This second week announcement of Trifling Women from the New Theatre, Baltimore, is another example of the "better than" type of advertising. Below the cut of the star is a note which reads, "The critics say Ramon Novarro will surpass Valentino in public favor." This is going to bring all of the Valentino fans to the house in a challenging frame of mind, where a less direct comparison might have won them over.

"Ramon Novarro, whose sudden rise to fame is even more meteoric than that of Valentino," or "Who promises to displace Valentino in public favor," would be less challenging and mean the same thing. But perhaps it would be more convincing if they spelled his name right. The second letter should be "o" and not "a," as shown in the hand lettering. It is not an important break, perhaps, but it is one which many will notice and comment upon, and if they do their impression will be that he cannot be so much if he has not even induced the copy writer to spell his name correctly. It's a

trick name, but that is all the more reason why care should be observed. The frame for

BALTIMORE FALLS IN LINE.

Thousands Who Have Taken The Capacity Problem In Rex Ingram's Best



**BY PUBLIC DEMAND!
HELD OVER ONE MORE WEEK.**

Never in the history of Baltimore has a photoplay caused the unusual commotion that this superb gorgeous, magnificent production of

**REX INGRAM'S
GREATEST TRIUMPH
"TRIFLING WOMEN"**

WITH
RAMON NOVARRO

Nelle — The actress who captured the hearts of millions in "The Sign of the Cross" and "The Sign of the Cross" — Lewis S. Stone Barbara Lamarr

Symphony Orchestra—Special Musical Settings

NEW

NO ADVANCE IN PRICES.
Feature Showings at
10 A. M., 12:15, 2:40, 4:55, 7:25, 9:40 P. M.
Engagement Positively Ends
Saturday, March 17

A Metro Release

A HOLDOVER DISPLAY

this display is novel and gives the effect of a heavy rule without the depressing suggestion of the mourning border.

—P. T. A.—

Takes Large Space in Chicago Papers

The Randolph Theatre, Chicago, took 400 lines in the Sunday papers to put over Driven, and did it with a display which stands from the page like a 24-sheet in a flock of threes. Part of this display is due to the use of the silhouette top and bottom pieces, part to the arrangement of the type and part is due to the choice of the type face, which matches the silhouette style. It is individual, and so it stands apart from the other displays, filling the page with about the same general type of announcement, no one display other than this being sufficiently out of the ordinary to claim attention on other than largeness of the letter. Here even the copy is out of the usual run and helps the other factors in creating an effect of distinction. There is a clever hook-in to the right of the main panel. This refers to the fact that Buddy Messenger, the younger brother in The Flirt, is seen in a Century comedy. The Flirt was recently presented

Announcements, offerings, astrology.

PALACE

TO DAY AND
TOMORROW

Leatrice Joy
Jacqueline Logan
Raymond Hatton
George Fawcett
Albert Roscoe

in
'JAVA HEAD'

by
Joseph Hergesheimer

A masterpiece of rare beauty, thrilling romance, turbulent adventure.



PALACE

TODAY AND TOMORROW

The charming star of
"When Knighthood Was
in Flower" in a strange
and fascinating love romance.

MARION DAVIES

in
"The Young Diana"

A splendid supporting
cast includes Forrest
Stanley, Gypsy O'Brien
and Maclay Arbuckle.

A Rollicking Sunshine Comedy
"CUPID'S ELEPHANT"

PALACE

TODAY AND TOMORROW

Colorful Argentine,
land of the tango and
the warm-eyed senorita
—that's the setting of
glorious Gloria's new
romance.

**GLORIA
SWANSON**

in
"My American Wife"

Special Added Comedy
Mr. and Mrs. Carter De Haven in
"A RINGER FOR DAD"



Paramount Releases

Three examples of the Franklin Border from the Palace Theatre, Washington, Pa.

DRIVEN

at the

RANDOLPH

—P. T. A.—

Shows At

GOLDWYN
PRESENTS
A RUPERT HUGHES
PICTURE

LOOK YOUR BEST

WITH **COLLEEN MOORE** - **ANTONIO MORENO**

WRITTEN AND
DIRECTED BY
RUPERT HUGHES

Every day in every way she gets prettier and sweeter
— winning the look that has her "MARVELOUS" TOLL!
— in the course of an "ELECTRIC" life — winning the
great "SWEET" away from "JAN. PAULSEN" (the "LADY")
— the "LADY" of "GARDEN OF REVELRY" was "ENTERTAINED" and
then she made the "GRACE" her own!

FUNNY? IT'S A FACT!

A GOLDWYN PICTURE

—P. T. A.—

STARTING TODAY

RUPERT HUGHES

Sparkling Comedy Drama of Matrimonial Ad-
ventures and Handicrafts.

Gimme!

WES

HELENE CHADWICK

GASTON GLASS & HENRY B. WALTHALL


THE STORY OF A GIRL WHO, IN ORDER TO RECOVER HER
FATHER'S FORTUNE, GOES TO THE MOUNTAINS TO LEARN THE
ART OF HANDICRAFTS. "GIMME!" IS A STORY OF LOVE,
AND OF THE POWER OF THE "GIMME!" TO BRING ABOUT
A CHANGE IN THE FUTURE OF THE WORLD.

MAYNARD LECHE'S STORY
WILLIS GOLDBECK'S PLAY

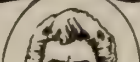
Pickwick
Theatre

—P^a T A—


MONTE CRISTO




VILLEFORT
DR. DAN O'HERLIHY




MONTE CRISTO
DAN O'HERLIHY



MERCEDES
MAYE HALLIDAY



DANGLARS
BOB OF THE CONSPIRATORS




CADROUSE
BOB OF THE CONSPIRATORS

THEY WILL NEVER DIE

BEST WEEK you shall see the sensational normal picture production of Alexander Korda
 "MONTE CRISTO" the story better to the whole civilized world. "ONE TWO THREE"
 Monte Cristo's heroic deeds, to see after the other must be victims to their just doom. You
 remember. **PLAY FOR** for the whole family to see it

See It
Next Week



Capitol
Theatre

$$-P; T. A =$$

Although the other three Grauman houses in Los Angeles are handled under one heading, the Metropolitan gets a space of its own apart from the three. This display is 170 lines by 4—a much larger space than is given any of the other three houses, which perhaps explains the isolation. It gives a good type

HOW PLAYS THE

GRAUMAN'S METROPOLITAN

826 N. W. 10TH ST.

The most
modern
method
of
showing
pictures
in history

THEATRE
Show Place of the World
NINTH STREET AT HILL

Nothing
more
interesting
and
entertaining

Adolph Zukor presents

**AGNES
AYRES**
Theodore Roberts
and Richard Dix

in
**"RACING
HEARTS"**

A Byron Morgan automobile
story—swift, breezy
boisterous

"THE BRIGHT
DANCERS"
\$4 Broadway in "If by Court
of Cleopatra"

STORY BY J. M. HARRISON. MUSIC BY
THE FREDERICKS

HENRY MURTAGH

at

The Warrenton Supreme

WARREN'S
PENNSYLVANIAN

*Orchestra Incomparable
with the most extensive
range in America.*

Lights 5 lamps
no Program
noisy Sunday

FRED EASTER and
RUTH HAZELTON

"A Tropic Dream"
A superb musical treatment

GRAUMAN'S
METROPOLITAN
ORCHESTRA
Marcella Condonating

Program: 11:15, 12:30, 2:15, 4:30, 6:30, 8:30, 10:30. Matinee on Sunday, 2:15, 4:15, 6:15, 8:15, 10:15. Exchange and the Theatre

display, very different from the old hand-lettered stuff and very much better. The cuts seem to be taken from the press book, but they are plenty good enough.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

CONQUERING THE WOMAN. (5,887 feet). Star, Florence Vidor, also David Butler in cast. A very fair program picture that should be bought at a program price. Usual advertising, to health seekers and tourists, gave good (Saturday) attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CONQUERING THE WOMAN. (5,887 feet). Star, Florence Vidor. Very satisfying picture; just a little unreasonable, but the patrons liked it. Ran with Snub Pollard in "Before the Public," which is a knockout. Usual advertising gave poor attendance. Draw all classes, cater to best, in city of 10,000. Admission 10-20-30. George K. Zinsz, Harbor Theatre (400 seats), Corpus Christi, Texas.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. The best Lloyd has made yet. The kind that makes 'em all laugh. Used lobby display, newspapers, etc. Had good attendance. Draw high class in city of 115,000. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Fine comedy that drew well on our poorest night. Would have made money had price been right. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

TENTS OF ALLAH. (6,357 feet). Stars, Monte Blue, Mary Alden. Good picture. Some nice photography; and seemed to please. Ran three days to very ordinary business. Had some heavy competition. Usual advertising gave fair attendance. Draw all classes, catering to best, in city of 10,000. Admission 10-20-30. George K. Zinsz, Harbor Theatre (400 seats), Corpus Christi, Texas.

WHAT WOMEN WILL DO. (5,881 feet). Star cast. This picture will satisfy ninety per cent as it is a good, clean play and one that can be put over in any community. Good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

WHEN THE DEVIL DRIVES. (4,687 feet). Star, Leah Baird. My patrons commented more favorably than on any picture I have shown for a long time. Lost money, but, considering there was a tent show in town, I figure I had good attendance. Used usual advertising, centered on title. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

WOMAN WHO FOOLED HERSELF. (5,401 feet). Star, May Allison. This one satisfied our people. Allison looks lovely. Story rather weak, but production is adequate in every detail. Colorful backgrounds make it attractive. Photographs will sell it. Fairly clean! Advertising slants, lavish settings, star and Robert Ellis. Good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

F. B. O.

FIGHTING BLOOD. (2,000 feet). Star, George O'Hara. My people like this series of prize ring stories. I saw four of them

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

and I enjoyed sitting viewing them. Contain good bits of clean humor besides the fistic ring work. Draw neighborhood class in city of three million. Admission 10-22. Charles H. Ryan, Garfield Theatre (700 seats), Chicago, Illinois.

GOOD MEN AND TRUE. (5,400 feet). Star, Harry Carey. Very good indeed. First time for star and didn't draw very many, but no fault of picture. Fit to show anywhere. Pleased all who saw it. Usual advertising gave fair results. Draw all classes, town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

IF I WERE QUEEN. (5,955 feet). Star, Ethel Clayton. This picture is good. Pleased ninety per cent. Well acted, good photography, fine interior scenes but the railroad accident is very slow and seems impossible. Used three sheets and slides. Very good attendance even though a heavy rain. Draw mostly factory people in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

IN THE NAME OF THE LAW. (6,126 feet). Star cast includes Ralph Lewis. What we saw was very good, but the film had been emasculated; the very pith of the story was gone, and the cut was so evident that I had to answer several questions about it. Usual advertising gave good attendance. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

IN THE NAME OF THE LAW. (6,126 feet). Star, Ralph Lewis. Rather maudlin, but seemed to give general satisfaction and offers many publicity angles. Police will aid in campaign, as it glorifies that branch of service. Would call this a good, safe bet. Press book contains many advertising slants. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres (700 seats), Jonesboro, Arkansas.

KICK BACK. (5 reels). Star, Harry Carey. An excellent Western feature that pleased my audience and will please any audience that likes Carey and real Western dramas. Used photos, ones and slides. Had

good attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

SON OF THE WOLF. (4,970 feet). Star cast. Fred Kohler and Edith Roberts played well in this picture. This is a fine picture and you can assume your patrons well pleased. Drew good for me. Used a three, two ones, cards, slide. Draw residential class in town of 2,000. Admission 10-20. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

STORM SWEPT. (5,000 feet). Star, Wallace and Noah Beery. Just a fair program picture. Don't go too strong on this one. Beery Brothers a disappointment. Not a special by any means. Used six, three, one, slide, lobby. Had fair attendance. Draw all classes in big city. Admission 10 cents at all times. Stephen G. Brenner, Eagle Theatre (210 seats), Baltimore, Maryland.

THELMA. (6,000 feet). Star, Jane Novak. This picture will go over big in any town where the book is known, and it is known in almost every village in the world. While the picture does not follow the book exactly, it will please all. Used three ones, one three, one six, slides. Had good attendance. Draw all classes in town of 1,295. Admission 10-30. Charles F. Johnson, Plaza Theatre (400 seats), Punta Gorda, Florida.

UP AND AT 'EM. (4,580 feet). Star, Doris May. I haven't made expenses on a Doris May film yet. I am glad this is the last one. They should send her back to the Follies or wherever she came from. Poor attendance. Draw from small town and surroundings. David Chait, Palace Theatre, Flemington, New Jersey.

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. A very pleasing picture and should please any audience. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CROSS ROADS OF NEW YORK. (6,292 feet). Star cast. Very good picture. No kinks with small advance in price. Used one sheets and mailing list. Had good attendance. Draw small town class in town of 3,300. Admission 25-35. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

FURY. (8,709 feet). Star, Dorothy Gish. Put this one over big. It pleased about 70 per cent of my customers. Personally I thought it was the best Barthelmess since "To'able David." Used mailing list, heralds, twenty-fours, sixes, etc. Had good attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

FURY. (8,709 feet). Star, Richard Barthelmess. Very good. Interesting story. Excellent cast and well mounted. Had good attendance. Draw country town of 7,435. Admission 10-25. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GOLDEN SNARE. (6 reels). Star cast. Went over nicely. Good average show. Usual advertising brought good attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean. A rippin' story and a pippin of a picture, full of pep, push and energy. How

a great steeplechase was won by a great horse, even if he was a Hottentot. Any and all should like this picture. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

HOTTENTOT. (5,935 feet). Star Douglas MacLean. Great picture. Capacity houses three days, second run; ten-day run in Pasadena. Advertising slant, horse race. Had great attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lasker, Strand Theatre (900 seats), Pasadena, California.

ISLE OF LOST SHIPS. (7,425 feet). Stars, Milton Sills, Anna Q. Nilsson. Good picture. Good business—but not big. A thriller that holds your interest all the way through; one of the best of its kind. Stanley N. Chambers, Palace Theatre, Wichita, Kansas.

KINDRED OF THE DUST. (8,500 feet). Star cast. Excellent picture. Too long. Photography fine. Held interest well, in spite of length. Not generally appreciated by Saturday night crowd. Film fine. Usual advertising brought fair attendance. Draw general small town patronage in town of 1,200. Admission 10-25. S. G. Hirsh, Princess Theatre (275 seats), Mapleton, Iowa.

LORNA DOONE. (6,083 feet). Star cast includes Madge Bellamy. Excellent entertainment with plenty of action, but patrons are tired of so many ancient costume pictures. Give us shorter features, more modern. There is an extreme shortage of good comedy-dramas. General patronage. Poor attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE PILGRIM. (4 reels). Star, Charles Chaplin. This picture is overrated. He doesn't compare with Lloyd for pure comedy, but is a good drawing card nevertheless because of all publicity this picture has received. Play it while it's new if you are going to play it at all. Advertising slants, star. Had good attendance. Draw villagers and retired framers class in small town. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. Received this as a substitute and will say that it is a picture of the first class. However, business was the poorest that we ever had on a Special picture—possibly a reaction from the previous week when we did S. R. O. business on "The Pilgrim." Usual advertising yielded poor attendance. Draw rural and from town of 300. Admission 20-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SONNY. (6,900 feet). Star, Richard Barthelmess. This picture was boosted by the critics, but did not please the masses. Too sad all the way. People like things with more life and cheer. Theme was a good one and could have been brightened up to make a great story. Barthelmess excellent in it. Draw general class in city of 15,000. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

SONNY. (6,900 feet). Star, Richard Barthelmess. Very good picture. Pleased the audience. Well advertised. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (300 seats), Carnegie, Pennsylvania.

STAR DUST (5,600 feet). Star, Hope Hampton. Picture different from book, which did not matter; but story was thin and the acting poor—which did matter altogether. A pleasing program picture. Fanny Hurst story; star is not liked here. Fair attendance. Draw from small town and surroundings. David Chait, Palace Theatre, Flemington, New Jersey.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. First National. Here is a sure-fire box office attraction if you have not played it. Drew extra well for us and pleased close to 100 per cent. Draw

Between Ourselves

*A get-together place where
we can talk things over*

Straight From the Shoulder is the name—and the spirit—of this department.

With the same honesty that we use in giving reports that are good or bad, we admit faults, when exhibitors point them out.

Bue we don't stop there! We try to get rid of the faults. For instance, when exhibitors said we were not giving them service because we didn't get the late pictures—well, it was a weakness in the department, but we've been getting stronger. You got "The Bright Shawl" from Al Hamilton at its first theatre showing; you had "Safety Last" and last week "The White Rose" at their world's premiere showings. And the folks who send regularly don't waste a minute shooting in tips when they see something new; Chas. H. Ryan, of Chicago's Garfield; William Noble, out in Oklahoma City, and others of our good friends, come across handsomely.

Now you're going to find some few discrepancies in the Index To Reports published last week because we wanted to give it to you as soon as possible and the checking up of the type matter got side-tracked by the important Convention news—BUT that's a fault which, acknowledged, will not be found in the Index that will appear in the final June issue. It will be complete for six months and complete MEANS complete!

VAN.

neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Great picture. Pleased all. Used Oriental lobby. Had good attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lasker, Strand Theatre (900 seats), Pasadena, California.

WHAT A WIFE LEARNED. (6,228 feet). Star, Marguerite De La Motte. Fair interesting picture. Caused no riot at the box office. Stanley N. Chambers, Palace Theatre, Wichita, Kansas.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. I think this the best Katherine has ever made; patrons also like it. But it's no knockout, for Katherine could not make one that was. She's a good-looking gal, but a bum actress. Had fair attendance. Draw miners and railroad men in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. As this was a Northern picture, thought I would be able to put it over, but it fell flat; people stopped to tell

me how rotten it was. But the story was good and a regular actress would have made it a big success. Why don't they can this gal and give some of the extra girls a chance? They couldn't do any worse. Poor attendance. Draw miners and railroad men in town of 7,124. Admission 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Fox

DO AND DARE. (4,744 feet). Star, Tom Mix. Well for me and my box office receipts. It was a good one. Have seen better Mix pictures. Also played "Puppy Love" (Sunshine comedy) and all well pleased. Had full house. W. Odom, Sr., Dixie Theatre, Box 208, Durant, Mississippi.

FAST MAIL. (6 reels). Star, Charles Jones. About the fastest thing we have ever played. A thrill from start to finish. Good cast. Went over fine at raised admission. Used lobby display, engine on streets. Had fine attendance. Draw high class in city of 115,000. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

FAST MAIL. (6 reels). Star, Buck Jones. Rank melodrama. Has no drawing power. Too much hokum. A program picture sold as a special. Draw neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

A FOOL THERE WAS. (7 reels). Star, Estelle Taylor. This is the best special the Fox people have sent me, although they do not take well here. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

A FOOL THERE WAS. (7 reels). Star cast. Here is a picture lavishly produced that brought our patrons to the theatre; however, they were not satisfied when they left. It is a good picture with a good moral, but the people were not satisfied. Print good. Used a teaser and billboards. Had good attendance. Draw factory class in town of 3,000. Admission 20-35. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

A FOOL THERE WAS. (7 reels). Star, Lewis Stone. This picture did as good for us as any of the other Fox so-called specials, but this isn't saying much. Ordinary advertising brought fair attendance. Draw high-class patronage in city of 40,000. Admission 15-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

FOOTFALLS. (8,068 feet). Featured cast. A picture you can buy right and that will make you some money, but not in the class of "Thunderclap" of the same series. Used six, three, ones. Good attendance. Draw all classes in town of 1,500. Admission 10-30. B. F. Trammell, Moran Theatre (225 seats), Moran, Texas.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. Not the right kind of story or background for Jones; might get by with his admirers though they like him better in Westerns. Mixed patronage. Fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

GOOD-BYE GIRLS. (4,746 feet). Star, William Russell. Good five-reel picture. Everybody enjoyed it. Interesting and laughable. Usual advertising brought fair attendance. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

GOOD-BYE GIRLS. (4,746 feet). Star, William Russell. Best Russell ever made. It is a scream from start to finish. Satisfied 90 per cent. Something unusual for Russell in my place. Used ones, threes, slide, photos, program. Had fair attendance. Draw workers and small merchants in city of 55,000. Max Babitz, Grant Theatre (300 seats), Cicero, Illinois.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. This is a good little

story of a Jewish family. My patrons all like Shirley and this picture went over good. Used three ones, one three. Had good attendance. Draw all classes in town of 1,295. Admission 10-30. Charles F. Johnson, Plaza Theatre (400 seats), Punta Gorda, Florida.

MIXED FACES. (4,400 feet). Star, William Russell. This is a very good little program picture. Has good vein of comedy running through it. Good print. Regular advertising brought fair attendance. Draw small town and transient patronage in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

MONTE CRISTO. (8 reels). Star, John Gilbert. A special in every sense of the word and a money getter. John Gilbert's portrayal of the leading character was superb and the entire production was flawless. More favorable comment on this one than anything I have run in a year. J. L. Freeman, Clermont Theatre, Chicago, Illinois.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Every one in this picture, except the kid and the dog, seem to be full of "Moon" or just plain crazy. The scenery and photography is good, but Farnum's acting is the bunk. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. A nice little program picture. Good acting. Regular advertising brought good attendance. Admission 10-20. Thomas J. Romine, Isis Theatre (250 seats), Roseville, Illinois.

OATHBOUND. (4,468 feet). Star, Dustin Farnum. Best of Farnum's yet. Big type of Western. Used newspaper and three-sheets. Attendance good. Draw mixed type in town of 4,000. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. It's a dandy, boys. I couldn't pack them all in the house; made them laugh all the way through the picture. You can't lose on this one. Mix is liked very much by my patrons. Usual advertising brought excellent attendance. Draw working and business men in town of 600. Admission 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

ROOF TREE. (4,409 feet). Star, William Russell. An ordinary program picture that my audience liked and disliked. Used photos, ones and slide. Had fair attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Fair picture. A little overdrawn. Photos lead one to believe it's a circus picture; just hardly shows it in film. Regular advertising brought fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

STRANGE IDOLS. (5,700 feet). Star, Dustin Farnum. A 60 per cent program feature. Enough said. Moral tone—nothing to kick about. Used ones, threes, slide. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THREE WHO PAID. (4,850 feet). Star, Dustin Farnum. Quite good. Had fair attendance. Draw country town of 7,435. Admission 10-25. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

THUNDERCLAP. (6,745 feet). Star cast. A very good horse race picture, very thrilling; water scene is outstanding. Used six, three, slide. Attendance fair. Draw mixed class in town of 2,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (300 seats), Woodbine, New Jersey.

Here Are Tips on Late Ones

NE'ER DO WELL (Paramount-Thomas Meighan). A 100% picture. Pleased as well as "Back Home and Broke." Meighan always pleases. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

LOVEBOUND (Fox-Shirley Mason). A very good picture. I advise everybody to get this picture. Star played very good at this theatre. Harry Mitchell, Monarch Theatre, Farmington, Missouri.

NE'ER DO WELL (Paramount-Thomas Meighan). Good picture; not as popular with our patrons as "Back

Home and Broke." H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

SNOWDRIFT (Fox-Chas. Jones). This picture will do. He had a good fight in this picture; I'd advise the people to get this one because it was good. Harry Mitchell, Monarch Theatre, Farmington, Missouri.

SHOCK (Universal-Lon Chaney). A great picture, full of thrills and shocks; a picture of thrills and quivering excitement. Lon Chaney was at his best in this. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TROOPER O'NEIL. (4,862 feet). Star, Buck Jones. Somewhat slow for Buck, but can be classed as A No. 1 program production. Pleased somewhere in neighborhood of 90 per cent. Moral tone good. Used star, ones, threes, slide. Had fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Sort of fairy-tale picture, but acting and scenery beautiful. Used slides, photos, one three, programs. Had fair attendance. Draw workers and small merchants in city of 55,000. Max Babitz, Grant Theatre (300 seats), Cicero, Illinois.

VILLAGE BLACKSMITH. (8 reels). Featured cast. A great picture from all angles, and I did real business for three days with this. Every one in the cast did fine work. Thrills, pathos, suspense and heart interest combined to make this an honest-to-goodness special. Get behind this baby and you are bound to clean up. Get some of the special heralds; pretty big, but it pictures all the high spots and is a drawing card. J. L. Freeman, Clermont Theatre, Chicago, Illinois.

WESTERN SPEED. Star, Charles "Buck" Jones. This one has some brilliant spots in the way of stunts and thrills, and brought numerous delighted chuckles from the boys in the front rows; but the general impression it gave me was that it was rather childish, like the Westerns of several years ago, shooting irons in evidence too much of the time. A Western has to predominate in fun of the Hoot Gibson or Tom Mix style to appeal to me personally. Used monthly program, stock and special slides, photos, ones. Attendance good, considering weather. Draw rural and from village of 400. Admission, 15-25. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

WESTERN SPEED. Star, Charles "Buck" Jones. It was Western speed, all right. Some picture, if your patrons like plenty of action. See Charles "Buck" Jones; he can't be beat in this one. Used one six, one three and two one-sheets and set of photos. Had good attendance. Draw mixed patronage. Elmer E. Stearns, Dewtell Theatre, South Dayton, New York.

WHO ARE MY PARENTS? Star cast. People called this better than "Over the Hill." Didn't see it myself. Used newspaper, billboards and lobby. Had very good attendance. Draw factory class in town of 3,000. Admission 10-25; "Fool," 20-35. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

WHO ARE MY PARENTS? Star cast. Pure and simple propaganda for orphan asylum. I don't know why they force us to run such pictures in the country, where

every family averages five kids. If they ask me to run this picture for charity purposes I will be glad to, but to make me pay for it, it is too much. Had poor attendance. Draw workers and small merchants in city of 55,000. Max Babitz, Grant Theatre (300 seats), Cicero, Illinois.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. A nice little picture for a small town. Have had better of the star, but will please 80 per cent. Shirley well liked here and drew fairly well for a Wednesday night. Usual advertising. Draw all classes in town of a thousand. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

Goldwyn

BLIND BARGAIN. (4,493 feet). Star cast. Can't recommend this picture. Too heavy drama. Insulting to doctors. I have only the best people and any doctor who will see this production will never come again. He will also keep all his friends away. Draw society class in town of 2,500. Admission 10-15. Charles R. Holz, Strand Theatre (258 seats), San Anselmo, California.

BROKEN CHAINS. (6,190 feet). Star cast. Where you have an audience that likes thrills it cannot be beat for thrills. It pleased here immensely. Used window cards, photos, trailer, slide, one sheet. Attendance mixed, fair. Charles Martin, Family Theatre, Mount Morris, New York.

THE CHRISTIAN. (8,000 feet). Star cast. A wonderful picture that went over in a wonderful manner. Only used legitimate exploiting—posters and newspapers. Raised the price 10 cents; sold reserved seats; got capacity for three days. Every one seemed to like the story, told their friends and they came. Would consider it a great dramatic story all the way—done in a most impressive manner. Draw general class in city of 15,000. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

COME ON OVER. (5,556 feet). Star, Colleen Moore. Just a fair picture; would not recommend it to any one. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

HIS BACK AGAINST THE WALL. Star, Raymond Hatton. Patrons here did not like it; pleased about 50 per cent. They expected more from the star, although well acted. Patrons went away dissatisfied. Regular advertising brought just fair attendance. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

HUNGRY HEARTS. (6,540 feet). Star cast. Fine picture. Good acting and lots of natural humor. Never forced. If they like a Jewish type, they'll relish this. If not, they'll say it's good, anyhow—if they are

honest. However, it is not a special. By the way, I'd like to know what a special is. I've seen programs that pleased better than some specials. Lavish sets don't make a special, in my mind. Had good attendance. Draw mixed class in town of 5,000. Admission 10-35. Coliseum Theatre (499 seats), Cherokee, Iowa.

MADE IN HEAVEN. (4,684 feet). Star, Tom Moore. I didn't think this quite averaged up to Moore's usual high quality. Used monthly program, stock and special slide, ones, photos. Fair attendance. Draw rural and village of 400. Admission 15-25. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

MAN WITH TWO MOTHERS. (4,423 feet). Star, Cullen Landis. I didn't see it myself, but from what I heard it was a very good picture. Mary Alden's name also drew the people. Pleased 80 per cent. Usual advertising gave good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. About as fine a detective story as has been released for some time; Barrymore makes it better. Advertising slants, story, author, star, title. Good attendance. Draw mixed class, all nationalities, in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre (510 seats), Durango, Colorado.

Hodkinson

BULLDOG DRUMMOND. (5,000 feet). Stars, Carlisle Blackwell, Evelyn Greeley. A bad, very bad, picture. It positively means nothing. There is no head nor tail to the story and my patrons were disgusted with it. If I had a substitute picture would never have run it at the evening show after giving it the "once over" at the matinee. Don't buy this picture. If you do you'll regret it. There is positively no excuse for this to be shown on any other screen. Usual advertising. Draw better patronage than the picture warranted. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. This was used as a benefit for the school, but oh my! The theatre was packed like a sardine can and all standing room was sold. It was a very good picture and pleased all. Used sixes, threes, ones, photos, slide and story. Had packed house. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre (500 seats), Farmington, Missouri.

Metro

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Good picture for both Jewish and Gentile crowds. Only kick that we have against it is that print was not in good condition. Used slides, posters. Had poor attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FOUR HORSEMEN. (11 reels). Star cast. A truly wonderful picture. Did not make any money for me on account of high rental. Used six, three, one, lobby, slide, heralds. Had capacity attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (210 seats), Baltimore, Maryland.

GLASS HOUSES. (5 reels). Star, Viola Dana. An excellent Dana picture for the regular program; plot very conventional and used often before, but local patrons liked it and said so. Rain held attendance down. Used regular lithos and mailing list. Draw from farming community of 1,000. Admission 10-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

Long on Shorts

BATTLE OF JUTLAND, LOOK OUT BELOW, MESSAGE OF EMIL COUE (Educational). Showed all these on one program; something out of the ordinary which seemed to please. Can't say so much for "Coue"; "Look Out Below" a good comedy; "Battle of Jutland" was fair. Advertised "Coue" to fair attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. One of the best little comedy dramas Viola Dana has ever made. Star always pleases. Usual advertising brought fine attendance. Draw high class in city of 115,000. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor, who created title role in stage play. Hard to beat for a program picture. Will interest you from start to finish. A one hundred per cent production. Regular advertising yielded extra good attendance. Admission 10-25. R. Mason Hall, Grand Theatre (328 seats), Northfork, West Virginia.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. You can't make a mistake showing this picture. First picture that pleased one hundred per cent for months. Our patrons came out gushing. Laurette Taylor was a screen actress. Here's hoping she will decide to make more pictures for Metro. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

TURN TO THE RIGHT. (8 reels). Star cast. You know you have pleased them all when you show one like this. Good lesson. Holds interest all the way through. A dandy horst race. You won't be sorry you played it. Had good attendance. David Hess, Princess Theatre, Del Norte, Colorado.

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. This was a real, honest-to-goodness good picture, because it has in it just thrills, romance and story that appeals to the audience. Used sixes, threes, ones, photos, slide. Good attendance. Draw better class in town of 2,850. Admission, 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. One of Reid's best for me. His popularity has increased here since his death. This one really shows some thrilling action, not just talks about it, as has been the case with "The World's Champion." Advertising slant, the race—real action there. Had good attendance. Draw all types in town of 500. Admission, 10-25. M. V. Cousins, People's Theatre, Pineland, Texas.

ADAM'S RIB. (9,526 feet). Star cast. Over-advertised to the public. Expect more than they get. At an admission price of twenty-five cents it would be considered good. At thirty-five cents, not so good, but at fifty cents rotten. Dragged out. Many twists to the story, which tries hard to be different, and succeeds in some things—but tires you out waiting for some big punch scenes or "something" to happen—which don't. Had poor attendance; fell off. Draw mixed class, farm and town, in town

of 5,000. Admission, 10-35. Walter James, Coliseum Theatre, Cherokee, Iowa.

ADAM'S RIB. (9,526 feet). Star cast. Here an absolute failure. Used newspaper, billboard, heralds, billed like a circus for the entire counts. Attendance big first day, then flopped. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. The best one Meighan has ever made that I have run. Went over big. A picture that all classes will enjoy and keep talking about it for days. Getting it back for a second showing. Used dodgers, photos, ones, window cards. Extra good attendance. Draw all classes except Chinks in small town. Admission, 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan, and a great cast. A "gem." Play it and get back of it and collect on this—it's the goods. Fine attendance. Draw health seekers and tourists. Usual advertising, with heralds and mailing list. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Nothing thrilling about it; the plot is obvious. Still I think it pleased nearly all of them. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

BEAUTY SHOP. Star, Raymond Hitchcock. A lot of subtitles and foolishness. May not please the majority of grown-ups, but it ought to please the children. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. This picture pleased about 75 per cent. of our audience. It has fair entertainment value. Valentino drew them in. This town thinks a great deal of the Paramount trade-mark. Posters, slide and newspaper yielded good attendance. Draw better class in town of 4,500. Admission, 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BLOOD AND SAND. (7,325 feet). Star, Rodolph Valentino. A sad disappointment at the box office. The first day did fairly well but oh, my! the second. On the two days we lacked thirty dollars of coming out on the picture. It pleased those that came but they didn't tell anyone about it. Used every possible means for advertising. Had poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. Just an average program picture. The poorest Betty Compson picture that we have used. She put very little pep in her acting in this picture. She can do better. Used newspaper, slide, ones, photos and threes. Had average attendance. Draw residential class in town of 2,000. Admission 10-30. J. N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

BOUGHT AND PAID FOR. (5,601 feet). Stars, Jack Holt, Agnes Ayres. A picture with a little different angle, which we consider very good. Seemed to please all. Draw family class in town of 2,400. Admission, 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. Thomas Meighan is a fine actor and does fine work. A dandy sea picture. Book it. Used regular advertising. Had good attendance. Admission 10-20. Thomas J. Romine, Isis Theatre (250 seats), Roseville, Illinois.

CLARENCE. (6,146 feet). Stars, Wallace Reid, Agnes Ayres, May MacAvoy. Very good picture. Ordinary advertising gave attendance a little over average. Mrs. J. B. Traveled, Elite Theatre, Placerville, California.

CRADLE OF COURAGE. (5,000 feet). Star, William S. Hart. This one went over well with Mermaid comedy, "For Land's Sake," which was a hummer. Usual advertising. Had fair attendance. Draw rural and village of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. A Western with plenty of action. Will be satisfactory to audiences who like this type. Regular advertising gave good attendance. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. I notice that this picture has been panned by some exhibitors; but my patrons spoke very highly of it. Used six, three, one, photos, inserts. Had good attendance. Draw neighborhood class. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

EBB-TIDE. (7,336 feet). Star cast. All I can say is this picture is only fair, but I had the biggest attendance I have had in a year, had Harold Lloyd in "Sailor Made Man." Don't know which they came out to see. Used lobby, cards and slide. Had extra good attendance. Draw town and country patronage in town of 900. Admission 15-25. H. R. Dixon, Unique Theatre, Walton, Kentucky.

FOREVER. Star, Wallace Reid. A sad picture made more so by Wally's untimely end. Went over good, however. Some beautiful scenes. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FOR THE DEFENSE. Star, Ethel Clayton. A nice, clean program picture that failed to draw. It pleased, however, but that didn't mean anything. Used ones, threes, photos and slide. Had poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

GLIMPSES OF THE MOON. (6,526 feet). Star, Bebe Daniels. A picture with lavish gowns and settings but very slow. No action. I certainly cannot call this a special. Had I seen it, would never have booked it. Used billboard, lobby, newspaper. Draw small town patronage in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

GLIMPSES OF THE MOON. (6,526 feet). Star, Bebe Daniels. Paramount have a habit of attracting exhibitor with full page ads in a national weekly, making him think he's got a big special coming and long in the price. "Glimpses of the Moon" is a handsome scenic picture only, but why not try six one-reel Urbans? You get some results. "Glimpses of the Moon" is not so good as "World's Applause" and a picture for lot less money. I would advise exhibitors to stay off "Glimpses of the Moon," unless they buy it at program picture price. You're going to be fooled. Draw family patronage in city of 16,000. Admission 10-30. Jack Hoeffler, Strand Theatre (900 seats), Ft. Madison, Iowa.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. A good picture. Society drama; no punch. Comment, fifty-fifty. Usual lobby. Had fair attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lasker, Strand Theatre (900 seats), Pasadena, California.

GREEN TEMPTATION. (5 reels). Star, Betty Compson. Picture good, but not up

Two Late Ones

GO-GETTER (Paramount-T. Roy Barnes, Seena Owen). Fair picture. Too much footage. Public disappointed in story.

PRODIGAL DAUGHTERS (Paramount-Gloria Swanson). Best Swanson picture in some time. Patrons all liked it.

Both reports from Stanley Chambers, Palace Theatre, Wichita, Kansas.

to Compson pictures. Did not expect it from a star. Posters returned fair attendance. Draw mixed class in town of 2,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (300 seats), Woodbine, New Jersey.

HELL DIGGERS. Star, Wallace Reid. This picture would have been appreciated had not the film sent us been torn and spliced till you could not tell at times what it was like. Used lobby and daily paper. Had good attendance. A. R. Workman, Coliseum Theatre (600 seats), Marseilles, Illinois.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. A good picture that will please. Better than the average Swanson pictures. Used billboards for advertising. Had good attendance. Draw every class in town of 6,000. Admission 10-30. L. O. Davis, Perry Theatre (750 seats), Hazard, Kentucky.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. A good average entertainment value. Swanson improving. Pleased all who saw it. Title failed to draw. Don't pay too much. Advertising slant, feature Miss Swanson. Fair attendance. Draw better class in town of 1,200. Admission 10-30-40-50. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

IS MATRIMONY A FAILURE? (5,612 feet). Star cast. A fine comedy. Not too long and laughs enough to please the most critical. Pleased a good house. Used window cards, billboards and slide. Had fine attendance. Draw small town patronage in town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

JAVA HEAD. (7,865 feet). Star cast. As Harrison says, "Could just as well have been called Java Coffee." Just an ordinary program picture. Used newspaper, billboards and heralds. Had poor attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

KICK IN. (7,074 feet). Star, Bert Lytell. Good picture which held the interest of my patrons throughout. Consider the acting of Miss Compson in this the best she has done in some time. Bert Lytell very good but in places overdid his acting. Good direction, good story, should pull anywhere. Regular advertising to good attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

KICK IN. (7,074 feet). Stars, Betty Compson, Bert Lytell. This may not please those who don't care for "crook" stories, but should please if they like that kind of pictures. Lytell does good work; Miss Compson hasn't much to do. Draw family class. Good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MAKING A MAN. (6,000 feet). Star, Jack

Holt. A trifle inconsistent, but pleasing nevertheless and liked here. Usual advertising to health seekers and tourists gave good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MANSLAUGHTER. Star, Thomas Meighan. As near one hundred per cent as a picture could be made; it pleased a good crowd for two days; but no money was made as we paid too much for the picture. The exchange got the proceeds. Used street, mailing list and posters for advertising. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Only drew fair. Overpaid picture. Swanson not holding up small towns. Used very good advertising. Had fair attendance. Draw family patronage. Jack Hoeffler, Strand Theatre, Fort Madison, Iowa.

NTH COMMANDMENT. (7,339 feet). Star, Colleen Moore. Not the drawing card "Humoresque" was but one equally as human and entertaining. A real piece of work from everyone who had anything to do with this picture. You'll have to work hard to get them to see it, nevertheless the picture is there—get behind it. Used regular advertising. Had only fair attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

OLD HOMESTEAD. (7,696 feet). Star, Theodore Roberts. Pleased one hundred per cent but again the old cry, it is entirely too long for program. The old folk who remembered Denman Thompson came in and brought the whole family. Usual advertising. Had excellent attendance. Draw residential class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (850 seats), Darby, Pennsylvania.

OVER THE BORDER. (6,837 feet). Star, Colleen Moore. A high class Northwestern story. Moore hardly suited to this type of part but gets by all right. Moral tone O.K. This picture pleased about seventy-five per cent. Used two stars for advertising. Had fair attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Good picture. Should please most of them, unless you have a Japanese audience. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

PINK GODS. (7,062 feet). Star cast. A new locale, the diamond fields of Africa, lent interest to this picture. The lure of diamonds for the girl appeared to be greatly overdrawn. Picture gave satisfaction. Town of 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

PINK GODS. (7,062 feet). Star cast. This was a big disappointment and my patrons kicked on it. Was expecting something good out of this and they sure did tell me how rotten it was. Business only fair. Draw small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PINK GODS. (7,062 feet). Star cast, includes Bebe Daniels. All spoke well of it, but much too long. Fair attendance. Draw student and family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. This star is getting more popular all the time. He always gives the people a good, clean picture. All went away very much pleased with this one. Regular advertising brought good attendance. Draw residential class in town of 2,000. Admission 10-30. J. N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

RACING HEARTS. (5,600 feet). Stars, Theodore Roberts, Agnes Ayres. Splendid old Theodore saved this one from being another regret. There is too much reminder of Wally's best efforts; in fact, the story closely paralleled one that he made. The racing scenes coming along at the end livened it up a bit, but a number of shots they were going dead slow for racing cars. However, it got by. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

THE SHEIK. (6,579 feet). Star, Rodolph Valentino. Moving Picture World said in original review of this picture that it was not an extraordinary picture. The World was right. Still there is no complaint to make on picture or star. Good print and good service from Denver. Valentino and Agnes Ayres are splendid actors. Price, as usual, too high. Lost money. Advertising slant, star and splendid support. Attendance, two nights, good. Draw all classes, health seekers and tourists in the Rockies. Admission 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Gave good satisfaction and drew well at the box office. A very handsome production and well acted. Moral tone fairly good. Advertising slants, star, elegance of settings. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres (700 seats), Jonesboro, Arkansas.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. This is really better than I thought for, but my patrons were kicking on it being too long and drawn out. Had fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. This picture was well liked by our audience. The photography in this picture was good and the northern scenes were good. Used posters, slide and newspaper. Had fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THREE LIVE GHOSTS. (5,784 feet). Star cast. Very good comedy-drama. Went over good with my patronage. Used newspaper and posters for advertising. Had good attendance. City of 12,000. Admission changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

THROUGH A GLASS WINDOW. (4,490 feet). Star, May MacAvoy. Can't say anything good about this. May MacAvoy no pulling power here. Used three-sheets, slides, photos and two papers. Draw family class in town of 2,400. Admission 10-25. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

TO HAVE AND TO HOLD. (7,518 feet). Stars, Betty Compson, Bert Lytell. Oh, Boy, what a picture! It has everything in it to make a good picture. If you have not played it I would advise any theatre to show it. It is a wonderful picture and it has the tile to draw them out. Used newspaper, lobby cards and slide. Good attendance. Draw from country and town of 900. Admission 15-25. H. R. Dixon, Unique Theatre, Walton, Kentucky.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. Pleasing program picture. Many nice compliments. Draw family class in town of 5,962. Admission 10-25. William C. McIntire, Rose Theatre, Burlington, North Carolina.

VALLEY OF SILENT MEN. (6,491 feet). Star cast. Pleased everyone. Usual advertising returned good attendance. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. A very nice picture for scenery, but the same old Northwest motion picture story. The scenery is all that is

A Late One

JACQUELINE (Arrow). This picture has the best forest fire scene I have ever shown on my screen and surely the best production turned out on a James Oliver Curwood story. Regular advertising confined to billboard and customary newspaper space. Proved one of the best winners I have had this season with a sell-out at nights when the top was thirty-five cents. Exceeded my fondest expectations. William Mahoney, Rialto Theatre (1,600 capacity), Providence, Rhode Island.

different. Used ones, threes, slide, heralds and newspaper. Had good attendance. Draw mill and farmer patronage in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (350 seats), Warren, Arkansas.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Business disappointing on this at fifty-five cents. Managed to lose a little money on this, and thought I had bought it right. Excellent picture, pleased better class. Used twenty-four, sixes, threes, window cards, heralds. Draw mixed class in town of 2,500. W. P. Stone, Capitol Theatre, Asheboro, North Carolina.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Very good picture with wonderful settings, but it's too long. It could have been cut down about a reel or two and been just as good. Consider it one of the four best I've run this year. Advertised with ones, threes, photos, newspaper, heralds, slide. Had good attendance. Town of 3,720. C. F. Kriehbaum, Paramount Theatre, Rochester, Indiana.

WHITE AND UNMARRIED. (5 reels). Star, Thomas Meighan. Good program picture with fair drawing power. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20, regular. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. If you have played her other pictures, they will also like this one. Miss Davies very popular here. Used posters, heralds and mailing list. Good attendance. Draw neighborhood class in town of 4,200. Regular admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. You all know what Lloyd's pictures are, and this one comes up to standard. They nearly took the roof off; lots came second night to see it. David Hess, Iris Theatre, Monte Vista, Colorado.

NANOOK OF THE NORTH. (6 reels). Star cast. Very good, instructive picture. Was afraid it would be a little long for this class of subject, but patrons were deeply interested and all seemed to enjoy the picture. Had good short subject. Instructive picture of Eskimo life. Far north fishing and hunting. Had good attendance. Draw good class railroad people in town of from five to six hundred. Admission 20-40. H. G. Braden, School Theatre, Avery, Idaho.

Playgoers

THE BOOTLEGGERS DAUGHTER. (4,232 feet). Star, Enid Bennett. If you play "Ten Nights in a Barroom" grab this one

to follow. Ordinary picture, but we cleaned up on it. Price right. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

Preferred Pictures

THE HERO. All star cast. Not a big picture but as good as a great many program pictures; did not give general satisfaction. Picture is well made, acting good; but it just don't hit on all six. Would not boost it as anything above the average program picture. Fair attendance. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Selznick

WONDERFUL CHANCE. Star, Eugene O'Brien. Film so old it had whiskers, which got in the way, so one could not read the sub-titles. Audience thoroughly disgusted. A good comedy saved us. Used ones, slides. Had poor attendance. Draw miners in town of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

United Artists

BIRTH OF A NATION. (Griffith). Fine picture and enjoyed by all who attended. Used ones, threes, six-sheets. Good attendance. Draw all classes in city. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

ONE EXCITING NIGHT. (D. W. Griffith). Star, Carol Dempster. 11,000 feet. Griffith's first attempt to produce a melodrama was very mellow. Attendance mediocre. Well advertised. Storm scene too long drawn out and not cleverly done. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (300 seats), Carnegie, Pennsylvania.

POLLYANNA. Star, Mary Pickford. This wonderful, superbly acted picture may be somewhat old, but, like an old song, it never gets old and neither does little Mary. We played this picture to a packed house and gave one hundred per cent satisfaction. Used window cards, threes, ones, brought very good attendance. Draw small town and rural class in town of 950. Admission 15-25. J. F. Schlez, Columbia Theatre (275 seats), Columbia, North Carolina.

RULING PASSION. (7,000 feet). Star, George Arliss. A good picture in spite of the title. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

Universal

DEAD GAME. (4,819 feet). Star, Hoot Gibson. Very clean Western with a big surprise finish in that Hoot Gibson captures a wild horse in mid-desert. Cast splendid. Used newspapers, stunts. Had good attendance. J. C. Enos, Frolic Theatre, San Francisco, California.

DELICIOUS LITTLE DEVIL. (6,000 feet). Star, Mae Murray. I cannot understand why they want to make a picture like this a special when it's nothing but a regular program picture. Usual advertising brought poor attendance. Draw miners in town of 1,000. Admission 10-22. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Did extra advertising. Business was good for two days. Acting is good, but too much brutal stuff, and comedy is lacking in this picture. It is too serious for my audience. Used heralds, photos, slide. Had good attendance. Draw workers and small merchants in city of 55,000. Max Babitz, Grant Theatre (300 seats), Cicero, Illinois.

THE FLIRT. (8 reels). Star, Eileen Percy. Ran this two days to a packed house. Used one, three, heralds. Draw country and town class in town of 800. Admission 10-25. C. O. Christ, Opera House (380 seats), Elgin, Iowa.

THE FLIRT. (8 reels). Star, Eileen Percy. Picture created a lot of comment and went over to very satisfactory business. Had big attendance. Draw better classes in city of 50,000. Admission 25-35-50. Claude E. Cody, Gladwin Theatre (1,000 seats), Lansing, Michigan.

GALLOPING KID. (4,783 feet). Star, Hoot Gibson. While the picture was of the usual type of its kind, it went over well. Usual advertising brought good attendance. Draw all classes in city of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

GALLOPING KID. (4,783 feet). Star, Hoot Gibson. I don't see where they get the name for this picture, as "Hoot" doesn't do any galloping to speak of. Fair picture, but don't brag on it too strong or you will sure make some one sore. Used one-sheet, three-sheet, six-sheet and one slide. Had good attendance. Draw farmer class in town of 160. Jack Snyder, Casino Theatre, Richmond, Iowa.

THE GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Although this is not a Western, it is a crackerjack picture, with considerable action and plenty of comedy. Best one of Hoot's for a long time. Draw everybody with two bits in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

THE GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. It is a great action picture—Hoot is just as good as a soldier in Spain as he is a cowboy in America. Story is entertaining. Lots of action, a wonderful bayonet duel, but the end leaves one wondering how it finally all ended. Draw general class in city of 15,000. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

GHOST PATROL. (4,228 feet). Star, Ralph Graves. Just a fair subject; nothing to rave about or to boost too high. Will please about 50 per cent. It is worth the price you will have to pay for it. Fair attendance. Draw country town people, town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre (250 seats), Roanoke, Ala.

THE JILT. (5 reels). Star cast. Picture one hundred per cent. Films in grand shape. Used ones, slides, and hand bills. Had good attendance. Draw mining village class in town of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. A good small town picture as mostly everyone was pleased with same, and Universal sold it to me at almost regular prices. Used trailer, teaser, photos, one one, slide. Had fair attendance second night. Charles Martin, Family Theatre, Mt. Morris, New York.

LONE HAND. (4,857 feet). Star, Hoot Gibson. Our first Gibson picture and it seemed to please a poor crowd on account of star not being known. The picture went over very nicely. We expect to do better with the next one. Used ones, threes, sixes and slide gave poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Very good picture. Drew fair business. Very clever acting. Gladys Walton's pictures are always liked. Used threes, ones, photo, post cards. Had fair attendance. Drew all classes in town of 2,000. James S. Wilson, Star Theatre, Walhalla, South Carolina.

An exhibitor has sent in a newspaper clipping, a review of a picture, with the request that we publish it.

Sorry, but Straight from the Shoulder only uses reports that come from the exhibitors themselves.

TOWN SCANDAL. (4,704 feet). Star, Gladys Walton. This is the cat's ankle. Gladys Walton at her best. This picture is a humorous portrayal of the hypocrisies of members of a purity league. The crowd was laughing from start to finish. The subtitles are catchy and the picture should receive unqualified endorsement of those who like a good laugh producer. Used three sheet. Had good attendance. Draw rural class. D. B. Rankin, Cooperative Theatre, Idana, Kansas.

Vitagraph

GYPSY PASSION. (5,601 feet). Star cast. An extra good French-made picture, but it failed to draw for us. Name kills it. If you can get them in it will please. Draw neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

LADDER JINX. (5,068 feet). Star cast. This is another big comedy that should go good where you have played "Too Much Business." This is a picture full of good, clean fun and pleased our patrons one hundred per cent, as we had many compliments and no kicks. Print in A No. 1 shape. Used extra paper and novelties. Had good attendance. Draw town and transient patronage in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

LUCKY CARSON. (5 reels). Star, Earle Williams. A story that is true from everyday life and that is interesting. Drew well for me and every one liked the picture. Williams is good in this picture. Used one three, two ones, slide, papers. Attendance good. Draw residential class in town of 2,000. Admission 10-20. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

MAN FROM DOWNING STREET. (4,950 feet). Star, Earl Williams. Earl Williams always takes well and this is a good picture. Vitagraph always gives a fair price and for that reason we always give them a break with us. Used four ones and one three sheet. Had fair attendance. Drew good class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

MY WILD IRISH ROSE. (7,650 feet). Star cast. An extra good program picture that drew us a satisfactory house during Lent. Quite a bit of Polish Catholic patronage. Draw neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

PRODIGAL JUDGE. (7,803 feet). Star, Jean Paige. Here's an old-time picture. This picture shows the old river steamboat days, plantation scenes, etc. It is good. May not please some, because it is a bit "high brow" in spots. A real good picture for a particular audience. Print A No. 1. Both stars do splendid work. A good cast supporting. Used extra paper, novelties, etc. Had good attendance. Draw small town and transient patronage in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

Warner Brothers

DANGEROUS ADVENTURE. (7,000 feet). Star, Grace D'Armond. I did not see much of this one myself but had no kicks on pic-

ture proper; but the length—it could have been done in five reels. Print new. Advertising slant, animals. Had fine attendance. Class of patrons depends on picture; draw from town of 2,800. Admission 20-30. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. This is one in a hundred! It will please children, grown-ups and everyone else. Plenty of fun, serious stuff and thrills. The exhibitor who doesn't run this is foolish. Used sixes, threes, ones, slide, photos. Good attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

Comedies

THE AGENT (Vitagraph-Semon). A knockout from start to finish. The crowd didn't laugh—they just roared. Semon is a clever comedian and is well liked by my patrons. Slapstick goes great here. Used photos and a couple of ones. Good attendance. Draw mixed class in town of 4,500. Admission 17-28. William L. Boulware, Forum Theatre, Hillsboro, Ohio.

THE CASHIER (Fox-Mutt & Jeff). Better than most of these cartoons shown at this theatre lately. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

EASY STREET (Chaplin Classics). A box office tonic. Doubled business and brought down the house. For a good bet, grab this. They still come to see Chaplin in spite of idle talk to the contrary. Used heralds, lobby, threes and slide. Had good attendance. Draw mixed patronage in town of 2,500. Admission 10-25. W. P. Stone, Capitol Theatre, Asheboro, North Carolina.

ELECTRIC HOUSE (First Natl.-Keaton). Proved fairly amusing. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

HOLD TIGHT (Educational-Mermaid). Woman reporter in one trade paper panned this; but it's a knockout. Why does any trade paper have a woman review comedies when they never like them? Good attendance. Draw students and family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

JOHNNY JONES COMEDIES (Pathe). Very good. These are the goods. Try one. Draw mixed class in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

NEVER WEAKEN (Assoc. Exhib.). Star, Harold Lloyd. About the best Lloyd I've had yet (of two and three reels). My patrons could hardly keep their seats, nearly the whole way through it. Plenty of hair-raising stunts. Used sixes, threes, ones, photos, slide. Had good attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre, Farmington, Missouri.

THE NEWLY RICH (Pathe-Snub Pol-lard). A regular rough-house, but not half bad. Draw students and family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

OUR GANG COMEDIES (Pathe). I've played five of first series and I think they are the best kid comedies on the market. Always clean, funny story. Well acted and directed. Draw for us even better than Lloyd two's and far excel anything else we use. Not only the kids, but all adults enjoy them and many come out especially to see them. Go strong on real comedy. Get the children in. Draw good class railroad people in town of five hundred. Admission 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

OUR GANG COMEDIES (Pathe). Only Fair comedies, with a gang you can't help but like. Don't pay too much for them. Draw white only in city of 28,066. Admission 10-17-25. Charles Warner, Palace Theatre (600 seats), Hagerstown, Maryland.

OUR GANG COMEDIES (Pathe). Good for any house. By all means try 'em if you haven't already. Draw mixed class in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

STEEPLECHASER (Educational - Lige Conley). A two-reel comedy that is a feature by itself. One of the best comedies that I ever saw and the race is a knockout. Play this with a weak feature and you will make them forget the feature. Advertised it with ones and threes. Guy B. Snow, Grand Theatre, Fulton, Kentucky.

Serials

IN THE DAYS OF BUFFALO BILL (Universal). Eleventh chapter and drawing very well. Above the average of serials. We run a matinee for school children on this one. The attendance has held up fine. Draw residential class in town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

Special Subjects

COLUMBUS AND THE DISCOVERY OF AMERICA (Crusader Film Co.) Bet you never heard or read of this one. It is a ten-reel picture made in Spain and Italy and now being shown as a road show here. It showed for one week at Cincinnati's Grand Opera House, where we heard of it and booked it. It is as fine a historical picture as we ever saw. It would do better if they didn't hold the admission price so high. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Short Subjects

HOPE (Hodkinson). Star, Mary Astor. Absolutely in a class by itself. Photography, acting, direction and story one hundred per cent. Just the thing to help make up a complete program. Neighborhood patronage. Good attendance. Stratford Theatre, Chicago, Illinois.

LOST, STRAYED, STOLEN (Pathe). Star, Leo Maloney. A peach of a Western. Leo Maloney Westerns are all good. You can't go wrong on them; they are the best on the market. Used one, six, photos. Very good attendance. Draw middle class, city of 15,000. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

Every report you send enables some exhibitor to dodge a lemon or to step hard on a good one.

With the new Index to Reports and your tips, an exhibitor can book his shows easily and intelligently.

USE THE BLANK BELOW.

LEATHER PUSHERS—FOURTH ROUND (Universal). Star, Reginald Denny. Good. Consider the New Leather Pushers away above anything like it. Fast action in every reel. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

MUTT AND JEFF (Fox). Old Mutt and Jeff can still make the people laugh. O. J. Ramey, Lyons Theatre, Lyons, Colorado.

State Rights

BARBED WIRE. (Arrow). Star, Jack Hoxie. (5 reels). The best picture I have ever shown of Jack. Have shown most all of his series. You can't go wrong with this Western picture in your house. Used a three, two ones, slide. Fair attendance. Draw residential class in town of 2,000. Admission 10-20. W. E. Piland, Victory Theatre (250 feet), Cairo, Georgia.

BURN 'EM UP BARNES. (C. C. Burr). Star, Johnny Hines. (5,600 feet). A rattling good picture, but we could not get them in on it, probably because they thought it was a two-reel comedy. Draw neighborhood patronage in city of 80,000. M. E. Meade, Olive Theatre, St. Joseph, Missouri.

DANGEROUS LOVE (Sanford). Star, Pete Morrison. (5 reels). The regular Western formula, with very few variations. Seems to me producers ought to inject a little humor to relieve the seriousness of these Bad Man Westerns. Our people can't take Westerns very seriously, so why not give them something to laugh over and not something to snicker at in derision. Usual advertising yielded fair attendance. Draw rural and from village of 300. Regular admission 20-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

FLESH AND BLOOD (Western Pic. Exploits). Star, Lon Chaney. (5,300 feet). Very good picture; much better than "World's a Stage," at nearly one-half the price. Both from same distributor. Used ones, threes, six, heralds, newspaper. Good attendance. Draw from resort patronage, small town of

2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (300 seats), Pas Christian, Mississippi.

GIRL FROM PORCUPINE. (Arrow). Star cast. (6 reels). **GOD'S COUNTRY AND THE LAW (Arrow).** Star, James Oliver Curwood. (5,332 feet). The two poorest Curwoods I have ever played. Fine for scenery, but will please about 70 per cent of audience as to probability and story value. Advertising slants, forget the cast and tell them only that it is a "Curwood" story in pictures. Had fair attendance. Draw villagers and retired farmer class in small town. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

NIGHT LIFE IN HOLLYWOOD (Arrow). (6 reels). For me a "bunch of cheese." Nothing to it. Patrons walked out on it. I wouldn't book it. Used lobby cutouts. Attendance good. Draw mixed class in large city. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SURE FIRE FINT. (Independent). Star, Johnny Hines. (6,000 feet). If your patrons like thrills and comedy you cannot go wrong in booking this picture. Had many favorable comments on this picture. Used three ones, three threes, slides. Had good attendance. Draw all classes in town of 1,295. Admission 10-30. Charles F. Johnson, Plaza Theatre (400 seats), Punta Gorda, Florida.

SURE FIRE FLINT. (C. C. Burr). Star, Johnnie Hines. A bird of a picture and the kind that gets a good word as the patrons pass out. You can't go wrong on booking this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WHERE IS MY WANDERING BOY TO-NIGHT? (Equity). Star cast. (6,579 feet). Fine picture on seven reels. Went over big. This would be a fine picture for the Sunday show. They went out telling me how good it was. Business very good in spite of rain for two days' showing. You'll not go wrong on this one if you can buy it right. We may bring it back for a one-day showing. If you play it, put a good one-reel comedy with it to shake up the sob stuff. Has very little comedy in it. William Thacher, Royal Theatre, Salina, Kansas.

WHERE IS MY WANDERING BOY TO-NIGHT? (Equity). Star cast. (6,579 feet). They came—they saw, but didn't see much and went away disappointed. A good drawing card, but nothing to the picture. Will hurt your business if you try to give the public good stuff. Used banner, photos, ones, threes, a twenty-four. Good attendance. Draw all classes except Chinks in small town. Admission. 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

Fill In

Tear Out

Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title	Star	Producer
Your own report		
.....		
.....		
Advertising Slants	Attendance	
Size of Town	Type you draw from	
Name	Theatre	City
		State

robbery. They go to his own home and he discovers the manager of his property is trying to swindle him out of his consignment of diamonds. Bruce signs for them and slips an empty box in their place. The manager gets the empty box and when Bruce goes for the full one it is gone. Then begins one grand search for the diamonds, with a mysterious man appearing every now and then. Helen first thinks Bruce is himself and then believes he is an impostor and calls the police. No one will identify Bruce and he is just being led away in handcuffs when Helen's father arrives and straightens everything out.

"Fog Bound"

Paramount Picture Starring Dorothy Dalton Provides Fine Entertainment for Average Patron

Reviewed by C. S. Sewell

Rapid-fire action that starts off almost with the first sub-title and continues unceasingly throughout characterizes "Fog Bound," a Paramount production starring Dorothy Dalton. A revenue officer is murdered during a raid on a fashionable resort and while there is very little mystery in the spectator's mind as to the murderer, the action has been cleverly built up so that the suspicion of the authorities points to the hero. This arouses strong sympathy for him which is enhanced by the fact that he is being hounded by the real murderer, who is painted as a particularly ruthless character, and good drama is developed in having the revenue officer's daughter seek to save the hero who knows he is suspected, while neither know the girl's father is the murdered man.

Due to this strong basic situation and the excellent direction by Irvin Willat, the picture holds your interest intensely throughout, and this is aided, not weakened, by the fact that you are quite sure who is guilty. There is not a dull moment in the picture or a bit of excess footage, every situation is vital to the story. In addition, the photography is particularly striking, the soft, misty scenes of the action on the water and in the swamp are beautifully done. As a result, it is a picture that should thoroughly satisfy the vast majority of patrons and prove a good box-office attraction. It is the best Dorothy Dalton picture in some time.

The cast is excellent throughout. Dorothy Dalton gives a good performance as the girl, David Powell handles the role of the hero in a fine manner, Martha Mansfield is attractive as a society girl and Maurice Costello is especially good in the unsympathetic role of the real murderer.

Cast

Gale Brenon.....Dorothy Dalton
Roger Wainright.....David Powell
Mildred Van Buren.....Martha Mansfield
Deputy Brown.....Maurice Costello
Sheriff Holmes.....Jack Richardson
Mammy.....Mrs. Ella Miller
Deputy Kane.....Willard Cooley
Gordon Phillips.....William David
Revenue Officer Brenon.....Warren Cook

Story by Jack Becholt.
Scenario by Paul Dickey.
Directed by Irvin Willat.
Length, 5,692 feet.
Story

Roger Wainright, a wealthy idler at a Florida resort, is attracted to Gale Brenon, an up-to-date independent girl who manages her own orange groves. In a raid on a fashionable gambling resort, Gale's father, a revenue officer, is shot dead. Suspicion points to Roger, who makes his escape and seeks safety in Gale's home. She befriends him and helps him escape in the swamp. Learning later that her father is the murdered man, she turns against him and leads a posse to capture him. Finding him, her love makes her weaken. Roger decides to give himself up and his friend, Mildred Van Buren, who has witnessed the murder, charges one of the deputies with the crime and incriminating evidence is found upon him. Roger and Gale are left free to find happiness with each other.

"Slander the Woman"

Holubar's First National Picture Starring Dorothy Phillips Is Vigorous Story of Northwest

Reviewed by C. S. Sewell

Built on the theme so aptly described by the title, "Slander the Woman," Allen Holubar's newest First National production starring Dorothy Phillips is a vigorous drama of the Canadian Northwest. It shows how easily slander based on purely circumstantial evidence can blast an innocent woman's good name and leave her with practically no means of redress.

It is a finely made production with many dramatic moments, is beautifully photographed, and, with the opening scene in a skating rink and with practically all the rest of the picture in the snow-covered outdoors, it has an atmosphere that should be especially appealing during the coming warm weather. A feature of note is the fact that unlike the great majority of stories set in the Northwest there is no mention of the Mounted Police.

Coincidence is rather stretched in bringing together in the isolated spot in the woods a man and a woman both victims of the same judge's error, the scenes in this location which take up the major part of the picture are inclined to lag at times, an incidental element of mystery which provides the humor is rather overworked; but to offset these there is a pretty romance involving the woman's fight between her hatred for the judge's unjust treatment and her growing love for him, a strong secondary theme showing the futility of trusting to circumstantial evidence, several powerful dramatic scenes and capable acting.

Dorothy Phillips is a type finely suited to the role of the woman, gives an excellent performance and elicits strong sympathy. Lewis Dayton as the judge is a handsome chap but at times seems lacking in forcefulness. Ynez Seabury gives a striking performance as an Indian girl and makes this subordinate role stand out prominently. The remainder of the cast, including such players as Robert Anderson, George Siegmann, Robert Schable, Rosemary Theby and Cyril Chadwick, all give good account of themselves.

Cast

Yvonne Desmarest.....Dorothy Phillips
M. Durocher.....Lewis Dayton
Dr. Emile Molleur.....Robert Anderson
Nanette.....Mayme Kelso
Scarborough.....George Siegmann
Indian Girl.....Ynez Seabury
Father Machette.....Herbert Fortier
Tetreau, the Guide.....Geno Corrado
The Stranger.....William Orlamond
M. Redoux.....Robert Schable
Mme. Redoux.....Rosemary Theby
Marie Desplanes.....Irene Haisman
M. Lemond.....Cyril Chadwick

Based on story, "The White Frontier," by Jeffrey Deprend.

Scenario by Violet Clark.

Directed by Allen Holubar.

Photographed by Byron Haskia.

Length, 6,400 feet.
Story

Yvonne Desmarest, in rebuffing the attentions of Redoux, is mistaken by his wife for "the other woman." Mrs. Redoux in a jealous rage kills her husband and at the trial she is acquitted under the unwritten law on circumstantial evidence. This destroys Yvonne's reputation and, angered at the injustice, she denounces Judge Durocher in open court. Despairing of re-establishing her good name, she goes to her father's estate in the Hudson Bay country. Durocher later discovers the wrong he has done Yvonne and goes to try and bring her back to fight for her reputation. She repulses him, but through a series of circumstances she learns how thoroughly he is chastened and comes to realize that her hatred has turned to love.

"The Sunshine Trail"

Douglas MacLean Splendidly Cast in Bright Comedy-Drama by First National

Reviewed by Mary Kelly

"The Sunshine Trail" is a good attraction that should be diverting to any class of patrons. It affords Douglas MacLean an engaging role that is unusually well suited to him and brings out his most popular qualities. Where light comedy-drama with plenty of action goes well, this picture would be a wise selection.

The story is a refreshing example of what can be done with material that is not especially remarkable, by applying a vivid imagination. There is just enough newness in the treatment here to make it constantly snappy. The sequence is excellent. One dilemma piles upon another in true farcical style, only that the general mood is not farcical. There is too much suspense for that. There is everything that makes well-balanced entertainment from a bank robbery for thrills to a kidnapped youngster for heart interest. Muriel Frances Dana plays this role delightfully. She attaches herself to the hero early in the story and her presence is the cause of most of the trouble which comes his way—and that is a good deal.

MacLean's performance is fine entertainment. His genial impersonation of the character who persists in "scattering sunshine" no matter what the costs will surely please a great majority. The comedy throughout is appealing. Edith Roberts plays the boy's sweetheart vivaciously and the whole cast is more than satisfactory. Thomas H. Ince has given splendid supervision to a picture which does him credit from beginning to end.

Cast

James Henry MacTavish.....Douglas MacLean
June Carpenter.....Edith Roberts
Algernon Bangs.....Muriel Frances Dana
Willis Duckworth.....Rex Cherryman
Woman Crook.....Josephine Sedgwick
Colonel Duckworth.....Albert Hart
Man Crook.....Barney Furey
Mystery Man.....William Courtwright
Story by William Wallace Cook.

Scenario by Bradley King.

Direction by James W. Horne.

Length, 4,509 feet.
Story

Jimmy MacTavish starts on the trail that leads to his childhood sweetheart, June, with the determination to "scatter sunshine" as he goes. The various plights in which he soon finds himself include being robbed of clothes and money, accused of kidnapping, pursued for being an impostor and finally jailed. June is the only one who recognizes him in his home town and it is through her that he finally gets a square deal.

To Cut Feature Length

Every effort is being exerted by the W. W. Hodkinson Corporation to keep some of their features productions below the 5,000 foot mark in length. With the exception of specials or stories that cannot be cut too short without materially affecting the dramatic value of the production, it is considered likely that every effort will be made in order to give the exhibitors feature length productions with less footage.

Leads All Others

American films lead all others shown in Poland by more than eighty per cent, according to Assistant Trade Commissioner E. Baldwin in a report just received at the Department of Commerce.

Germany is the nearest competitor of the American product. Of the films shown in 1922, 218 were of American origin, as compared with less than 140 from Germany, 59 native, 52 French, 47 Italian, 46 Austrian, 31 Danish, 9 Russian and 6 English and Swedish.



CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

Bucking the Barrier

(Dustin Farnum—Fox—4,566 feet)

M. P. W.—It offers a variety, suspense and pleasing backgrounds. It is a well-directed, entertaining feature for the average program.

N.—If one can overlook the many inconsistencies of this story, and merely accept it as picture entertainment, one may find some satisfaction in Dustin Farnum's newest expression.

T. R.—It holds good interest, and should make a pleasing program picture for the admirers of Farnum.

E. H.—It is thoroughly sound entertainment, and Farnum and his aides contribute excellent performances.

F. D.—Fair dramatic feature; situations lack force and conviction, and there are too many climaxes.

Kick In

(Betty Compson—Bert Lytell—Paramount—7,074 feet)

M. P. W.—If it is possible that the dramatic interest in the stage play, "Kick In," could be intensified, George Fitzmaurice has done so in the picturized version.

T. R.—Exhibitors in general will find this poignant, thrilling story of the underworld an attraction well worthy their attention.

F. D.—Interesting crook play with plenty of action and thrills and very well produced.

E. H.—A first-rate crook play in every respect.

N.—George Fitzmaurice has given the screen many fine productions, but none that equals "Kick In" in story value. A real plot here.

Mad Love

(Pola Negri—Goldwyn—5,518 feet)

M. P. W.—Due to the star's truly fine work the production is proving to be a drawing card.

T. R.—The chief value of this picture depends upon the vast amount of advertising which the star has been given.

F. D.—Excellent dramatic entertainment, with star at her best; looks like big box-office bet.

E. H.—A German-made production, and, although a sombre tragedy, is intensely interesting.

N.—This title, connected with the avalanche of publicity, should make this picture a box-office winner. As a picture, however, it has few redeeming factors.

One Stolen Night

(Alice Calhoun—Vitagraph—4,900 feet)

M. P. W.—Has a spectacular appeal, and the settings, costumes and atmosphere will be appreciated by this class.

N.—A good program picture.

E. H.—The story is light and amusing and although well photographed and well staged, it only fairly succeeds in holding the interest.

T. R.—A film with many entertaining qualities.

The First Degree

(Frank Mayo—Universal—4,395 feet)

M. P. W.—Has an emotional and dramatic appeal due largely to the splendid performance of Frank Mayo.

N.—There is a direct swiftness of action that seemed to us distinctly enjoyable.

T. R.—Five reels of bully entertainment with no waste material clogging up the action, and a surprise finish.

E. H.—Gives Frank Mayo excellent opportunity to display his histrionic ability.

Luck

(C. C. Burr Prod.—Johnny Hines—6 reels)

M. P. W.—Your patrons no matter what their taste be will enjoy this picture immensely. It has drama, romance, melodrama, thrills and hundreds of real laughs.

F. D.—Comedy number that keeps going at good pace.

E. H.—There's a laugh in every scene and every subtitle. Any house that can't clean up with this seven-reeler should put up the shutters and close up.

N.—On one of the most favorite themes—that of the youth who must win a wager by a specified time or find himself out of luck. Johnny Hines rides to fair success. It is a fairly bright little piece and worthy of patronage.

T. R.—A lively subject, one that should average well and also give satisfaction, provided it is not overplayed in advance.

Queen of Sin

(Howell and Export and Import—8 reels)

M. P. W.—Two huge spectacles, with well handled mobs of persons. These scenes are impressive, particularly the Biblical episode. They are, however, but part of the picture and are introduced in a modern story that fails to hold the spectators' interest.

E. H.—For those who delight in great spectacles, huge mobs and massive sets it will doubtless fill every requirement.

N.—Unfortunately the spectacular side of the picture is burdened with a poorly constructed story.

F. D.—Impressive as a spectacle but unconvincing as a story.

T. R.—The spectacle production is beyond question, one well worth the while of any playgoer making it a point to see. As to heart interest that is another question, one depending on the susceptibility of the individual.

When Love Comes

(Helen Jerome Eddy—F. B. O.—4,800 feet)

M. P. W.—It is a love story, simply and effectively told, and will be refreshing to those who criticize the screen for placing too much emphasis upon superficial glamor and beauty without talent.

T. R.—Holds good human interest. . . . It is a little draggy at times, but should not fail to be thoroughly enjoyed if shown before an audience who does not crave a wild rush of excitement.

F. D.—A good picture with a thoroughly appealing star.

E. H.—It is wholesome and, while not particularly new, it will prove a very pleasing attraction in any house.

N.—The picture does not always ring genuine, but it is good for any program house.

Tents of Allah

(Featured Cast—Assoc. Ex.—6,357 feet)

M. P. W.—This is an exceptionally good sheik picture. The story is so entertaining, the atmosphere so intriguing that it should please even where there has been a reaction against this type of attraction.

E. H.—An enjoyable production of the "Sheik" type, well acted and well directed.

N.—Its title is romantic enough to intrigue the imagination and all things considered it is a fair-to-middling sheik picture.

F. D.—Excellent pictorial value in sheik picture that makes up in visual appeal what it lacks in story.

T. R.—Viewed from any angle, this is an uncommonly fine production which furnishes capital entertainment and should reap a golden box office harvest.

Environment

(Featured Cast—Principal Pictures—6 reels)

M. P. W.—A well-produced, well-constructed and entertaining picture, which offers exploitation possibilities unlimited.

N.—It is a vivid document picturized with a true insight into the ways of crookdom.

F. D.—Average crook melodrama, with more or less familiar situations; some action and thrills of usual order.

E. H.—Presents many exploitation angles besides that of an exceptional cast, and should prove to be a good box-office attraction.

T. R.—A sure enough "movie story" is "Environment," and we are saying that in no attempt, cheap or otherwise, to take from this production anything that belongs to it, for it is a good picture.

You Are Guilty

(James Kirkwood—C. C. Burr—5,000 feet)

M. P. W.—James Kirkwood scores triumphantly; the story is cleverly told; the production has many luxurious settings.

E. H.—Should prove a good attraction on any program. It is a smooth-running, logical story with plenty of heart interest.

T. R.—Is a picture and a story that will live in the memory longer than does the average subject.

N.—Trite story, which has been well produced and enlivened with interesting incident and some excellent acting.

F. D.—An average attraction with some particularly good bits, but a fairly unconvincing theme.

The Little Church Around the Corner

(Featured Cast—Warner Bros.—6,300 feet)

M. P. W.—It will make more money at the box office than any of the 1923 Warner releases thus far issued.

E. H.—One of the most carefully directed and well staged melodramas that has reached the screen in some time.

N.—Has a goodly number of thrills. . . . One of the best depictions of a disaster ever screened.

F. D.—Fairly acceptable melodrama which will please where they are not too critical.

T. R.—There are genuine thrills in the scenes surrounding the mine disaster.

My Friend the Devil

(Featured Cast—Fox—9,555 feet)

M. P. W.—Millarde scores another triumph for Fox with the screen version of celebrated novel.

E. H.—Care and thought have been given the production, but its popular appeal will be somewhat limited.

N.—The climax is the big thing here. It'll pull the production over anywhere.

T. R.—Presented by a talented cast, handsomely photographed and without a single hitch in its action, the picture is worth the attention of all exhibitors.

Lonesome Corners

(Edgar Jones—Playgoers—4,622 feet)

M. P. W.—The picture depends almost entirely on novelty for its appeal.

E. H.—Rather out-of-the-ordinary twist to the story that makes it an absorbing program feature.

N.—In competition against the present-day releases, the kindest and most charitable thing one can say about it is that it is silly.

T. R.—Skillfully directed, presented by a clever cast of players and affords pleasing entertainment.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

1923-24 Lineup of Independent Films Strongest Quality Bets Ever Offered

That at least sixty-five per cent. of independent distribution next season will be via the franchise route is made apparent from announcements that have emanated from the leading distributors. Independents, appreciative of the growing quality of program productions, are concentrating this summer all efforts on lining up the proper quality of productions. This year the slogan of independents is truly "Quality pictures."

There is no complicated manipulation evidenced among the leaders for they are now busily settled upon the definite quantity of pictures they will release, and, that decided, are straining every effort and pulling every string to get out pictures that will make money at the box office. To enumerate the total number of productions available via independent exchanges next season is an uncertain matter right now.

But there is plenty of good material in store. For the benefit of exhibitors anxious for a line on what independents will have to offer next season this department will mention a few of the leading pictures that promise to be great bets financially. The David Belasco program of Warner Brothers naturally will attract the most attention not only among the independent bookers, but in the industry in general.

The name David Belasco has a public value that exceeds any before the movie theatre-going public today, from an artistic viewpoint. That genius producer is identified with all that is great in the theatre art. The Warners, fortunately for themselves and the industry in general, have obtained the screen rights to the foremost of the Belasco successes, namely, "The Gold Diggers," which has been very cleverly cast; "Burburau," with John Barrymore; "Tiger Rose," with the inimitable Lenore Ulric, and "Beau Brummel," with John Barrymore. All these specials will bear the O K of the master producer before they are released to exhibitors. The casts that will appear in these pictures are brilliant from a box office angle, even "bits" having been assigned to "name" players.

Then there is "Main Street," based on the Sinclair Lewis popular novel. The writer has not yet seen this production, but from what reports have poured into this office, it is a safe bet that "Main Street" ranks among the greatest bets of the year, for critics are comparing that production with the greatest pictures ever made. And its phenomenal run at Mack Sennett's Mission Theatre, Los Angeles, bespeaks the high quality of the production as an entertainment and box office attraction.

The Warners, too, will have other pictures of exploitation possibilities that will be strengthened with good productions and casts, according to Abe Warner. Johnny Hines is now completing "Little Johnny Jones," a George M. Cohan success, to be followed with G. M.'s "George Washington, Jr." Then there is "The Little Printer" with Wesley Barry and about 12 other Warner features.

Al Lichtman Corporation is lining up a splendid array of productions, most of which are based either on big selling stories or successful stage plays. These will be released through Al Lichtman's cooperative exchanges throughout the country. Al Lichtman will have 15 Preferred Pictures for 1923-24, among them being "The First Year" by Frank Craven, "My Lady's Lips," "Maytime," "The Triflers," "When a Woman Reaches Forty," "Mothers-in-Law," "The Breath of Scandal," "The White Man," "The Broken Wing,"

"Aching Hearts," "Faint Perfume" and "Poisoned Paradise."

Arrow Film Corporation is making extensive preparations for the release of at least 18 specials. Among the producers who will turn out pictures for Arrow next season are Burton King, Pine Tree Pictures Corporation, Blazed Trails Productions, Inc., A. B. Maescher and others with whom the ever reliable and energetic W. E. Schallenger is now negotiating.

In addition to their features, Arrow Film Corporation will have the most extensive line-up of short subjects in the independent market. Arrow today has among its list some of the very consistent big money-makers, including "Jacqueline, or Blazing Barriers," "Lost in a Big City," "Man and Wife," "Streets of New York," "The Little Red Schoolhouse," "The Rip Tide," "None So Blind" and "Broken Violin."

Equity Pictures Corporation is planning the distribution of six productions. The first of this series, made by Daniel Carson Goodman, has been completed. By September 1, Dr. Goodman expects to have the second of the series ready. Sam Grand, Harry Ascher and other interests are working on a program of features that will probably embrace a dozen in number. I. E. Chadwick will have about eight pictures for independents next season. One of these will star Theda Bara with Whitman Bennett producing. He will also produce a series of Jimmy Aubrey comedies.

Principal Pictures Corporation, the Lesser-Rosenberg-Gore combination, plan to have 18 pictures for next season. The first big releases are: "The Spider and the Rose," "East Side, West Side," "Temporary Marriage," "The Man From Ten Strike," with Guy Bates Post; "Bright Lights of Broadway," with Lowell Sherman and Doris Kenyon, and about ten others based on stories by Harold Bell Wright and other well-known authors.

Bobby North and L. Lawrence Weber are planning for at least four specials for next season. The first release of this new series has been completed and involves a problem story incorporated into an excitingly interesting picture produced by Will Nigh, who also wrote the scenario.

Charles C. Burr, President of Mastodon Films, Inc., one of the most dependable producers in the field, and who is largely responsible for the popularity of stars like Johnny Hines and Doris Kenyon, will have another "Big Six" line-up of pictures based on established books or plays with all-star casts.

C. B. C. Film Sales Corporation will have a series of six melodramatic productions, plans for which are being completed now by Jack and Harry Cohn and Joe Brandt, the latter now being on the Coast. Clifford S. Eifelt, well known as a producer of outdoor pictures, has opened an office in New York this week and announces he will have a series of six pictures for 1923-24. Anchor Film Corporation will have ten pictures. Aywon Film Corporation has signed "Big Boy" Williams for a series of six outdoor films and in addition to those will release four others that Nathan Hirsch has contracted for. L. J. Solznick will release six features, it is understood, on a franchise basis, while Charles A. Blancy will have a similar number. The first of the Blancy series goes into production on Monday morning.

Truart Pictures Corporation, of which M. H. Hoffman is the head, will have twelve productions next season. Among the stars who will appear in these productions are Larry Semon, who will make five-reel comedy dramas or straight comedies; Elaine Hammerstein and several others of equal prominence.

And there are others whose plans have not been divulged as yet to this department. All in all, it looks like a busy 1923-24 season for independents in general.

TIMELY EDITORIALS

—BY ROGER FERRI—

*I'd rather be a "Could Be"
If I could not be an "Are"
For a "Could Be" is a "May Be"
With a chance of reaching par.*

*I'd rather be a "Has Been"
Than a "Might Have Been" by far,
For a "Might Have Been" has never been,
But a "Has" was once an "Are."*

AN old showman who first pointed out to us the "ups" and "downs" of show business in the hustling "sticks" of New England often recited the foregoing to us. We have never forgotten it. And now, as we ponder over some folks in the independent market, we can not help but passing the thought incorporated in those lines. There is ample food for thought in those eight lines.

LARRY SEMON is now an independent. To M. H. Hoffman and his Truart Film Corporation should go no little credit for the lassoing of this comedian. He comes into the independent market from Vitagraph with which firm he made history. His invasion of the independent market is no surprise to readers of this department, for the writer some three months ago published a reliable report that came from the West relative to Larry's future plans. Larry Semon is a prize grab for the independent market.

UNLESS all signs are misleading the new season will be the greatest ever for the big independents who are in the habit of doing big things in a big way. And next season, we predict, will be one in which the consistently good product manufacturers will take the lead. The leaders, we note at this early stage, are planning wholesale operation on the franchise basis. The franchise plan is the most powerful weapon with which independent can combat effectively, provided, of course, that that franchise carries with it pictures that are entertaining and prove their mettle at the box office.

WE were pleased to note a marked enthusiasm among exhibitors at the national exhibitors' convention in Chicago last week over independent product. It really was encouraging and we were happy to note so many independent distributors among those present. Insofar as the independent man was concerned the M. P. T. O. A. convention was an event that will not soon be forgotten, for it developed into a hearty independents' boosting drive.

INDEPENDENTS are not clamoring for an "Independent Week" or anything of the sort. We want exhibitor patronage 52 weeks in the year. Quality productions of the season just closing proves the determination of the independent to give theatre owners worthwhile money making pictures. And plans being made for next season indicate even greater and more quality productions. It is now up to the exhibitor to decide whether he wants independent pictures. And talk won't decide. Say it with play dates. Leave open time for good independent pictures.

Be square with yourself by giving independents the chance they have earned for themselves.

Say it with play dates!

Signing of Larry Semon Gives Independents a Big Comedy Bet

As was exclusively reported in Moving Picture World last week in a Chicago despatch, Larry Semon, former Vitagraph star, has been signed by M. H. Hoffman, Vice-President of Truett Film Corporation, for a period of three years. The latter is authority for the statement that a sum of \$3,000,000 for three years is involved in the transaction. This is one of the most important deals negotiated within the independent market in many years, for Larry Semon ranks among the best known comics of the day. It was pointed out exclusively by this department three months ago that when Larry Semon signed a contract again it would be with an independent concern. The Semon productions will be released on a

franchise basis. In the series of super-productions which are to be produced by the star for Truett Films, Larry Semon will go into a different phase of production from that in which he has hitherto appeared. All the comedies will be in feature length; in fact, they will be in what is termed natural length or as much footage as the story requires, whether it is 4,000 feet or 8,000 feet. They will consist of broad, clean comedy, made from feature stories appearing in magazines, published books and successful stage plays. They will contain everything that a feature production requires, all star casts, big sets, the best photography obtainable, thrills, heart-interest and more than their quota of laughs.

The announcement of the signing of this contract was the biggest individual event which took place at the annual convention of the exhibitors and it was given front page space in practically every one of the Chicago daily papers. In addition to this the photograph of the actual signing of the \$3,000,000 was used in most of the dailies in conjunction with the features news story.

The editorial departments of both the Semon unit, with which the star has been furnished for his exclusive use by Truett Film Corporation, and of the Truett organization are already busily engaged in going over the successful New York comedy successes and published novels with the view of acquiring at least three properties ahead so that production activities can proceed without interruption.

Oscar Lund is now working on "The Falcon," a Boccaccio story made in Prisma colors. Henry Hull is leading man.

"None So Blind," a Burton King picture that Arrow is State righting, was sold this week to Independent Films, Inc., of Boston. Arrow also sold "A Daughter of the Don" to Standard Film Exchange, Pittsburgh, and Liberty Exchange, Washington.

Independent Film Service, of Dallas, Tex., has purchased the Southwestern rights to the Tri-Stone comedies.

Harry Rodner has taken over the Up-State New York distribution rights to the Felix and "Out of the Inkwell" cartoons.

"The Valley of Unrest" is the title of the next production that George Larkin will make for the independent market. Russell Productions will produce.

SI GRIEVER, of the Griever Exchange, Chicago, has taken over the Illinois distribution rights to Charles C. Burr's "I Am the Law" from Second National, the Balaban & Katz independent exchange of Chicago.

Robert Murphy has been elected secretary of the Film Board of Trade of Buffalo, which Syd Samson, of Bond Photoplay, heads as president.

Sam Harding, of Kansas City, has moved the offices of the Capitol Enterprises to the Crescent Exchange Building, where the Al Lichtman K. C. exchange also moves.

"Curbing the Dope Evil" is the title of the latest "hop" picture that has made its appearance. This film was produced by Hoyt Lawlor and is a short subject. Unique Foto Films, of New York, is handling it.

Alfred Weiss, head of Weiss Brothers' enterprises, intends going

to Europe. He has booked passage on the Leviathan, which sails on July 4th. He expects to acquire several pictures while abroad, according to reports.

M. L. Finkelstein, of the R. & F. Film Exchange of Minneapolis, spent his holiday in New York this week as did also A. H. Blank, Robert Leiber, Sam Katz and Col. Fred Levy.

Edmund Goulding, who was on the

West Coast doing special work for Warner Brothers, returned to New York late last week.

Bob Murphy, manager of the Buffalo Renown Exchange, has appointed Al Barnett special representative in Rochester and J. L. Cook as special representative in Syracuse.

U. B. O., according to a report given out this week by Principal Pictures Corporation in New York, has booked its latest feature, "The Spider and the Rose" over its metropolitan circuit.

Dr. A. H. Giannini, well-known banker who is financially interested in a number of independent producing endeavors, sails Saturday, June 2, on the SS. Majestic. He will make a tour of France, Italy and Switzerland in an automobile.

Harry Krellburg is now producing a legitimate show playing at the Apollo Theatre, New York.

"Main Street" Sets New Booking Record

"Main Street," Warner Brothers' latest special, generally conceded by those who have seen it and Moving Picture World's Los Angeles staff as one of the greatest pictures ever made, a review having exclusively appeared in this publication six weeks ago, is setting a new record. Although it is now in its seventh week at the Mission Theatre, Los Angeles, having stacked up a gross of about \$13,000 last week, "Main Street," it became known this week through receipt of dispatches from Moving Picture World correspondents, is attracting wide attention among showmen. Conservative showmen predict this picture to be among the money leaders of the year for rentals on this feature are a record-breaking sort. The picture opens in many sections next week.

NEW YORK CITY.—(Special)—Joe Plunkett, managing director of the Strand Theatre here, has definitely fixed Sunday, June 10, as the opening date for the two-week engagement of Warner Brothers' "Main Street" at that theatre. Mr. Plunkett is making elaborate plans for that engagement which will be extensively exploited starting with next week.

BOSTON.—(Special)—All records for day and date first run showing of independent pictures will be broken in this territory next week when Warner Brothers' "Main Street" opens in eight houses in as many first run cities, according to announcement of William Shapiro of Franklin Film Corporation, which owns the rights to Warner pictures in this territory. Next Monday "Main Street" opens at the Modern and Beacon theatres in Boston, the Strand Theatre in Providence, R. I.; in Portland, Me.; Bridgeport, Conn.; New Haven, Conn.; Springfield, Mass., and Worcester, Mass.

CHICAGO.—(Special)—"Main Street," Warner Brothers' latest picture, which opens at the Roosevelt in two weeks, was originally set to open at the Chicago, but a switch was decided upon. The Chicago refuses to change its one-week policy and the switch to the Roosevelt makes it possible for "Main Street," which is expected to play to big business here, to remain at that house as long as it makes money.

SAN FRANCISCO.—(Special)—Arrangements are under way for the booking of "Main Street" into the Granda Theatre here, following a showing next week of "Brass," the other Warner special. A banquet will precede the showing. The banquet will be held at St. Francis Hotel. Harry Rapf, producer of "Brass," and Director Sidney Franklin, will be among those present. Harry M. Warner, who is in California, will also be there. Monte Blue, Irene Rich and Marie Prevost also will be there.

ATLANTA, GA.—(Special)—According to word given out here, Warner Brothers' "Main Street" opened at the Howard Monday. The picture has been booked over the entire circuit of Lynch Southern theatres.

Principal Pictures Starts Drive

Irving Lesser, Eastern distribution manager of Principal Pictures Corporation, preparatory to an official announcement concerning the releases of that firm for 1923-24, is planning for the drive he will make this summer to line up some of the biggest theatres in the country for "the big pictures my firm will turn out." That Principal intends going after the first class independent trade in big fashion is proven by the exceptionally strong list of players it has lined up.

Sol Lesser and Mike Rosenberg, who are on the Coast, are keeping things humming out there. Announcement this week came from the Coast relative to the engagement of Marguerite De La Motte for one of the starring roles in one of the Harold Bell Wright pictures. Here are some of the Principal's players signed for one or more pictures: Guy Bates Post, Alice Lake, Gaston Glass, Joseph Dowling, Robert McKim, Alec Francis, Frank Campeau, Noah and Wallace Beery, Louise Fazenda, Edwin Steves, Otis Harlan, Dick Headrick, Doris Kenyon, Harrison Ford, Lowell Sherman, Tyrone Powers, Charles Murray, Edmund Breese, Effie Shannon, Kenneth Harlan, Eileen Percy, Lucille Hutton, Charles Males, Betty May, Wally Van, Mildred Davis, Stuart Holmes, Myrtle Steadman, Tully Marshall and Maude George.

What Foreigners Are Doing in the Picture Market

Herbert Wilcox, of Astra, has taken the German "E. F. A." studios for the making of the film version of "Chu Chin Chow." Herbert Langley will play the Oscar Ashe part and Betty Blythe that played at His Majesty's by Lily Brayton. The cameramen are American, A. Guisart and Bert Cann.

British and Colonial are making a film version of a popular novel, "Heartstrings," the scenario being by Elliot Standard. The cast includes Victor MacLaglen, Russell Torndyke, Sidney Farebrother, Kate Gurney and Edith Bishop.

Bertram Phillips is about to start work on "The School for Scandal" with Queenie Thomas and Frank Stanmore as Sir Peter and Lady Teazle. Stanmore is an exceptionally clever rough Cockney comedian and appears, on the face of it, to be an odd choice for the part of Sir Peter Teazle.

Having completed "The Lady Trainer," Walter West is now at work on a new film, "Beautiful Kitty," at Epsom. This will be another racing picture. It is doubtful whether West could make or conceive a picture without a stable or a race-course in it.

The Anglo-French film entente is not likely to cut much ice unless the films made improve considerably. "Within the Maze" was poor, but the last effort, "The Sacrifice," produced by Henri Roussel, is little better.

The Gaumont Company is shortly starting on a picturization of the late George R. Sims' melodrama, "The Lights of London." The Wilson Barrett part of Harold Armitage will be played by Nigel Barrie, and the leading lady will be Wanda Hawley.

After their present series of two-reelers is completed Quality Films will go in for making big features. George Cooper will be the producer and the stories handled will be original.

Adele Blood, who has been in the Orient with an all-American theatrical company, is now on her way back from Bombay. W. Renwick Smith as her representative is on his way to New York with a couple of pictures produced during Miss Blood's dramatic tour.

Flora Le Breton, English movie artiste, has just terminated a series of scenes at Beauvais, France, in the role of Juliette de Marly for the screen drama, "I Will Repay," being produced here by Henry Kolker and George Treville for the Ideal Film Co. of London. The story is laid during the French revolution.

Ideal is about to make a filmisation of Baroness Orczy's "I Will Repay." This will be produced by Henry Kolker. The cast includes Pedro de Corboda, Marquissette Bosky and Flora Le Breton.

Thomas Bentley is making "Old Bill Throughout the Ages" for Ideal. This is, of course, another twist on the Bainsfather creation which has been worked to death on the stage and in the illustrated papers. The company includes Wallace Boscoe, Arthur Cleve, Gladys Polliott, Jack Denton.

Housman Comedies, Inc., has filed confessions of judgment in the New York Supreme Court in behalf of a number of creditors for money loaned. The amounts are Otto D. Steiner, \$4,117; William G. Kaufman, \$1,890; Althea Krolik, \$1,894; Joseph W. Schleff, \$2,381; James Dent, \$523, and \$3,093 for Messrs. Steiner and Schleff on a note. A judgment for \$3,093 is also confessed for the Tifford Cinema Corporation as the sum due for making a photoplay for Housman.

Prince Stunt Takes Boston by Storm and Arrow Profits

BOSTON—(Special)—Arrow Film Corporation again came into the limelight this week. Last week Arrow attracted attention with "The Rip Tide," which played to a splendid week's business at the Park Theatre and this week it doubled with "Lost in a Big City" at the Park and "Jacqueline" at the Boston Theatre. When these pictures close Saturday night Boston will have heard of Arrow to the extent that it will not soon forget that firm or the visit of its special representative, J. Charles Davis, 2nd, who put over an exploitation stunt in conjunction with "The Rip Tide" that is still the talk of the town.

The stunt came in the form of the visit to Boston of the supposed Prince Tagor Khan (principal character in "The Rip Tide"). The stunt was worked so cleverly and the true identity of the "Prince" kept so secret that the Boston Post on Sunday, May 20, ran a double-column, 18-inch story on his arrival, with a two-column cut. He was registered at the exclusive Copley Plaza Hotel, where Boston's smart set entertained him royally. He registered as Prince Tagor Khan of Darawli, India. He was in native costume and attracted much attention with the result that newspaper reporters scented a story and interviewed him. He told of his romance with Princess Indora and "by a strange coincidence the Prince told the reporters what is really the story of 'The Rip Tide,'" so that when the reviews on the picture appeared in the papers Monday night the papers "got wise."

The "Prince" took Boston by storm. He was guest of honor at special dinners, dances and teas. It was by far the cleverest stunt negotiated by a film showman in Boston and certainly helped not only the draw on "Rip Tide" but also on "Lost in a Big City" and "Jacqueline," for the name Arrow was very cleverly and prominently injected into the stunt.

PHILADELPHIA—(Special)—The Garrick Theatre will be kept open this summer under an agreement the house management has made with the Stanley Company. This legitimate house re-opened Monday with "The Greatest Menace," the anti-dope picture, which has been booked into the house out of Tony Luchese's De Luxe Film Exchange on a strictly percentage basis, slated for two weeks, with Martin Johnson's "Wild Animal" pictures to follow for a like period.

CHICAGO—(Special)—"Brass" opened at the Chicago Theatre here Monday and bids fair to score one of the biggest money weeks that house has had, despite the bad break in weather. Very little exploitation has been done on the picture. All the plugging and been done in newspaper advertising.

LOS ANGELES—(Special)—"Main Street," Warner Brothers' special, is now on its sixth week at the Mission Theatre here and still going strong with indications stronger than ever that it will pass the ten-week mark. This picture is making history here.

KANSAS CITY—(Special)—Al Lichtman's Preferred Picture, "Poor Men's Wives," at the Liberty Theatre last week surprised the wise birds, who, noting the bad break in the weather, had predicted a flop for all pictures here. However, this one fooled them. Although it did not do the big gate it would no doubt have piled up had the weather been good. "Poor Men's Wives" satisfied well and did good financially.

CHICAGO—(Special)—Independent pictures are having their inning at the Loop, for at the Chicago is Warner's "Brass," while at the Castle Progress Pictures Exchange has booked "Jacqueline or Blazing Barriers," the Arrow special, for a week. Both opened big on Monday afternoon.

ATLANTA, GA.—(Special)—Independent pictures are going big in this territory and are proving big

Summer bets over the S. A. Lynch circuit, which is grabbing all the big independent pictures available. The Lynch houses have booked Warner Brothers' "Main Street" for its entire circuit.

PROVIDENCE, R. I.—(Special)—The amalgamation of the Modern, Strand, Emery and Majestic theatre interests in this city, through the sale of 38 per cent. of the stock in Emery Amusement Corporation owned by Burton Emery to the interests back of the Strand and Modern virtually bottles up the first-run situation in this city. However, the interests involved are strong boosters

for independent product and have already signed up for the entire 1922-23 product of Warner Brothers, Al Lichtman, C. C. Burr, Principal Pictures and Arrow.

SAN FRANCISCO—(Special)—It was announced here that the combination of First National franchise holders who also handle independent pictures will not concern independents and does not aim at curtailing independent production. The combination has been formed for the purpose of minimizing the cost of accessories.

DETROIT—(Special)—Francis X. Bushman and Beverly Bayne in "Modern Marriage" would probably have got away to fairly good business at the Capitol had the weather favored them. However, the elements were against them and in the eyes of showmen the personal appearance of Bushman and Bayne who are trying to do a comeback was a flop financially. Those who saw the two perform liked the act. There was little comment heard about the picture, however.

Flashes on Independent Film Openings

BOSTON—(Special)—Boston Theatre, Arrow's "Jacqueline" with Keith vaudeville; Park Theatre, Arrow's "Lost in A Big City" and Arrow's "Man and Wife."

BALTIMORE—(Special)—Parkway Theatre, Warner Brothers' "Brass"; Metropolitan Theatre, Amalgamated's "The Woman in Chains" with Mrs. Rodolph Valentino and E. K. Lincoln.

CHICAGO—(Special)—Chicago Theatre, Warners' "Brass"; Castle Theatre, Arrow's "Jacqueline or Blazing Barriers"; Broadway-Strand, Truett-King's "Cheating Wives"; McVicker's theatre, Bushman & Bayne in "Modern Marriage" with stars appearing personally.

CLEVELAND, O.—(Special)—Read's Hippodrome, Equity's "Has the World Gone Mad?", with six acts of vaudeville.

Live News Within the Trade

Betty Blythe, formerly starred in independent pictures made by Whitman Bennett, is in Germany working on "Chu Chin Chow."

Johnny Hines, while working on Warners' "Little Johnny Jones" on the West Coast this week, was injured. He will be laid up about ten days.

Reports from Los Angeles casting agents bring news to the effect that stars are unwilling to sign all-term contracts with any one firm, preferring to freelance. They claim they can make more money free-lancing.

Independent players in the East are taking advantage of the new summer round-trip rate of \$140 to the coast and many of them plan leaving for Los Angeles this month. The return tickets are good until October 31.

According to a report received this week the Sterling Productions, Inc., will make a series of independent pictures starring Pauline Frederick, following that star's appearance in England in Al H. Wood's "The Guilty One."

Mlle. Jean Balzac, great-granddaughter of the famous author, may appear in a series of pictures that Achievement Films, Inc., plan making in Los Angeles.

Clifton F. Efelst is in New York with the negative of "Danger" which he personally will State right, which is stopping at the Cadillac Hotel and expects to make a tour of the exchange centres in two weeks.

"Determination," on which Washington, D. C., capitalists squandered a lot of money through poor directorial handling and which failed to make money in this country, is doing well in Canada, according to a number of reports.

Zenith Pictures Corporation has completed the filming of "The Right of the Strongest," starring E. K. Lincoln, who arrived in New York last week.

New York, Albany and Buffalo independent exchangers will turn out 100 per cent. at the annual convention of the New York exhibitors in Syracuse, N. Y., June 19, 20 and 21.

Franklyn Backer has evidently deserted the picture business, for he has given up his offices in the Times Building in New York, and those who have done business with him say he has gone into a different line of endeavor.

Ben Amsterdam, of Masterpiece Film Attractions, Inc., of Philadelphia, spent the holiday in New York.

Joe Lee, who is managing Juanita Hansen's personal appearance tour, wired New York from Washington D. C., this week that that star's appearance in the pulpit of the First Congregational Church on Sunday, May 27, received much publicity. She substituted for Mrs. Wallace Reid, who was ill.

Sam Rothafel, managing director of the Capitol Theatre, New York, denied this week the report published in this department that he was negotiating for the showing of "Rip Tide" at that house.

Al Feinman, one of the best-known exploitation men in New York, and for the past year an exploitation genius with Warner Brothers, soon leaves for England where he will take over the exploitation reins of F. B. O., which will handle the Warner pictures in the British Isles. Bon voyage and good luck, Al. Show 'em!

Doris Kenyon Signs Long Term Burr Contract

Officially confirming the exclusive announcement made in this department a month ago, C. C. Burr, one of the most progressive producers in



DORIS KENYON

the business, this week announced that all agreements whereby he will manage Doris Kenyon, one of the most sought stars in the East, for a long term of years. Miss Kenyon already has appeared in two Burr successes, "Sure Fire Flint" and "You Are Guilty." She has just completed work on Bennie Zeidman's "Bright Lights of Broadway" and leaves Saturday of this week for Maine with Dell Henderson to start work on the first Charles L. Blaney production.

DALLAS, TEX.—(Special)—Johnny Hines' latest C. C. Burr special, "Luck," was given its southern premiere at the Capitol Theatre here last week, and bettered the record established last winter by the other Hines' picture, "Burn 'Em Up Barnes."

"Pat's Patents" is the latest of the C. C. Burr All-Star Comedies to be completed. In the principal roles are Charlie Murray, Raymond McKee, Kathlene Martyn and Dorothy Walters. The story is all about the attempts of a young inventor to get a hee-nepked man to invest money in his inventions. It was previewed last week and given the stamp of approval. It is to be released through W. W. Hodkinson Corporation.

Richard Thorpe, the latest addition to the all-star stock company being organized by C. C. Burr, will soon start work on a drama at the Glendale studios. As yet no title has been assigned the picture. Casting has all been completed and everything made ready for shooting.

C. C. Burr last week was compelled to turn down a proposition to send a company to Europe to film a version of one of Dickens' stories. Press of business here and the necessity for his personal supervision of the eight new productions he will make would not permit the president of Mastodon Films to make the trip.

Doris Kenyon's latest screen appearance at the Broadway Theatre last week, once again called forth enthusiastic comment from the critics. Miss Kenyon began a series of real hits in C. C. Burr's "Sure Fire Flint" and followed it up in the same producer's feature, "You Are Guilty," in which she appeared with James Kirkwood.

Independents, Encouraged by Exhibitor Enthusiasm, Start Work on 1923-24 Plans

By ROGER FERRI

CHICAGO—Independent distributors who came to Chicago were very much impressed with the popularity of independent pictures among exhibitors, who emphasized the point that good pictures regardless of who makes them will have no trouble securing dates—and good play dates at that. Some of the more representative exhibitors showed data that proved his contention that good independent pictures always are in demand, and that he is going to leave plenty of time open next season for the booking of independent pictures.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, did not leave Chicago until Saturday on the Century. He received some very encouraging wires from his assistant, J. Charles Davis, who was in Boston putting over "Rip Tide" at the Park Theatre there. W. Ray Johnston, vice-president of Arrow, went to Omaha from here.

J. S. Jossey, who is managing the Progress Exchanges in Cleveland and Cincinnati, looks forward to a big year in Ohio. J. S.'s exchange is the newest in that territory, but despite that fact it has grown tremendously in popularity.

Jack Cohn, of C. B. C. Film Sales Corporation, proved quite an entertainer and spent most of his time disseminating valuable independent propaganda.

Al Lichtman's address at the banquet last Wednesday night was the most brilliant delivered there. He spoke humorously about his recent trip to Europe.

M. H. Hoffman, of Truett Pictures Corporation, certainly put his firm on the map. His exploitation men were very much on the job, almost the entire burg turning out Monday and Tuesday to pay tribute to Elaine Hammerstein and Mae Murray.

Truett's signing of Larry Semon was one of the most important incidents noted at the convention. There had been a rumor that Semon was to make a change on Monday, but the Truett deal did not materialize until Thursday morning, when the papers were signed.

Nathan Hirsh, of Aywon Film Corporation, passed through here last week en route to the coast on a sales tour. While in Los Angeles he will complete all arrangements for the making of the "Big Boy" Williams series of Westerns that he will state right. He came here from Pittsburgh.

Frank Zambreni, of Progress Pictures Corporation, was one of the busiest men at the convention. He proved a royal entertainer and incidentally in combining business with pleasure succeeded in recording one of the best weeks of the current season. Frank's exchange is one of the best organized distributing agencies in the West.

Joe Friedman, of Celebrated Film Players Corporation, and the Al Lichtman Exchange is just closing one of the best seasons in the history of his organization. Mr. Friedman got back of the Lichtman pictures in splendid style and profited accordingly. He is lining up a splendid array of productions for next season.

Watch Si Grier. Si is one of the more popular exchangemen in this territory and is just closing a good season. He is in the market for good pictures and distributors will not want for a better gentleman with whom to do business than Grier.

Renown Pictures Exchange is the newest exchange in this territory and is handling all the Truett product, as well as the big Principal Pictures program.

"Brass," Warner Brothers' production, opened at the Chicago Theatre on Monday, where it is being given an elaborate presentation.

The switching of the Warner special, "Main Street," from the Chicago to the Roosevelt Theatre, was

one of the cleverest pieces of film showmanship noted here for many seasons. In the first place it is an excellent exploitation stunt, for the capacity of the Roosevelt is such that if "Main Street" lives up to expectations it should play that house for at least four weeks, while at the Chicago it could play but one week, for the house management refuses to break its policy.

Just who will handle Warner Brothers' product in this territory next season is problematical. It is now being handled by Balaban & Katz' Second National Exchange, but chances are that a switch will be made next season, although there is nothing certain about this.

Sam Grand and Harry Ascher, of Boston, dropped into town from the coast, where they perfected production plans for next season. According to information gathered in Chicago about 60 per cent. of the country already have been sold on the pictures this combination will make for the independent market.

Sam Goldman, of Kansas City, was here and announced to the writer that he is to road show the "Jesse James" pictures made out in Missouri last year.

Bill Skirboll, of Gold Seal Productions, Cleveland, is indeed sold on Charles C. Burr and his product. Said Bill to the writer: "Here is one independent who deserves encouragement. All C. C. has to tell me is that he is going to do so and so and I will be there with the cash to fork over. Every picture he has given me has been a winner and satisfied my exhibitor clients." And when an exchangeman will say the distributor certainly is deserving of every co-operation. And there is not a single exchangeman we know of who has done business with Mr. Burr who does not feel the same way.

J. Fred Cubberly, of the F. & R. Exchange, was among those present. Fred was in conference with Abe Warner and Sam Morris for several days, but he has not yet closed for next year. He will be in New York the middle of June to close the Warner deal, however. Fred was thoroughly satisfied with the amount of business his exchange did in his territory this season.

Lou Burman, of Independent Film Corporation of Philadelphia and Washington, announced that henceforth his two exchanges will be named and do business as the Warner Film Corporation Exchanges, as a tribute to the makers of the pictures he distributes in those two territories.

Harry Rathner, special representative for Principal Pictures Corporation, spiked a rumor relative to the amalgamation of the First National franchise holders, by saying that those men had got together not for the purpose of controlling independent distribution, but for the purpose of reducing the cost of accessories by buying in block fashion.

Ben Amsterdam, of Masterpiece Film Attractions, Inc., of Philadelphia, was one of the shining lights at the convention. Ben stayed over until after the convention for a conference with Joe Friedman, Sam Grand, Bobby North and Harry Ascher regarding interests in which those gentlemen are involved.

Bobby North was one of the most sought after distributors who attended the convention. Bobby announced that he will not distribute

the latest Bill Nigh special until next Fall.

Tony Luchese, of De Luxe Film Exchange of Philadelphia, came along with the Philadelphia exhibitor delegation.

Sam Werner, of the Werner Exchange of St. Louis, was in Chicago with the Mrs. Sam and is planning big things for next season, and he and Ivan Abramson seemed to have enjoyed their stay in the Windy City immensely.

Somebody said Charles Goetz, manager of the Warner New York Exchange, was in town, but we sought in vain for that gentleman.

Sam Morris, of Warner Brothers, was one of the hustliest hustlers at the convention and he put over a number of deals he promised to tell us about on our arrival in New York this week.

John Curran, special representative of Arrow Film Corporation, while in this territory, dropping in on his big chief, W. E. Shallenberger, and looked around and out again—all within two days.

Joe Schnitzer, who has graduated into the executive and 100 per cent. say-so berth with Film Booking Offices, was in Chicago and renewed acquaintances among independent men with whom he did business while the head of Equity Pictures Corporation. Insofar as this writer

knows Joe still has an interest in Equity.

Joe Firko, who is one of the big guns in the Harry Charnas enterprises, was here with his boss. So was Jeff Fishman, who manages the Standard-Lichtman Exchanges in Detroit. All the Standard-Lichtman managers in Detroit, Cincinnati, Cleveland and Pittsburgh were the guests of Harry Charnas at the convention.

Joe Skirboll was here for a while, but business prompted him to return to Pittsburgh about the middle of the week.

Louis Auerbach, head of Import & Export Film Corporation of New York, and Al Lichtman, had hopes on leaving New York of being with the film gang, but some cold-hearted trainman switched them onto the first second along with W. Ray Johnston.

Harry Nolan came up from Denver to confer with Al Lichtman. Jesse Well, Fred Baer, Margaret Winkler, Morris Kraus, who is making a trip to the coast; M. H. Hoffman, Henry Ginsberg and Ben Friedman, of Minneapolis, all were here.

Just when the firework display was started off Boss Lichtman got a wire that prompted his sales manager, Henry Ginsberg, to leave for Toronto.

All in all, the M. P. T. O. A. convention turned out to be a wonderful gathering of independent men.

Dell Henderson Leads Charles Blaney's Unit to Maine; News of Independents in the Studios

Dell Henderson, his assistant director, Ben Lewis; photographer Charley Downs and a small army of players leave Saturday night for Portland, Me., to start production on the first of a series of independent productions that Charles A. Blaney will make. The series will include six pictures. The first two pictures will be made in the East, while the rest will be taken at some studio on the Coast, according to present plans.

Among those who will appear in the initial production and who are scheduled to leave on the State of Maine Express Saturday night are Doris Kenyon, Cecil Spooner, Charles Sutherland, Gardner James, C. Frank, Ed Bowland and Jule Cowie. The company plans remaining in Maine for about six weeks, during which time outdoor scenes will be shot.

Daniel Carson Goodman expects to start on his next picture for Equity Pictures Corporation within the next two weeks, according to plans that are now under way.

Charley Murray, Charley Burr's star, is so far ahead of his schedule that this week he left for a vacation to the Pacific Coast, where he will remain three weeks. He will return to New York some time early in July to start production on his new series of comedies.

Larry Semon, the former Vitaphone comedian, who was signed last week by Truett Pictures Corporation, will appear in a series of five-reel comedy dramas, according to present plans. Production is expected to be done in the West. Just how the Semon pictures will be handled remains to be seen, for several national distributing companies already have put a bid in for his services.

"Smiling Billy" Mason, formerly a screen star, but who, during the past three years, has been appearing on the vaudeville stage, is back in New York and ready to return to the silent drama.

Burton King is negotiating with the Seznick Distributing Corporation to make a series of four productions

for that concern. King completed his fourth picture several weeks ago and expects to start shooting on his next picture within two weeks.

The Blazed Trails Productions, Inc., of Gloversville, N. Y., which made "Lost in a Big City," that Arrow is distributing, starts working on its third picture late next month. Authoress L. Case Russell is now completing the scenario. George Irving will again direct.

I. E. Chadwick's independent producing units are not expected to get under way until the middle of June in some eastern studio. Mr. Chadwick's interest in this enterprise, according to his statement to the writer, is merely that of distributor.

Tarkington Baker is planning to make a series of two-reel novelty productions based on old songs. He is now negotiating with several independent and two national distributing companies. He will not start working until he has completed distribution arrangements for the pictures.

The Grand North - Amsterdam-Friedman (ex-Federated) interests can be dependent upon to finance some extensive production next season, if plans of these gentlemen have in mind materialize.

Sol Lesser next season promises to be the leading independent distributor in the country, if plans now under way materialize. Mr. Lesser owns several exchanges in the East and is interested in independent exchanges in this city, San Francisco and the Northwest. He and other First National franchise holders have banded themselves together for the purpose of purchasing independent pictures for their territories.

Warners Paying Thousands Weekly to Players With Rep

"Main Street" Opens In Southern Houses

ATLANTA, GA.—(Special)—Warner Brothers' "Main Street" opened at the Howard Theatre here and the Strand Theatre, simultaneously, on Monday afternoon. This is the first opening that picture has had since its world premiere at Mack Sennett's Mission Theatre in Los Angeles seven weeks ago. It is still playing in Los Angeles. William Oldknow personally arranged the showing. Other important engagements on this picture include:

Lyric, Lexington, N. C., June 4, 5 and 6; Lucas, Savannah, June 4, 5 and 6; Arcade, Jacksonville, week of June 10th; the Reveria, Knoxville, which seldom plays a picture a week, is to have it the week of June 17th; Rialto, Macon, June 21, 22 and 23; Modjeska, Augusta, June 25, 29 and 30; Tivoli, Chattanooga, July 1, 2, 3 and 4; Rialto, Columbus, Ga., July 5, 6 and 7; Empire, Montgomery, July 2, 3 and 4; Palace, Memphis, week of July 22; Dreka Theatre, Deland, Florida, July 30 and 31; Imperial, Columbia, S. C., June 4, 5, 6 and 7; Hippodrome, Miami, June 6, 7, 8 and 9; Pheil, St. Petersburg, June 11, 12 and 13; Vivian Theatre, Daytona, June 1 and 14; the Stanley, West Palm Beach, June 19 and 20, and the Victory, Tampa, June 24, 25, 26 and 27.

William Oldknow has returned from New York and is launching a new enterprise outside the industry. It is a paper milk bottle, very practical and more sanitary than the ordinary glass bottle. Mr. Oldknow's company owns all the patents and world rights for distribution and is offering territorial rights for sale.

Turner Jones, Public Relations Representative of Southern Enterprises, was the forum speaker at the Chamber of Commerce luncheon last Wednesday. His subject was "Moving a Picture With Moving Pictures," and his theme the constructive force of good pictures.

The Al Lichtman Corporation launches a sales drive next week which will last until July 1. Cash prizes will go to exchanges showing the greatest number of subjects sold rather than amount of money represented. The drive covers the eight pictures which comprise the first year's releasing schedule and will include, in addition to the pictures already released, "The Girl Who Came Back" and "Daughters of the Rich."

Enterprise Distributing Corporation announces the release of a seven-reel Western super production featuring Jess Willard. On account of the hundreds of pages of publicity that have been given Jess Willard, this super Western should prove unusually popular. Jess Willard is right now at the very height of his popularity, for he has proven that a man over forty is not a quitter.

R. M. Savini reports the new series of "Big Boy" Guinn Williams' Westerns are going over in great shape—promising to be even better bets than the first successful series. The first of the series, "Blaze Away," was an instant hit and received the unqualified praise of critics. This was backed up and strengthened by the box office reports when it began to play.

T. A. Brandon is back from a visit to the Charlotte office of Elitaban and during his stay in North Carolina visited several exhibitors.

Arthur C. Bromberg has returned from a trip into North Carolina.

"Luck," the latest of the Johnny Hines' melo-comedies sponsored by C. C. Burr, opens at the Capitol Theatre, Dallas, Texas, its premiere in the South. Both "Burn 'Em Up Barnes" and "Sure Fire Flint" "cleaned up" in the Southern territory, largely due to the expert showmanship of True Thompson, and it is expected that "Luck" will top both of the others.

Sam W. Miller, one of the best-known salesmen in the Wisconsin territory, and who for the last three years has been a member of the Milwaukee Universal sales staff, has joined the sales force of the Milwaukee Educational Exchange.

LOS ANGELES—(Special)—Stars' and players' salaries here have increased anywhere from 50 to 150 per cent. within a period of eight months, independents who are casting for forthcoming pictures have discovered. There is a marked dearth of talent on the Coast and wires are being sent East for reinforcements. As a result of prevalent conditions it is expected that many legitimate players will be induced to invade the screen.

James Kirkwood, who has developed into one of the most popular leading men in the business, is drawing down \$2,000 a week against the \$1,200 he received for his last picture for a seven-day period. Milton Sills is demanding and getting \$1,500, while Lon Chaney commands \$2,200, with Wallace Beery, \$1,500. Barbara La Marr is getting \$1,250, with Wyndham Standing getting \$1,500. Patsy Ruth Miller is getting \$1,250; Irene Rich, \$1,000, and Florence Vidor, \$1,500. Many of these are on Warner's payroll.

Marguerite De La Motte has signed an agreement with Principal Pictures Corporation for a lengthy period. She will be in the cast of the Harold Bell Wright picture, "When a Man's a Man." John Bowers and Robert W. Frazer also are cast in this picture, in which also appear John Fox, Jr., Fred Stanton, George J. Hackathorne, Charles Mails, Robert Thompson and others. Edward F. Cline is directing.

Principal will soon start production on the first of a series of comedies starring Harry Langdon, the vaudeville comedy headliner whom that firm signed two weeks ago.

C. B. C. Film Sales Corporation has purchased the screen rights to "Yesterday's Wife," Evelyn Campbell wrote the story. This story will be made into a production that C. B. C. will State right next season.

The entire cast for Warner Brothers' David Belasco special, "The Gold Diggers," has been selected. It includes Louise Fazenda, who will play the part of Mabel; Alec Francis as Lawyer Blake, Gertrude Short as Topsy and Wyndham Standing as Steven. Hope Hampton will play one of the leading roles. She arrived here last week from Chicago.

Grant Carpenter has written the continuity for "The Gold Diggers," while Harry Beaumont, who directed "Main Street," will produce that first David Belasco special.

Millard Webb, production manager for Warner Brothers, left this city last week for his father-in-law's home in Chicago, where his wife is seriously ill. Mrs. Webb is the daughter of G. E. Stocking, president of the American Cannery Association.

Preliminary arrangements for the filming of "Tiger Rose," a David Belasco production Warner Brothers will make here, have been completed. Lenore Ulric will be starred and Sidney Franklin will direct.

Ben Schulberg, of Preferred Pictures Corporation, had planned enjoying a vacation within three weeks, but because of production plans he has postponed the layoff indefinitely. The Schulberg studios here are working over time.

A. Alperstein, pioneer film executive, is here to start his duties as general manager of the Warner Brothers' West Coast enterprises. Jack and Sam Warner and Harry Rapf are supervising production.

Ben Wilson expected to complete "Mine to Keep," his first special for Sam Grand, this week. The cast includes Bryant Washburn, Mrs. Bryant Washburn, Wheeler Oakman, Charlotte Stevens and Kate Lester.

Max Graf, who is in New York, has wired on to this city to the effect that Mildred Harris, who has been appearing on the vaudeville stage this winter, is due here this week preparatory to starting work in the next picture Graf will make in "Frisco."

Irving Cummings has selected the following cast for "Broken Hearts of

Broadway," which he is making here for Principal Pictures distribution: Colleen Moore, Johnnie Walker, Alice Lake, Kate Price and Creighton Hale.

Francis Ford has obtained considerable newspaper publicity through his announced plans to explore certain uncivilized islands off the Coast of Asia? Sounds like publicity bunk.

J. L. Stern Opens Independent Firm

OMAHA, NEB.—(Special)—J. L. Stern, well-known and one of the best liked film men in this territory, has severed his connections with the Fox Film Corporation to open a new state right exchange under the name of the Independent Film Company with quarters at 1304 Franklin street.

Mr. Stern, who is one of the oldest film men here and who for the past two years has been one of the star salesmen of the local Fox office, has a thorough knowledge of the distribution end of the motion picture industry, not only from the standpoint of national distribution but also as a state right man.

Mr. Stern says that in his opinion "the state right exchange is the only logical solution to the distribution end of which the motion picture industry is now ailing." The opportunities for the state right man were never as great as they are today, according to Mr. Stern.

John J. Rogers, branch manager for Enterprise, is making a trip through Iowa this week placing first runs on "The World's a Stage" and telling exhibitors of the nine new Wm. S. Hart classics and nine Fairbanks classics, which will be announced for release in the next few days.

Mr. Rogers, Enterprise manager, announces that "The World's a Stage" has been sold to Mr. Goldberg for first run in Omaha and will be seen at the Sun Theatre in the next few weeks. This is the master story by Elinor Glyn about true life in Hollywood, featuring Dorothy Phillips, Kenneth Harlan and Bruce McRae.

Producers Feature Service, Inc., has purchased the Greater New York and Northern New Jersey rights for the series of famous pictures and famous stars being released by Aiken & Price. This includes the Keystone comedies and Fairbanks' revivals.

Bill Shapiro Sets Booking Record

BOSTON—(Special)—William Shapiro of Franklin Film Corporation this week celebrated Memorial Day with a smile illuminating his face, for on Tuesday he closed several deals which has brought him a new booking record. He has arranged eight day and date first run showings of the Warner Brothers' special, "Main Street." The picture next week opens in Boston, Providence, Springfield, New Haven, Worcester and Bridgeport.

"Brass" is scoring big in this territory, particularly in the larger cities, where it is being cleverly exploited. Franklin Film Corporation is now organizing a special staff of exploitation men to handle its 18 Warner Brothers' pictures for next season.

After having put over one of the cleverest publicity stunts ever worked in Boston on "The Rip Tide," which closed a successful week's engagement at the Park Sunday, J. Charles Davis, assistant to W. E. Shallenberger, president of Arrow

Film Corporation, Wednesday night returned to New York, but not until after he had securely launched the premiere showings of "Lost in a Big City" at the Park and "Jacqueline" at the Boston Theatre Monday afternoon.

Sam Grand, who has gone into the production business, will consolidate his Federated and F. B. O. holdings into one office next season. He will devote much of his time, however, to his own production activities, for his first picture, made by Ben Wilson on the Coast, has been completed.

Sam Moscow has purchased several pictures from Nathan Hirsch, but the identity of these films has not been made known.

Skirbolls Plan Big Drive 1923-24

CLEVELAND, O.—(Special)—Bill Skirboll of Gold Seal Productions is back in Cleveland, following a visit to the M. P. T. O. A. convention in Chicago, where he conferred with several independent producers. Mr. Skirboll is going to New York within two weeks to close contracts with a number of distributors. He had hoped to close in Chicago with Abe Warner and Sam Morris for the Warner product for next season.

Warner Brothers' pictures, handled in this territory by Gold Seal productions, have proved consistent money-makers in this section. The Skirboll boys are totally satisfied with returns during the current season and report they plan greater activity next season. In all probability the Skirbolls will handle all the C. C. Burr pictures in this territory this year.

J. S. Jossey, of the Progress Film Exchanges of this city and Cincinnati, was another Cleveland who attended the convention. Mr. Jossey is expecting great things next week. Although his is the newest exchange in Ohio it has made remarkable progress due to Mr. Jossey's business ability and popularity among exhibitors here. He conferred with W. E. Shallenberger and W. Ray Johnston, president and vice-president, respectively, of Arrow Film Corporation, while in Chicago.

Harry Charnas, of Standard-Al Lichtman Exchange here, is back after having served as host to the managers of his exchanges in this city, Detroit, Cincinnati and Pittsburgh.

Joe Firko, general manager for Standard, also is back and looking ahead to a bigger independent business in 1923-24.

Exchange Manager Charged Embezzler

WASHINGTON, D. C.—(Special)—Local film circles are much disturbed over the report that a former manager of an independent exchange here, operated by a Philadelphia exchange-man, has been indicted by the local grand jury charged with grand larceny, involving a sum of \$12,000. The money is said to have been misappropriated from funds collected from exhibitors on contracts that came to the manager's office.

Business in this territory is picking up particularly well, according to reports from the various exchange-men.

The Super Film Attractions in the Mather Building is lining up product for next season. Super has had remarkable success with "Deserted at the Altar," which proved one of the most consistent money makers in this territory.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features: Eddie Polo and Adventures of Tarsan serials; Eddie Lyons and Billy West comedies; Prisma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

ARROW EXCHANGES. 729 Seventh Avenue. Lost in a Big City. Jacqueline. Man and Wife. None So Blind. Streets of New York. The Rip Tide. The Little Red Schoolhouse. The Broken Violin.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve release Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 73 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTEBPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Vlesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 513 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklin Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Golding-Lichtman Suit Is Settled

The action of Samuel L. Golding against Preferred Pictures, Inc., and the Al Lichtman Corporation now pending in the Supreme Court of New York, in connection with the right to the use of the plaintiff's name in the advertising of "The Girl Who Came Back" has been settled and discontinued. The proceeding in the Magistrates Court has likewise been withdrawn.

When two suits brought by Augustus Thomas against the Arico Prod. were called for trial before New York Supreme Court Justice Cohalan, the defendant confessed judgment in one case for \$20,000 and in another for \$35,000. Thomas sued for the former sum as his share of the receipts of "The Capitol" and "The Volcano," and in the other action for his share of the receipts of "As a Man Thinks."

A default judgment for \$508 has been filed in the New York City Court by World Film against Rialto Productions, Inc., on a note signed by Louis T. Rogers as president and S. J. Stebbins, vice president. The defendant alleged that the note arose out of the leasing of the film, "Nine Seconds from Heaven," and that the claim was settled by the return of all other films, the removal of the defendant's office from the plaintiff's quarters, and the assignment to plaintiff of all accounts due on the film.

An application for an injunction has been filed in the New York Supreme Court by Apfel Productions, Inc., against the Commercial Traders Cinema Corporation to restrain the defendant from interfering with the plaintiff's films, "The Trail of the Law," "The Man Who Paid" and "The Wolf's Fangs." The plaintiff alleges that it borrowed money from the defendant to finance the films, and assigned to the defendant an interest of 80 per cent. in the gross receipts.

INSIDE INDEPENDENT CHAT

NO surprise will be occasioned if Johnny Hines, who is now on the coast working in a Warner special, "Little Johnny Jones," is taken over by a national producing concern, which realizes the possibilities of this comedian.

An unusual novelty is introduced in "For You My Boy" in that there is no sex interest. The story concerns the adventures of an adopted son and the love his real father has for him.

Some national distributors are at loss for the reason why certain supposedly prosperous exchanges are holding up moneys due on their pictures. However the obligations assumed by exchangemen last season were so great that virtually all their profits of this year are being absorbed by these indebtednesses.

Doris Kenyon and Lowell Sherman, who have been signed by Bennie Zeidman for his next Principal Pictures Corporation release, "Bright Lights of Broadway," promise to be quite in demand by independent producers next season. They will work in eastern studios.

An idea of the tightwadness of certain exchanges is gleaned from the following: A certain travelling representative for an independent distributor recently made a swing about the exchange cities to collect money. The trip cost \$1,600 and he collected \$4,000.

Quite a few exchangemen are being hit by the production bug. This department during the past month has received half a dozen letters from such ambitious exchangemen seeking information as to directors, stars, players and stories available. However, their activities seem to be confined mainly to talk.

That there will be quite a few changes in the lineup of Warner exchanges next season seems certain, although nothing of a definite nature has come from the Warner offices. A change in distribution in Chicago is certain.

Judging from copies of various press books we are receiving every day, their size is increasing monthly. Arrow has a nifty campaign book out on "The Rip Tide" that is the size of a half-sheet. But we must confess, press books are improving in value. It is certainly about time they have.

Pittsburgh Business Booms for Summer

PITTSBURGH—(Special) — Summer business in Pittsburgh is booming insofar as independent exchanges are concerned. Anyway, that is the conclusion one draws from statements made by the Quality Pictures Corporation, Supreme Photoplay Company, Progress Pictures Corporation and Columbia Film Exchange.

"Main Street," the Warner picture, will be released in this territory some time this summer. Supreme Photoplay Exchange, which is handling the Warner pictures, is getting some excellent call on this picture, which is highly praised from reports received from the Coast here.

Several additions have been made to the sales force of the Federated exchange. "Buck" Brandon, formerly of Pathe here, succeeds Harry E. Reiff as city salesman. N. W. Pyle, formerly with Hodgkinson in Cleveland, and also manager of the Standard Theatre there, is now handling the West Virginia territory, and B. W. Smith, formerly with Paramount at Omaha, Neb., is working the main line. Sam Jacobson is the other Federated salesman and has been for some time.

Bob Lynch of Educational was in Erie last week screening "Blazing Barriers" for Bert Newton. He was all dolled up in a new gray cap. Bert says "This caps the climax." And Potter says if Bert springs another like that Bob should "lynch" him. In the meantime Bob says he guesses Vance Minton will "Potter" around.

Mrs. M. Fischer, wife of the popular Federated Exchange manager, is expected to arrive in Pittsburgh on Sunday, from her home at Toronto, Canada. And now you know why that smile on Mr. Fischer's face is broader than ever.

"Famous Mrs. Fair" "Covered Wagon" Is Big Hit in Boston

Two hundred men and women, ministers, leaders in club and civic affairs, welfare workers, and those socially prominent, were guests of the Orpheum Theatre management at Paducah, Kentucky, several weeks ago at a private showing of Fred Niblo's Metro-Louis B. Mayer picture, "The Famous Mrs. Fair." This was done prior to the run of the picture during the week of April 30. The result was an avalanche of praise and enthusiasm which was sent broadcast through Paducah by those who had previewed it. The Orpheum Theatre played to capacity through the entire run of "The Famous Mrs. Fair."

Joseph Schildkraut in Goldwyn Film

Joseph Schildkraut, Viennese actor, will play the leading role in Victor Seastrom's first production for Goldwyn Pictures, a film version of Sir Hall Caine's latest novel, "The Master of Man."

Mary Philbin in Leading Role

Mary Philbin who, it is said, displays unusual emotional dramatic ability as the little hand organ girl in "Merry-Go-Round," the Universal spectacle of Viennese life, soon to be released as a Universal-Jewel production, has been cast for the leading feminine role in "Where is This West?" in which Jack Hoxie is starred. She has been withdrawn from the cast of "A Lady of Quality" for this purpose.

"The Brass Bottle" Is Completed

Maurice Tourneur has completed the production of "The Brass Bottle," which will be his next release through First National, to follow "The Isle of Lost Ships." With the making of this picture, Tourneur offers his initial effort as a director of comedy.

Will Soon Start to Work on Picture

Production of "The Huntress," Hulbert Footner's story of the great outdoors, which is to be filmed at the United Studios for First National with Colleen Moore in the starring role, will be started within a week. Lynn Reynolds will direct.

Stars Cast Opposite Russell

Mabel Julienne Scott and Alene Ray have been cast opposite William Russell in the Fox star's latest vehicle, "Times Have Changed," now in the course of completion at the Hollywood Studios of Fox Film Corporation. Miss Ray will be remembered as a winner of a western beauty contest.

James Cruze's Paramount production, "The Covered Wagon," had its first showing in Boston at the Majestic Theatre Monday evening. A brilliant audience attended the opening performance and judging from the capacity attendance at succeeding performances and the reception given the picture by the press, the record-breaking success scored in New York, Chicago and Hollywood seems certain to be duplicated in the Hub.

The Telegram said: "No description by written or spoken word can do it justice....A great picture; don't miss it!" The Globe: "The Covered Wagon" is an epic in motion picture photography. It stands out as the biggest and most interesting photoplay that has

been shown in Boston since the famous "Birth of a Nation."

The Herald: "The play was forcibly acted by principals and minor characters; by the crowds, Indians and pale faces; by the oxen and horses." The Traveler: "It is the kind of instructive entertainment that David Wark Griffith gave us in his first great and memorable masterpiece, 'The Birth of a Nation.'"

The Post: "The Covered Wagon" is a big picture, probably the biggest picture we have yet seen." The Advertiser: "Fulfilled every expectation. Nothing just like 'The Covered Wagon' has been given to the screen." The American: "The Covered Wagon" has set a new standard of motion picture production."

Newspapers Praise Metro Production

Mr. and Mrs. Martin Johnson's picture, "Trailing African Wild Animals" was launched into the Capitol Theatre, New York, Sunday, May 20, for a week's run to the accompaniment of an enthusiastic tribute from the New York papers. The critics were unanimous in their praise of the picture and the public flocked to the Capitol through the week to what proved a highly successful run. The reception of "Trailing African Wild Animals" in its first showing in New York was earlier preceded by an avalanche of enthusiastic comment which flooded the Metro offices from papers throughout the country and by hundreds of letters from individuals of prominence who had viewed the picture and were enthused with it.

The Tribune said: "One can easily believe that this is the world's most perilous camera expedition." The Daily News: "The film is truly marvelous." The New York Times: "The film is a

remarkable piece of work."

"The pictures are the most informative of their nature ever shown," writes the New York Journal. "There appears to be nothing theatrical about the make-up of the views, yet to us they seem to be more stirring than anything shown in any other theatre in town."

The American: "It is an interesting film—not the killing or capture of big game but the making of an accurate picture." "Mr. and Mrs. Martin Johnson's 'Trailing African Wild Animals' is the most entertaining feature we have ever seen at the Capitol," wrote the Evening Mail critic.

The New York Sun said: "Trailing African Wild Animals" is one of the most impressive we have ever seen with animals on the screen." "The American Museum of Natural History has endorsed the picture and it is evident the American public will second the endorsement," says the New York Telegram.

27 Theatres Extend Runs of Lloyd Film

How Pathe's reciprocal get-together booking policy, emphasized in the case of "Safety Last," has worked out to date is indicated in the statement that twenty-seven theatres in sixteen states have closed capacity runs extended from the original contracts to fourteen days and over.

The longest extended run of the Lloyd seven-reel comedy thus far covered a total of 35 days, at the Strand Theatre, San Francisco. Next comes the Adams Theatre, Detroit, with 28 days.

Twenty-eight days was also the "Safety Last" record of the Rialto and Goodwin Theatres, Newark, N. J.

The Stanley Theatre, Philadelphia, and the Nixon Theatre, West Philadelphia, extended their runs to 24 days. At Salt Lake City the Kinema Theatre kept the crowds coming for 21 days, with the same record shown by the Park Theatre, Worcester, Mass., and the Miles Theatre, Cleveland, O., and the Majestic Theatre, Portland, Ore.

Universal Picture Makes a Hit

Against opposition of great strength, H. A. Snow's "Hunting Big Game in Africa," is creating a sensation by its first run in the Detroit territory, according to reports to the Universal home office from the Broadway Strand Theatre, Detroit. The picture is said to be drawing the most unusual audiences ever seen in Detroit playhouses.

The picture is now in its third week at the Broadway Strand. The original booking was for two weeks, but so excellent was business as the second week drew to a close, that Phil Gleichman, manager of the theatre, contracted for an additional week's run.

"Valley of Content" to Be Filmed

Blanche Upright, noted fictionist, was a recent visitor at the Louis B. Mayer studios where she conferred with Irving G. Thalberg regarding the production of one of her books, "The Valley of Content," the screen rights for which were purchased by Mr. Mayer some time ago.

"The Valley of Content" will be a Reginald Barker production for Louis B. Mayer for Metro release but it will be distributed under a different name not yet decided upon.

Not at Grauman's Hollywood Theatre

Mrs. Wallace Reid's anti-narcotic and superdramatic photoplay "Human Wreckage" will not play at Sid Graumann's Hollywood Theatre which is known as the Egyptian Theatre, and at which "The Covered Wagon," a Paramount picture is now playing and will play per contract for the entire summer. This error was made by an oversight and the house that has booked the Mrs. Reid picture is Graumann's million dollar theatre in Los Angeles.

Preferred Picture Wins Approval

"The Girl Who Came Back," the most recent Preferred Picture to be released through the Al Lichtman Corporation, is receiving the approval of the many exhibitors who have already played this Tom Forman production and is being booked heavily through the Lichtman Exchanges.

"Safety Last" a Hit in Philadelphia

Broadcast newspaper correspondence from Philadelphia places emphasis on the "sensational" hold which "Safety Last" continues to exert on the amusement-seeking population of that city. The statement is made that the Lloyd seven-reel feature could undoubtedly have run for three or four weeks at the Stanley to "tremendous business."

F. B. O. to Release 30 Films During the 1923-24 Season

The releasing program as planned by the Film Booking Offices for the season of 1923-24 will amount to thirty pictures, but this amount does not include the short subjects contracted for by this company for the coming year.

This announcement was made at the annual sales managers' meeting held recently in New York attended by all the eastern exchange managers for the purpose of planning campaigns for the coming year and to make special plans for the release of Mrs. Wallace Reid's forthcoming picture, "Human Wreckage."

The plan, as announced to the exchange men by J. I. Schnitzer, vice-president, includes a total of

about seventy subjects including the Witwer "Fighting Bloods" and his third series based on the telephone girl. Of the thirty regular releases, ten will be specials starting with the release in the late summer of "Daytime Wives" and "Blow Your Own Horn." The story of "Daytime Wives" is from the pen of Lenore Coffee and John F. Goodrich and was adapted to the screen by Wyndham Gittens and Helmer Bergman. The direction was by Emile Chautard and carries an all-star cast.

"Blow Your Own Horn" was adapted by Rex Taylor from the story by Owen Davis. The direction was by James W. Horne.

Of the thirty pictures scheduled twenty-six are to be produced by the Film Booking Offices with

the other four produced by Emory Johnson. Johnson's first of the four is now in production at the Powers' studios and is based on a government postal employee, featuring Ralph Lewis. The Johnson pictures that are to follow are to be made with the same exploitation possibilities of his other productions.

Eight of the remaining sixteen will be the western type of picture. Eddie Hearn is to carry the feature role in these, which will be released once a month starting in the Fall. The remaining eight pictures will be of the program type.

In addition to the above-named thirty productions the exchange managers were informed that a big special would be injected here and there on the schedule.

Finishes Work on "Pure Grit"

Production has been completed at Universal City on "Pure Grit," Hoot Gibson's latest starring vehicle, which was directed by Edward Sedgwick.

It is a story of the adventure of a youth in a troop of United States Cavalry on the Mexican border.

F. B. O. Buys Story

John C. Brownell, scenario editor of the Film Booking Offices, recently purchased the stories, "Dukes and Diamonds" and "The Moving Finger."

Peggy Shaw with Fox

Peggy Shaw, the former Follies girl, who was given her chance to make good under the William Fox banner and continued to score in one feature after another, is taking care of the heroine's part in Dustin Farnum's new picture, "The Grail."

Throngs Come to See "Soul of the Beast"

"Soul of the Beast," a Metro picture produced by Thomas H. Ince, played a successful week at Loew's Columbia Theatre, Washington. Managing director Lawrence Beatis of Loew's Washington theatres, and Manager Gates of the Columbia, carried out an elaborate advance campaign on the picture and reaped excellent results. Motion picture critics of the Washington dailies were enthusiastic in their praise of the picture. Following are some of

their comments:

The Herald: "It is one of the most appealing pictures of the year." "The Columbia this week," wrote the Post reviewer, "presents about the closest approach to a three-ring circus in screen form that the local silver sheet has ever offered."

"The wanderings of Oscar, the elephant, in search of his mistress are beautiful in story as well as in photography," said the reviewer of the Washington Star.

Griffith Film Lauded as One of Greatest

Opening to a packed house at the Lyric Theatre, New York, and with a great crowd clamoring for admission, D. W. Griffith's new photoplay, "The White Rose," began its premier Broadway showing Tuesday evening, May 22. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation. The big audience was highly enthusiastic in its praise for this cinema lyric of the old South, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

"One of the biggest pictures made in years," said the Evening World.

Said Quinn Martin in the World: "The picture is inspiring and moving." "The White Rose" easily ranks with the most important pictures made in America," said the Sun. "The White Rose" is the best picture D. W. Griffith has made since 'The Birth of a Nation'," said the Evening Journal.

"A singularly fine picture," said the Herald. "The White Rose" is indeed a triumph for its splendid cast," said the News. "There is suspense galore, and sob scenes a-plenty," said the Times.

"Mr. Griffith in 'The White Rose' gives us another pictorial and sentimental gem," said the Journal of Commerce. "It is a very human bit of life with a very strong heart appeal," said the Morning Telegraph.

Victor Fisher Plant Increases Activities

Victor B. Fisher, producer of "Youth Triumphant" at the Hollywood studios, left Los Angeles for San Francisco where he will confer with his associates on a deal involving increased producing activities and the signing of several leading motion picture players under long term contracts.

The results obtained in filming "Youth Triumphant" are said to have prompted the producers and

those interested in Fisher Productions, to enter the Los Angeles' producing industry on a much larger scale than originally planned and upon Mr. Fisher's return to Los Angeles some important news in this connection is promised.

While in San Francisco, Mr. Fisher will also close arrangements for two new stories to be filmed in the immediate future.

Fairbanks Aims to Make Film Sensation

Douglas Fairbanks again has set for himself the task of producing a big photoplay, and according to reports from the studio, is well on the way to succeeding with "The Thief of Bagdad," plans for the production of which are now under way.

On the ten acres recently added to the Pickford-Fairbanks studio

property, sets of large proportions already are being built.

After several months' work William Cameron Menzies and Irvin J. Martin, specially engaged by Mr. Fairbanks to create something wholly new and different in the way of settings, have produced what it is believed will bring forth a startling innovation in motion picture edifices.

Elaborate Setting for Metro Picture

"Soul of the Beast," a Metro picture presented by Thomas H. Ince, was shown at the Rivoli Theatre, New York, during the week of May 20 in elaborate style, and was highly praised by New York newspaper critics.

The prologue at the Rivoli consisted of "Du Barry," a Ben Ali Haggin tableaux, presented by Ned Wayburn. There was a special musical accompaniment. The picture proved a decided novelty for Broadway. Oscar, an elephant, played the star part.

Don Allen in Evening World, said: "We've seen a lot of animal actors, including the 9,000,000 'wonderdogs' of the screen, but we cannot remember one that approached the work of Oscar."

The Sun: "Oscar seemed about the grandest pet that ever happened. It's a good picture, even

for those few mortals who don't like the circus."

The Globe: "Oscar, the trained elephant, is a truly marvellous performer. Visitors to the Rivoli this week, I feel certain, will find their trip has been very much worth while." The World: "Curiously exciting."

Evening Journal: "Really, Oscar is the star of this romance of the circus and the great North woods." Morning Telegraph: "Oscar should be crowned with laurels."

An F. B. O. Release

The Film Booking Offices will release "The Mysterious Witnness," featuring Robert Gordon and Elinor Fair, May 24. The picture is an adaptation from the story, "The Stepsons of Light," by Eugene Manlove Rhodes.

Many Big Scenes in "Stormy Seas"

Romance, suspense and thrills are said to be mingled in the Associated Exhibitors' feature, "Stormy Seas," starring J. P. McGowan and Helen Holmes, which is set for release July 1. The grounding of a big steamship is followed by the realistic burning of a yacht at sea, and the rescue of those aboard by another vessel, after a mad chase in response to an "S. O. S." call.

Preferred Picture Has Early Dates

Larry Evans' comedy drama, "Are You a Failure?" a Preferred Picture featuring Madge Bellamy, Lloyd Hughes and Tom Santschi, is scheduled with early play-dates in the following first run houses: Columbia, Erie, Pa.; Arcadia, Philadelphia; Keeney's, Williamsport, Pa.; Lyric, Camden, N. J.; Norva, Norfolk, Va.; Colonial, Richmond, Va.

Cosmopolitan Staff Goes to Coast

William Le Baron, production manager; Joseph Urban, designer, and Luther Reed, scenario writer, of the Cosmopolitan Corporation, left for California recently to attend to the preliminaries for the filming on the coast of Marion Davies' next picture, "Yolanda."

Three Big Cities to See "Alice Adams"

Philadelphia, Buffalo and Boston all are to see the big Associated Exhibitors' feature, Florence Vidor in "Alice Adams," at early dates. Contracts have been closed calling for a week's run in each, the showing in every case being in one of the big first run theatres.

Enthusiastic About Hodkinson Film

According to H. Burnham, branch manager for the W. W. Hodkinson Corporation at Spokane, Washington, exhibitors are enthusiastic in that territory regarding the Shipman-Hodkinson production "The Man from Glen-garry," by Ralph Connor.

E. K. Lincoln in New York

E. K. Lincoln returned to New York last Thursday, following several months of production work in California, where he has been starring in "The Right of the Strongest," by Frances Nimmo Greene, author of "One Clear Call."

Katharine Hilliker is now titling the picture.

F. B. O. Buys Story

The Film Booking Offices has purchased the picture rights for an early production of the book, "The Beloved Brute," by Kenneth Perkins.

To Show Marion Davies Film in Europe First

For the first time an American made motion picture will be shown in Europe before America. Arrangements were completed recently to open Marion Davies in "Little Old New York" immediately at the new Scala Theatre, London—where "When Knighthood Was in Flower" was presented last fall.

Marion Davies, the star, sailed on the "Olympic" to make a personal appearance with the opening of the picture, scheduled for June 3. A staff from Cosmopolitan Productions will also leave to arrange the premiere.

"Little Old New York" will be the opening attraction at the new Cosmopolitan Theatre, Columbus Circle, sometime in July.

After her London appearance, Miss Davies will visit England, France and Italy, where she expects to get color and atmosphere for "Yolanda"—her next picture from the story by Charles Major.

"Safety Last" Crowds Crandall's to Capacity

"Safety Last," Pathe's release of Harold Lloyd's supreme achievement to date and the first seven-reel comedy ever made in America, scored one of the most sensationally successful runs ever recorded in Washington, D. C., at Crandall's Metropolitan Theatre beginning Sunday, May 13. When the first performance began at 3 P. M., Sunday afternoon every available inch of standing space in the theatre—which has a seating capacity of 2,000—was occupied and tickets were being sold by the thousand for the 5 o'clock showing. Instead of falling off as the week progressed, business grew.

This comprises an exceptionally eloquent commentary on the sheer drawing power of the picture by reason of the fact that the premiere of "Safety Last" in the National Capital was not preceded by any elaborate exploitation or advertising campaign.

After pre-viewing the comedy Harry M. Crandall and his executive staff were of the unanimous opinion that here was a picture that would sell itself if effectively announced, and the publicity department of the Crandall Theatres, under the direction of Nelson B. Bell, resolved on the spot to "put the picture over" with a minimum of expense.

News of Prosperity Comes to Hodkinson

Mid-west exhibitors are experiencing an era of unusual prosperity and are capitalizing on the unusual and exceptional box-office attractions which make up the current output of the W. W. Hodkinson Corporation, according to Jack Edwards, Hodkinson exploiter, who has just returned to New York, after eight weeks in Ohio, Michigan and Western Pennsylvania looking after exploi-

tation and publicity details for Elmer Clifton's "Down to the Sea in Ships," the Hodkinson super-special which has literally swept the country by storm.

In every city in the three states mentioned "Down to the Sea in Ships" established new box office records, and the exhibitors in every instance are congratulating themselves on their foresight in securing this exceptional feature for early presentation.

Big Crowds to See "Peg o' My Heart"

James A. Quinlan, manager of the Main Street Theatre, Kansas City, Mo., as is evinced in the telegram following, broke all previous attendance records at his theatre with "Peg o' My Heart" and shared his enthusiasm with S. A. Shirley, Metro district manager at Chicago.

"Peg o' My Heart" opened at our theatre Sunday and broke the

attendance record established by 'Quincy Adams Sawyer.' 'Peg o' My Heart' played to 12,426 paid admissions which eclipsed 'Quincy Adams Sawyer' by two hundred fourteen. Accept my congratulations for these wonderful box office attractions."

"Peg o' My Heart" is a Metro production starring Laurette Taylor.

Large Activity at Fairbanks Studio

The Pickford-Fairbanks' studios will be a place of perpetual picture activity during all the present year, according to production plans which have just been announced. When Mary Pickford finishes "The Street Singer," her new photoplay for United Artists release, by the end of May, it is expected that Douglas Fairbanks' newest contribution, "The Thief of Bagdad," will be in full production swing.

With the completion of "The Street Singer," Miss Pickford will begin on either "Dorothy Vernon of Haddon Hall" or "Faust."

Shipman to Release Fight Pictures

Ernest Shipman announces that he has acquired for exclusive distribution in Canada the pictures of the fights staged at the Yankee Stadium on May 12, for the benefit of the Free Milk Fund, in which Willard conquered Johnson and Firpo knocked out McAuliffe. The pictures will be released in the Dominion through Shipman's own exchanges.

Jack Hoxie in a Comedy Western

Universal says it has discovered a top-notch comedian in Jack Hoxie, popular western star, who recently joined the Universal forces. Hoxie's first Universal attraction, "Don Quickshot of the Rio Grande," which has just been received in New York, is said to be a comedy western of the first water, with fast action and one comedy situation after another. It is in five reels.

Fox Is Producing Belasco Play

The contrasting scenes in the social scales, that are found in "The Governor's Lady," will be brought out with telling effect in the screen version of the Belasco stage play which is now being produced by William Fox under the direction of Harry Millarde.

"Skid Proof" on Fox June Schedule

"Skid Proof," the Charles Jones vehicle scheduled for release on June 17, probably will be the only release by Fox Film Corporation during the coming month, in view of the intense efforts being exerted in the preparation of the ambitious program which the company will announce shortly for the season of 1923-1924.

Lee Joins Hodkinson

Announcement is made by the W. W. Hodkinson Corporation to the effect that Robert E. Lee has joined the forces of the Hodkinson Corporation and will be henceforth connected with the Atlanta office.

Mrs. Wallace Reid's Picture to Be Seen at Lyric Theatre

Mrs. Wallace Reid's anti-narcotic photo-drama, "Human Wreckage," distributed by the Film Booking Offices, opens in New York at the Lyric Theatre on 42nd street, July 1, following the run of D. W. Griffith's "White Rose" in that theatre.

The arrangements for the booking at the Lyric Theatre were made last week with a definite date of July 1 set with a chance of going into the house before that time if a vacancy occurs.

For the New York showing the Film Booking Offices are making arrangements to bring Mrs. Reid

on from her Los Angeles home to make a personal appearance with some of the members of her cast, including Bessie Love and if possible James Kirkwood.

In a written statement by Mrs. Reid she said: "I have made a motion picture. In that motion picture I hope to offer to the people of America a great lesson. I hope to show them the menace of drugs, the insidious, poisonous serpent that has wormed its way into the bosom of our nation and is feeding upon the best of our talent and youth."

"For two years I had waged my own little battle against this

thing. Alone and too often in the darkness of ignorance. And that battle ended in a glorious moral victory, but in a victory that robbed me of so much of its joy by the loss of my husband."

"If I can teach others, if I can drive the shyster doctors and the pandering peddlers from under cover, if I can bring into the intense light of the silversheet these vile practitioners that have slunk about in the dark all these years—what better memorial can I erect to my husband? What better service can I render the public that has been so good—oh so kind and good—to me and my babies?"

Roberts Back in Los Angeles

Theodore Roberts returned last week to Los Angeles after a tour of three months on the Orpheum circuit with "The Man Higher Up," a sketch by William de Mille.

In practically all of the cities he appeared in he addressed Kiwanis, Rotary, Lions and Business Men's clubs and Posts of the American Legion.

Changes Film Title

"A Wife's Romance" is the new title of the Clara Kimball Young picture which Harry Garson is now producing on the west coast for Metro release. This picture has hitherto been announced as "In Old Madrid."

Vivid Realism in Vitagraph's Latest

Albert E. Smith, president of Vitagraph, announces that "The Midnight Alarm" has been finished and is now being assembled at the studios in Hollywood. This smashing melodrama is another Vitagraph super-feature produced under Mr. Smith's policy of bigger and better pictures. The new Vitagraph picture is not only of great dramatic value, tense and gripping, but is designed especial-

ly for extraordinary publicity and exploitation campaigns.

One of the biggest and most costly sets ever constructed by Vitagraph was erected for "The Midnight Alarm." It included many buildings, one of them a ten-story structure, and covered twenty-three acres, and reproduced two city business blocks. The destruction of the buildings at night by fire provides a smashing thrill.

"Damned," Unusual Novel for Universal

What will, says Universal, be the most original and striking moving picture ever made, is about to be undertaken by Universal in screening "Damned," the anonymous novel of the other world, which in seven weeks has gone through eight editions, with scarcely any advertising, gaining its popularity by leaps and bounds through the force of its own momentum.

Its purchase by Universal is due to President Carl Laemmle himself, who after reading the book ordered Leon d' Usseau, eastern head of the scenario de-

partment, to obtain it immediately.

By way of contrast, unlike so many creations of the sort, dealing with the spiritual as well as the problems of earthly mortals, the characters of "Damned" are those one meets every day in New York City. In fact the earth scenes are entirely laid in and around New York with a smashing climax aboard a dirigible in flight, these characters continue their very same selves whether in Heaven or Hell. The leading role has been given to Barbara La Marr.

N. Y. Press Lauds "Masters of Men"

Newspapers in cities which have enjoyed first run presentations of "Masters of Men," Vitagraph's picturization of Morgan Robertson's great sea story, have been unanimous in their praise of this super-feature. The picture played two weeks at the Cameo Theatre in New York City. Excerpts from some of the criticisms in the daily New York press follow:

The Evening Telegram: "In 'Masters of Men' Morgan Robertson, its author, has given us

one of the best pictures of the year. It is not only a good story but it is well told, well pictured and exceedingly well acted."

P. W. Gallico in the Daily News: "It is right entertaining and well played. The sea fight seemed to us extraordinarily well staged."

The New York Times: "The story moves along and there are very good effects on the sailing ship and warships introduced in the course of the film."

Four Famous Plays for Early Release

Four famous plays have been produced upon the silversheet for First National to be included in the early releases of that company. They are:

"Within the Law," starring Norma Talmadge. Written by Bayard Veiller. Played New York for two years, Chicago for nine months, Philadelphia for four months and Boston for five months. Nine companies toured the smaller cities.

"The Girl of the Golden West," an Edwin Carewe production. Written by David Belasco and produced by him in 1905 at the Belasco Theatre. Later made into an opera and presented at the Metropolitan Opera House with Caruso singing the role of the Sheriff.

"Tribby," Du Maurier's play, produced on the screen by Richard Walton Tully. Written as a novel twenty-five years ago and later produced as a play in New

York and throughout the country. Revived on Broadway recently with Wilton Lackaye as Svengali.

"Dulcy," starring Constance Talmadge. The most modern of the four plays. Written by Marc Connelly and George S. Kaufman and produced at the Frazee Theatre in New York in 1921. Hailed as a sparkling comedy of the highest rank.

Montagne to Direct "Swamp Angel"

"The Swamp Angel," Richard Connell's Collier's Weekly story, has been assigned to Edward J. Montagne, to be adapted to the screen. Mr. Montagne is former scenario chief of the Selznick forces and scenarized such pictures as "The Common Law," "Rupert of Hentzau" and many others, in addition to writing original stories, among which were "A Man's Home."

Tenth Commandment Will Be Emphasized

Not the Seventh but the Tenth Commandment will receive the most earnest attention of Cecil B. DeMille in his forthcoming Paramount film version of the Decalogue.

"I want to correct a general impression that I will bear with particular weight on the Seventh Commandment," says Mr. DeMille. "The Seventh is an important pronouncement, yes, but pales into insignificance alongside the one which says 'Thou shalt not covet thy neighbor's house, thou shalt not covet thy neighbor's wife, nor his manservant, nor his maidservant, nor his ox nor his ass nor anything that is thy neighbors.'"

"In the Tenth Commandment we get down to a root of evil that runs through all the other commandments, Covetousness. All evil is really theft of some sort and if I can drive that fact home

I shall have made a success of this undertaking.

"My whole purpose in making 'The Ten Commandments' is not to unduly exalt any one of them, but to show definitely and powerfully that the Ten Commandments are an unchanged, inescapable, fundamental code of moral laws and that they will break any one who seeks to break them."

New Writers Join Fox

John Russell author explorer and war correspondent has again joined the ranks of screen writers on the west coast. After a year in New York he has returned to Los Angeles under contract to write original stories Mark Edmund Jones, author of "Skin Deep," has gone to the west coast for the same purpose

Goldwyn-Cosmopolitan Will Release Forty-four Productions Next Year

Goldwyn-Cosmopolitan will deliver 44 productions next season. Each production will be a big picture produced by a director whose name has been associated with an important achievement.

With Goldwyn-Cosmopolitan providing an output of such a nature as to assure exhibitors of a sufficient volume of production, this enlarged distributing company steps right to the top rank among releasing organizations.

Of the 44 pictures that Goldwyn-Cosmopolitan will release 12 are Cosmopolitan Productions, 8 are Distinctive Pictures, 22 are Goldwyn Pictures, and Jesse D. Hampton and Achievement Films will provide one each.

F. J. Godsol, in announcing the next season's product, makes the following statement: "An exhibitor must have pictures of outstanding merit and, in order to attract patrons to the box-office, each picture must have strong selling features in director, artists and story. Theatre profits depend upon these things. Also, exhibitors must be assured of a continuous volume of pictures with these magnetic, profit-making promotion angles.

"The merger of our distributing organization with Cosmopolitan Productions and the Association of Distinctive Pictures together with certain other extraordinarily high class individual productions, makes the exhibitor who presents our product dominant in his field."

Never before in its history has the Goldwyn Distributing Corporation, which has now been merged with Cosmopolitan Productions, faced such a big releasing and selling program nor made such complete advance arrangements to get its product promptly and effectively before the public in the key cities. J. R. Grainger, general manager of sales, has increased the number of branch offices to thirty-one and the country has been divided into ten districts under the supervision of a district manager.

The nine new exchanges that have been opened by Goldwyn during the past year are: Indianapolis, Ind.; Milwaukee, Wis.; Portland, Ore.; New Haven, Conn.; Albany, Des Moines, Ia.; Oklahoma City, Okla.; Charlotte, N. C., and Butte, Mont.

It is estimated that the 44 Goldwyn-Cosmopolitan productions for the coming year will be as follows:

From Goldwyn Pictures Corporation: "The Eternal Three," written and directed by Marshall Neilan; "Greed," adapted from Frank Norris' realistic San Francisco novel, "McTeague," and directed by Erich von Stroheim; "Three Wise Fools," directed by King Vidor, who also adapted the picture from Austin Strong's play; "The Master of Man,"

adapted from Sir Hall Caine's latest novel by Paul Bern and directed by Victor Seastrom; "In the Palace of the King," adapted from F. Marion Crawford's novel by June Mathis and directed by Emmett J. Flynn; "The Rendezvous," by Madeline Ruthven, directed by Marshall Neilan and Frank Urson; "Six Days," adapted by Ouida Bergere from Elinor Glynn's story, and directed by Charles J. Brabin, who made "Driven"; "Three Weeks," from Elinor Glynn's world-famous romance of a royal intrigue; "The Day of Faith," adapted by June Mathis from Arthur Somers Roche's novel, and directed by Tod Browning; "The Merry Widow," from the famous light opera, Erich von Stroheim will direct; "Tess of the D'Urbervilles," from Thomas Hardy's famous novel, co-directed by Marshall Neilan and Frank Urson; "Wild Oranges," from Joseph Hergesheimer's novel, directed by King Vidor; "Red Lights," from Edward E. Rose's mystery play, directed by Clarence G. Badger; a

new picture written and directed by Rupert Hughes, following his successful "Souls for Sale"; "Ben-Hur," from Gen. Lew Wallace's famous novel and play.

From Cosmopolitan Productions: "Enemies of Women," adapted from Vicente Blasco Ibanez's new novel, and directed by Alan Crosland; "Little Old New York," starring Marion Davies, adapted by Luther Reed from Rida Johnson Young's popular drama, directed by Sidney Olcott; "The Daughter of Mother McGinn," from one of Jack Boyle's "Boston Blackie" stories, adapted by Frances Marion and directed by Miss Marion and Geo. Hill; "Unseeing Eyes," from an Arthur Stringer novel, directed by E. H. Griffith; "Under the Red Robe," from Stanley J. Weyman's romance, directed by Alan Crosland; "Yolanda," adapted by Luther Reed from the novel by Charles Major; "The Flaming Forest," from a James Oliver Curwood story; "Alias the Lone Wolf," by Louis Joseph Vance; "The Temptress," from Vicente

Blasco Ibanez's story; "The Country Beyond," by James Oliver Curwood; "A Gentleman of France," from Stanley Weyman's romance; "Alice of Old Vincennes," by Maurice Thompson.

From Distinctive Pictures Corporation: "The Green Goddess," adapted by Forrest Halsey from William Archer's big stage success; "The Weavers," from Sir Gilbert Parker's Egyptian novel, Harmon Wright will direct; "A Salome of the Tenements," from Anzia Yezierska's novel, directed by Sidney Olcott; "Life and the Lady," from I. A. R. Wylie's novel, "The Inheritors," Harmon Weight will direct; "Two Can Play," by Gerald Mygatt, directed by Harmon Weight; "The Steadfast Heart," from Clarence Budington Kelland's story, directed by Sheridan Hall.

From Achievement Films: "The Magic Skin," adapted from Balzac's novel and directed by George D. Baker.

From Jesse D. Hampton: "The Spoilers," adapted from Rex Beach's novel, directed for Jesse D. Hampton by Lambert Hillyer.

Crowds at Capitol See Pickford Film

Capacity business and enthusiastically applauding audiences greeted Jack Pickford in "Garrison's Finish," when this Allied Producers and Distributors Corporation release had its first showing in New York at the Capitol Theatre Sunday, May 27.

So big was the rush of the public to see Jack Pickford on his return to the screen after two years of directorial picture work,

and view the widely heralded race track scenes which have won such unstinted praise for their realism, that for an hour on the evening of the first showing there was an absolute "sell-out" of the big Capitol, and ticket selling was stopped when the huge lobbies became jammed with those waiting for admission. Several times during the screening of the picture the melodramatic climaxes brought heavy applause.

Vitagraph Film Has Many Selling Angles

"What the exhibitor is most vitally interested in," says Whitman Bennett, "is selling seats. After all is said and done, exhibitors are merchant-showmen. That is, they are merchants with nothing but seats to sell, and showmen in selecting pictures that will sell their seats."

Whitman Bennett is an old showman himself, as well as a producer, and in making "Loyal Lives," the melodramatic romance of Post Office life, with its post office tie-up, he is producing a picture that answers the demands of the box office for seat selling attractions.

Mr. Bennett says that in "Loyal Lives" the postman picture produced for Vitagraph release he has combined every merchandis-

ing-showman angle possible to put into a melodramatic production and that in addition to the post office tie-up that will carry the exhibitors exploitation directly into every home in America, a real all-star cast with real box office values has been employed to give added weight to the seat selling advantages of the picture.

Vidor Will Film "Wild Oranges"

King Vidor, who has just put the finishing touches to his first Goldwyn picture, "Three Wise Fools," has selected Joseph Hergesheimer's "Wild Oranges" for his second production for that corporation.

Satirical Comedy Hoxie's Next

A satirical comedy which extracts all the wind from the typical western romance is how Universal describes "Where Is This West?" Jock Hoxie's next picture. It will be directed by George Marshall, and the story is by George Hull.

An unusually fine cast will support Hoxie, headed by no less a leading lady than little Mary Philbin, who plays the big feminine role in the Universal Jewel "Merry-Go-round."

Joseph Girard, a veteran character actor of the screen, has been engaged to play an important supporting role in "Where Is This West?" Others in the cast are Bernard Siegel, Slim Cole and Bob McKenzie.

New York Likes "The Shock"

"The Shock," the Universal Jewel photoplay starring Lon Chaney and Virginia Valli is said to be winning splendid public support wherever it is being shown. It is now running over the entire Fox Circuit in the metropolitan territory and is holding up business wonderfully well despite the warm spell ensuing during the past week.

Lon Chaney's popularity with the public has taken first rank and the announcement of his forthcoming appearance in "The Hunchback of Notre Dame," the super Jewel to be released next fall, has created additional interest in this sterling character actor.

Will Concentrate on a Few Big Pictures

By SAMUEL GOLDWYN

If a man who had built ten huts had concentrated on one edifice, he would have accomplished at least an imposing structure.

There you have in one sentence my chief reason for returning to the film producing field via the independent field.

There is the opportunity to devote to a few pictures a year, the energy, attention, care, forcefulness formerly scattered over many and varied efforts.

When production beckoned me back, the obstacle confronting me was the choice of directors.

Then came the availability of George Fitzmaurice and nothing was left to be desired.

Combining artistic genius with dramatic constructiveness, being a potent force with both exhibitor and distributor, Mr. Fitzmaurice stood out as the foremost among the commercially successful, as well as artistically resourceful directors—and when it was possible to secure him, my decision was made for me.

There were to be no calendars or clocks to act as metronomes, no impulsive selections of players or stories, no hurried preparations of story, sets or scenario. There will, instead, be calculated choice of every minute detail, even to the preliminary exploitation which is to be handled from my own office and in co-operation with my distributor.

Independence of thought, action, achievement in a field where temperamental emergencies arise, is even more beneficial than the surface shows. It permits of radical effort to improve one's self as well as one's competitor. It grants one a license to make departures that he would fear to make were he obligated to others for approval, and the fact that he is responsible entirely for each and every accomplishment makes him that much more jealous of success.

For four years I wished to transfer to the screen "Potash and Perlmutter." For more than eight years it has been a powerful fiction and stage triumph. It remained for me to make it my first

independent move. In its production I have Barney Bernard, Alexander Carr, Vera Gordon, Ben Lyons, Martha Mansfield, Hope Sutherland, Edward Durand, De Sasia Mooers and other noted players. A cast heretofore undreamed of.

In the first Fitzmaurice production I have Lionel Barrymore, Barbara La Marr, Richard Bennett, David Powell and Montagu Love, not to mention other lesser personalities.

If independence of action results in films of the character of those outlined above, then Associated First National is what has long been claimed for it, the acme of possibilities for bigger and better screen things.

Big London Crowds See Universal Film

Word has been received by Universal Pictures Corporation from the London Pavilion, where the English premiere of Snow's "Hunting Big Game in Africa with Gun and Camera" was held beginning the week of April 30, that the audiences there broke all records during its three weeks' run and that the film has become the talk of the English capital. This during the hottest spring

weather that England has known.

Regardless of the London theatre slump the entry of the Snow film caused long queues to form with immense crowds and constant streams of cars at 2:30 and 8:30. Hundreds of people had to be turned away at each performance, and this continued throughout the entire run, so that this film broke all previous picture records for the Pavilion.

Many Boosters for Vitagraph Picture

Vitagraph's coming Whitman Bennett production, "Loyal Lives," a thrilling romance of the United States Post Office service, will have 339,000 living, breathing boosters who will herald this picture into every home, shop, store, factory, office and business house in America. They are the postmen of America.

Harry S. New, Postmaster General, has indorsed this story of the unsung heroes of his department and through Paul Henderson, Assistant Postmaster Gen-

eral, has provided Mr. Bennett with every facility for making the picture. Walter S. Rydell, general superintendent of Railway Mail Service, is giving his personal attention to the direction of the thrilling train scenes.

The story not only permanently writes upon the screen the history of the struggles of these simple-living, devoted employees of the Government, but records the risks and hazards they undergo in defending the United States mail.

Prominent Actors in First National Film

What appears to be the most important assemblage of traditional dramatic personalities ever gathered for any one film production, is that which Samuel Goldwyn has gotten together for the making of "Potash and Perlmutter," First National states.

Not content with securing most of the favored members of the original stage production, which includes Barney Bernard and Alexander Carr, the co-stars, Mr. Goldwyn signed Vera Gordon and Lee Kohlmar, two film celebrities in addition.

Carr, Bernard and Vera Gordon will play their original parts, supported by Martha Mansfield, second star; Hope Sutherland, De Sasia Mooers, Adolph Miller, Ben Lyons and Edward Durand.

To Show at Capitol

"The Ragged Edge," second of Distinctive's specials for the current year will go into New York's famous Capitol Theatre on June third.

Many at Fox Studios

The William Fox west coast studio is becoming over crowded with leading ladies who have seen their names in colored lights over the best moving picture theatres in the country. Doris May, Mabel Julienne Scott, June Elvidge, Eva Novak and Bessie Love are among the list.

Truex with Fox

Ernest Truex, who for the past two years has been starring in William Anthony McGuire's stage comedy, "Six Cylinder Love," on Broadway and on the stage, is now engaged in acting the same part in the screen version which Elmer Clifton is directing at the Eastern Studio for William Fox.

With Universal

Gerald Beaumont, former sporting editor of the Oakland Tribune, and now one of the most famous writers of sporting fiction in America, arrived recently at Universal City, where he will collaborate in the direction of his stories of "The Information Kid" and others of his celebrated characters.

Goes to France for Ernest Shipman

As the emissary of Ernest Shipman, Rene Batigne sailed for France last week to lay the preliminary plans for the formation there of a new company to produce a picture in Morocco, during the latter part of the current year.

Originality the Ince Keynote

IN motion pictures we have reached an era in which originality is demanded for the screen. The public wants original themes, original situations and, above all, original dramatic strength. "The play's the thing" not the star.

More than a decade ago a similar turnover took place in American literature and George Ade, George Barr McCutcheon, Booth Tarkington, Theodore Dreiser, Stephen Crane, O. Henry were acclaimed for their originality. And today we of the Silent Drama must give the picture-going public what it requires—something new and powerful—not sensational, but amazing in its originality of theme and presentation.

It is with just pride that I promise for the forthcoming season productions that will mark a new era in screen drama; that will be remarkable for their originality of theme and presentation. Such productions must necessarily have great box office value, because they will be what the public demands in screen entertainment pictures.

For the ensuing years my policy will be, as it always has been, to think in terms of the exhibitor, for I realize that when I fulfill the demands of the exhibitor I fulfill the demands of the public. My studios owe a large share of their success to exhibitor co-operation and I believe the exhibitor extends that co-operation with enthusiasm when the producer earnestly endeavors to supply him with pictures that spell success.

THOMAS H. INCE.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Educational Signs Hamilton for Another Series of Two-Reelers

Lloyd Hamilton, the popular big comedian has just signed a contract for another series of two-reel comedies, announces E. W. Hammons, president of Educational Film Exchanges, Inc. Mr. Hamilton, who has been spending several weeks in New York in conferences regarding production and distribution plans, has returned to the Coast, where he will in a short time start work on the new 1923-1924 group.

Increased facilities will be provided for making the new series and additional scenario writers secured, however, in order that more money may be spent on actual production, the series will be made by the Lloyd Hamilton Corporation on the same lot used by the Jack White Corporation for its Mermaids and specials.

The first picture in the 1923-1924 group of Hamilton Comedies will be ready for early fall release by Educational.

Hamiltons "No Luck" is now playing at the Rivoli in New York and will move to the Rialto for another week. During the last season he made six two-reelers, "The Speeder," "The Educator," "No Luck," "Extra! Extra!," "Uneasy Feet" and "F. O. B.," which have been shown in first run houses throughout the country and have greatly enhanced his popularity with film patrons.

Trailers for Shorts

Score one more for the short subject!

Pathe announces that trailers will be furnished on all forthcoming "Our Gang," Ben Turpin and Mack Sennett Comedies. This is a form of exploitation heretofore confined to pictures of greater length, and the action of Pathe in deciding to extend this service to two-reelers is another evidence of the increasing value and importance of short subjects as business builders.

Leo Maloney and a "Dippy-Do-Dad" Head Pathe Schedule for June 10

Pathe program for week of June 10 is headed by "The Watch Dog," which is the second of Hal Roach's "Dippy-Do-Dads" series of all-animal comedies, and by a Leo Maloney two-reel Western of the Range Rider series "Hyde and Zeke." In the animal-comedy, a monkey makes "a monkey" of a faithful dog watching a peanut stand, and in the Western, the warring elements in

the drama play a veritable hide and seek through the rooms of a deserted house.

Ruth Roland's series "Haunted Valley" reaches its sixth episode "The Brink of Eternity" in which the lovers are apparently victims of frightful convulsions of the earth.

The Aesop Film Fable for the week is "The Stork's Mistake" in which the stork makes a mistake

and brings a puppy to the cat family, thereby causing considerable trouble—and comedy.

Pathe Review No. 23 presents proofs of human magnetism which were accepted by the French Academy, a "Silliette" story of an absent-minded poet, queer facts about dolls, the decline of the bobbed hair fad and a section in Pathecolor, "The Laughing Cascades of the Pyrenees."

Three Educationals on Leviathan

Three Educational Pictures have been selected for showing on board the S. S. Leviathan on its maiden trip from Boston to Southern waters. They are the Christie black-face comedy "Roll Along," a Jack White Mermaid "Backfire" and a Bruce "From the Windows of My House." The Leviathan, the largest vessel in the world, which has just been re-conditioned and will fly the American flag, will on this trip carry a distinguished list of prominent newspaper editors and other notables, and an elaborate entertainment program has been provided.

Production Starts on Universal Serial Starring William Duncan

Universal's third super-serial in its new series will be "The Steel Trail" in which William Duncan makes his first appearance as a Universal star. He will be supported by his wife, Edith Johnson, and the series will be in twelve episodes instead of fifteen, as it is felt that one of this length will be more in demand during the summer season.

It is described as a thrilling railroad story centering around a

successful construction engineer who goes to the help of a Western rancher and his daughter and saves a railroad they have been building to reclaim valuable tracts of land.

William Duncan appears as the construction engineer, and Edith Johnson at the head of a strong supporting cast as the rancher's daughter. A clean-cut, virile type of western serial with plenty of hard, rough riding, romance,

many thrilling moments and lots of excitement is promised.

Two other splendid stories are already in continuity form for Mr. Duncan, following a year of planning and writing, and it is announced that he will be surrounded by the best cast, regardless of expense.

Fifth Anniversary

"Topics of the Day," the weekly Pathe release, has just celebrated its fifth anniversary. It is announced that this reel has continued to gain steadily in popularity and a significant fact in this connection is that many newspapers use its selection of wit and humor with ample credit, it is also used by several radio stations.

Aubrey Forms Own Company, to Make Two-Reel Comedies

James Aubrey, known to screen patrons as "Jimmy" Aubrey, portrayer of a unique type of screen comedy, has severed his connection with the Vitagraph Company, which has been in effect for the past five years, and has organized his own production company. Distribution of the new comedies will be handled by the Chadwick Corporation of New York, who control the world rights to them for the next five years. I. E. Chadwick, president of the company, announces that no distribution arrangements have yet been made. It is stated that the first of the new Aubrey comedies will be ready for release in July.

Associated with Mr. Aubrey will be Leon Lee, his business manager and chief of his "gag" staff, and practically the entire personnel who have been assisting him. Mr. Aubrey announces that in making his new pictures he will secure the best supporting comedy talent available as well as the best writers of comedy scripts and "gag" men, the sets will be built as if for a feature production, there will be no time limit on the pictures.

The new Aubrey comedies will be two reels in length and it is the star's aim to make them two reels of condensed comedy and action without a tiresome moment and full of laughs.

Ben Turpin Is the Star of First Pathe-Sennett Comedy

The first Mack Sennett comedy for release through Pathe "Where's My Wandering Boy This Evening?" with Ben Turpin as the star, is described as the frankest kind of Turpinesque burlesque of the idea contained in the popular song which is travestied. The Boy is a shining rural example who becomes an easy victim of a vampish city girl and falls with a series of thuds. It is said to be an unusually laughable offering even for Ben Turpin.

Madeline Hurlock is the vampish girl, Priscilla Bonner is the rural sweetheart who forgives and forgets, Dot Farley is the doting mother, and Jim Finlayson the jealous hired man.

"Where Is My Wandering Boy This Evening?" is on Pathe's schedule for release early in the summer, and Pathe reports that the announcement of this comedy has aroused great expectation among exhibitors who look forward to big box-office results.

Another for Buddy

Noel Smith has just completed "So Long, Buddy," which is the fourth of the series of Century comedies distributed through Universal starring Buddy Messinger. The cast includes Ella and Ida McKenzie, Frank Weatherwax, Frank Earle and Jean Laverty.

Engages Farnham

Joe Farnham, the well-known title writer, is writing the titles for "Carmen Junior," a Baby Peggy Century Comedy which will soon be released through Universal.

Three for F. B. O.

F. B. O.'s list of short subjects for the month of June consists of number eight of Witwer's "Fighting Blood" series entitled "Christopher of Columbus," Mr. and Mrs. Carter DeHaven in "Borrowed Trouble" and "Pop Tuttle's Russian Rumor."

Newsy Notes

Hodkinson reports that the two reel special "The Ex-Kaiser in Exile" is evoking widespread interest and securing unusually large number of bookings.

Jack Lloyd a prominent player in Educational-Mermaid comedies surprised his friends recently by announcing that he has been married for three years and introducing his wife who is Irene Vernon a former musical comedy actress.

Buddy Messinger is working in a new comedy for Century based on an original story by Archie Mayo who is directing this series. It deals with the difficulties of making necessity for going to school jibe with a desire for back-lots baseball.

Many ministers and educators have endorsed the series of Aesop's Film Fables handled by Pathe. Among them is Rev. H. D. White of the M. E. Church, Rockland, Wis., who reports they are highly appreciated and amusing to both young and old.

Jack Earle, the seven foot giant, and Billy Engle will be starred in a series of Universal-Century Comedies, the first of which will be "Golfmania."

In exploiting Hal Roach's new series of "Dippy-Do-Dads," the California Theatre used throwaway reading: "Don't wait until the last moment to see 'Dippy-Do-Dads.'"

Jimmie Harrison returns to the Christie forces in "Back to the Woods." He was with Christie for about three years, but has recently been appearing in features.

Larry Semon's latest comedy for Vitagraph is "The Midnight Cabaret." Kathlyn Meyers again appears as his leading woman.

The new edition of Keystone comedies, many of which star Charlie Chaplin, are being reissued by Tri-Stone Pictures, Inc., in a series of twelve, to State right exchanges on a co-operative basis.

"Pleasure Island" is the newest Fox comedy starring Al St. John. It depicts the life of a man of the jungle in his native haunts.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Better Than Gold (Universal)
Drifter, The (Universal)
Fare Enough (Universal)
Golf (Educational)
Hyde and Zeke (Pathe)
Kid Reporter, The (Universal)
Land of Tut-Ankh-Amen (Fox)
Midnight Cabaret (Vitagraph)

Mixed Trails (Educational)
Pathe Review No. 23 (Pathe)
Shooting the Earth (Educational)
Should William Tell (Universal)
Stork's Mistake, The (Pathe)
Watch Dog, The (Pathe)

"Should William Tell"

(Universal-Comedy-One Reel)

There is a good deal of action in this but it lacks to a great extent enough originality to give it punch. It shows the experiences of Nervy Ned and his valet who go into the car-parking business, then rent out the cars to others. They are caught by one of their victims and punished in an apple-shooting contest after the manner of William Tell's son. It is not an exceptional comedy but will perhaps satisfy where the demands are not great.—M. K.

"Golf"

(Educational-Special-One Reel)

The sub-title "As played by Gene Sarazen" explains the type of this picture, which shows by means of regular and slow-motion photography just how the holder of the golf championship handles his brassie, mashie, driver, mid-iron, mashie-niblick, and putter, his stance, his swing, and analyzes his methods, including chip-shots, back-spin shots, jumping a sty-mie, getting out of trap and out of the rough, etc. It is well done, will be intensely interesting to golfers, but will interest others as well, for even those who do not play are curious about this popular and fashionable game. It is well made and accomplishes its purpose well. Particularly fine are the slow-motion pictures which enable the spectator to get the finer points that could not be perceived by watching Sarazen in action.—C. S. S.

"Shooting the Earth"

(Educational-Novelty-One Reel)

The manner in which the Lyman Howe forces maintain a record for introducing novel effects in this series is really astonishing. This number, by means of actual pictures and cartoons, takes the spectator to various countries. The scenes are all interesting and well selected, while the cartoons and titles are clever and decidedly humorous. It is an offering which should be well received in any theatre.—C. S. S.

"Fare Enough"

(Universal-Comedy-Two Reels)

Considerable amusement is furnished by the competition between a bus and a street car operated by a girl and her sweetheart respectively. There is some good comedy in connection with the passengers and a smash-up ending. The number is a Century, featuring Marjorie Marcel and Jack Earl.—M. K.

"A Midnight Cabaret"

(Vitagraph-Comedy-Two Reels)

Another example of Larry Semon's buffoonery amid fashionable surroundings is offered in his latest. All of it is extreme slapstick without a quiet moment. The story takes place in a cafe with the maneuvers of bomb-throwing Bolsheviks upstairs to furnish excitement. It is typical of the comedy that meets a hilarious reception where slapstick is in favor.—M. K.

"The Watch Dog"

(Pathe-Comedy-One Reel)

Interesting to anyone who enjoys watching the accomplishments of clever animals is the second of the Dippy Doo Dad series, made by Hal Roach. A monkey robs a peanut stand, after distracting the watch dog's attention, with the aid of the goat and cat. The cast is unusually capable and the material very entertaining.—M. K.

"Mixed Trails"

(Educational-Scenic-One Reel)

A novelty in this Bruce Wilderness Tale is the fact that with the exception of the introduction, the story is told without sub-titles. The story angle is slight, but clearly brought out, and tells how two Western crooks outwit the sheriff by securing his boots so he cannot follow them. The scenes while attractive are not as compelling or as varied as in the majority of the Bruce series.—C. S. S.

"The Drifter"

(Universal-Western-Two Reels)

Harry Carey plays a chivalrous role in this Universal reissue in which he defends The Kid who has been robbed at the saloon. The Kid turns out to be a girl, but the hero shoots before learning this as he discovers her in the act of stealing his horse. He hears her story, fights for her against the gang and cleverly manages their retreat. The picture has fully an average amount of action and interest.—M. K.

"The Land of Tut-Ankh-Amen"

(Fox-Educational-One Reel)

Views of the country and ruins surrounding King Tut's tomb, the tourists and the popular hotel at Cairo are included in this. All of the scenes are incidental to the tomb rather than actual views of the interior. Some striking shots of the location are included, and a number of interesting works of Egyptian art.—M. K.

"The Stork's Mistake"

(Pathe-Cartoon-One Reel)

Paul Terry has achieved some particularly entertaining effects in this number of the Aesop Film Fables series. A puppy is deposited by mistake in a family of kittens. His experiences before he finally gets a home for himself are most amusing. There is a friskiness about the action and a display of amiable humor that will be enjoyed.—M. K.

"Pathe Review No. 23"

(Pathe-Magazine-One Reel)

Subjects of widely popular interest without exception are included in this. A slant on disappearance of the bobbed hair fad, a demonstration of the magnetism in human hands, a Silhouette by Herbert Hawley, pictures of old Indian dolls and color views of the Pyrenees are seen.—M. K.

"Hyde and Zeke"

(Pathe-Western-Two Reels)

Slightly different from the others of the Range Rider Series, this one has scarcely any dramatic complications but is more of a love story. The suspense lies in a situation in which the hero and the heroine visit the same house, do not see each other but are considerably alarmed by hearing the other's movements. This one idea seems somewhat over-used in the film. Leo Maloney and Josephine Hill are pleasing in the leading parts, and the number is all moderately interesting.—M. K.

"The Kid Reporter"

(Universal-Comedy-Two Reels)

Baby Peggy has some charming scenes in this Century comedy which does credit to her ability and personality. It should be very well liked everywhere. Universal's youngest comedienne is seen first as a gum-chewing stenographer in an editor's office. She takes advantage of the chance to become a reporter and shows her resourcefulness in recovering a stolen necklace. It ends with her installed as managing editor and ordering her favorite drink—milk.—M. K.

"Better Than Gold"

(Universal-Western-Two Reels)

This starts with one of Roy Stewart's well-known fistic demonstrations and keeps up a fair amount of action. The time is the gold-rushing period, and the complications resulting from a false alarm regarding the discovery of gold furnish the suspense. Gertrude Olmsted plays the pretty heroine, whose father is saved from unjust prosecution by the confession of an Indian whom the hero had befriended, and who exposes the guilty ones. There are some fairly exciting moments and the picture is up to the average of its class.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Nomenclature Changes

The State of Pennsylvania has officially adopted the title, PROJECTIONIST, and the license cards of that state now read Motion Picture Projectionist instead of Moving Picture Operator. I have not actually seen the cards and the above may not be the exact wording, but, anyhow, "Projectionist" is used on them in place of "Operator."

British Columbia was the first to officially adopt the new term and incorporate it into its laws. Pennsylvania is next, which is to the credit of those officials responsible for the change. If only Pennsylvania will now proceed in the direction she has started and wipe out some of the foolish and harmful laws her statute books contain with relation to projection rooms, then will she indeed be in advance of every one else in the matter of up-to-datedness.

Another thing: At the spring meeting of the Society of Motion Picture Engineers the Nomenclature Committee proposed the following terms for adoption, which under the rules must lay over until the next meeting, when they will either be adopted or rejected:

Observation Port. The opening through which the projectionist observes the screen.

Projection Room. The room or enclosure housing motion picture projectors.

I have no copy of the committee report here and probably have not quoted the definition of the terms exactly as given, but the meaning is made clear, anyhow. There was no objection to observation port, but the term projection room met with opposition from studio men, on the grounds that the room where they screen their pictures is called the "Projection Room." It was therefore proposed, as a substitute, that what theatre folk have been variously calling the Projection Room, the Coop, the Box, the Cabinet and the Booth, be termed the PROJECTOR ROOM.

A New Term

This I objected to as permitting the tail to wag the dog, but was overruled, or out-voted, rather. What the studio folk call the Projection Room is, in the very nature of things, the SCREENING ROOM. For many years I have tried to obliterate the various terms above named in favor of Projection Room. Now the studio people want to upset all that in favor of another brand new term, Projector Room.

I have no special objection to the term, as such. What I do object to is having the work of years upset just because studio people, merely because they call a screening room a projection room, and do not wish to have their procedure upset or disturbed in any degree.

However, it is up to you. If projector room suits you I will adopt it in this department, though the term projection room cannot possibly be changed to Projector Room in the Blue Book for a long while to come. This, gentlemen, is a matter in which you ought to take some real interest. If enough of you write favoring the one thing or the other, then it will have effect. If you don't—well, I guess the change will be made, with all its attendant inconvenience to we poor writer chaps, to whom such changes present very real difficulties.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

The New Lamp

Some while ago I made mention of a new lamp, a German invention, which I had examined and seen tested with remarkable results. At that time I was not entirely sure as to the practicability of the device. I did not then know that it was already being used extensively in Germany. I was not at all certain as to the heat of the "spot" as com-

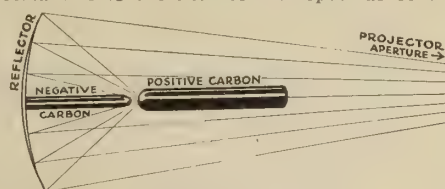


FIGURE 1

Showing Principles Involved in Morlite Operation.

pared with the ordinary and the high intensity arc and the Mazda. Also, I was not certain as to how hard it might be to handle—how delicate its adjustments might have to be.

This department, as you may have noted in the past, is not in too big a hurry. Make haste slowly and know what you're talking about before you start giving advice, was

one of the several mottos I adopted when I started the department in February, 1910.

I have kept that motto constantly in view. Its careful observance is one of the reasons why you have learned to depend upon the Projection Department of the Moving Picture World for bankable information and advice.

At the spring meeting of the Society of Motion Picture Engineers I met Joe Hornstein, general manager of the Howells Cine Equipment Company, who requested me to call at their office on Seventh avenue, New York City, and examine the new "Morlite" lamp they are now manufacturing and marketing.

This I have done and, first pausing to remark that the new lamp has been passed by the Board of Fire Underwriters and the Massachusetts officials—the latter being the most ultra careful body of fire hazard of whom I know.

Good Apparatus

I find the Howells Cine Equipment Company lamp to be good apparatus of its kind, and that this kind of lamp gives distinct promise of very large things. The passing of it, without condenser, by the Board of Fire Underwriters and the Massachusetts authorities settles the matter of fire hazard, so far as I am concerned, though (caution) I believe this is only for a lamp limited to twenty-five amperes. Anyhow, that is the limit of the Howells lamp at present, and that was the one passed. It can be used with anything from five (5) to twenty-five (25) amperes.

The Lamp

The lamp is a purely reflector proposition. The crater faces away from the projector aperture and squarely faces a convex mirror, as shown in figure 1, which is a diagrammatic representation of the principles involved.

There is no condenser at all in connection with the Howells lamp. The rays are picked

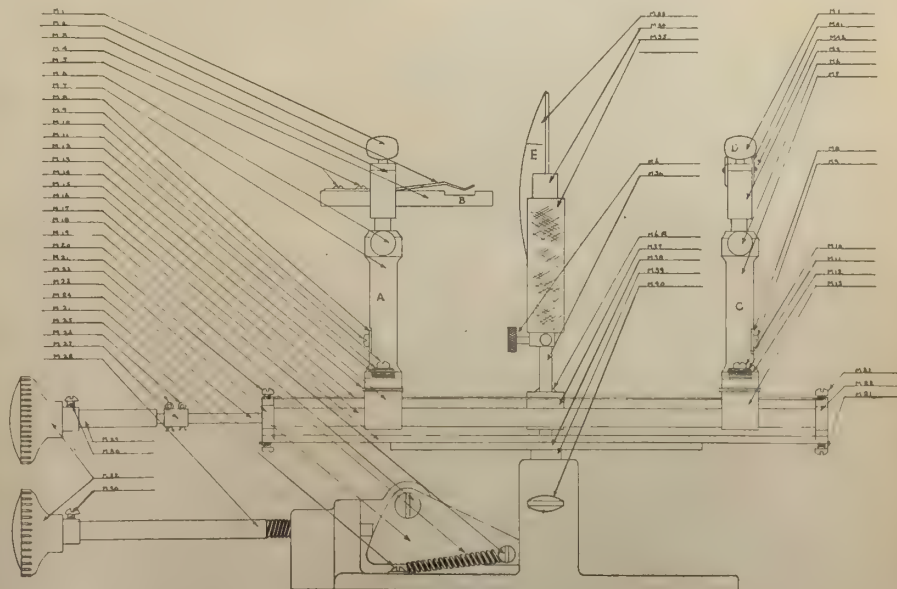


FIGURE 2

Vertical Section Morlite Lamp, Showing Details of Construction.

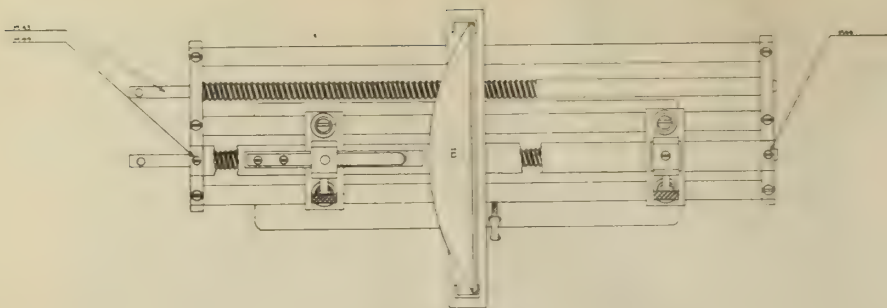


FIGURE 3

Top View Morlite Lamp, Showing Carbon Feed Screws.

up by the convex mirror and reflected back to and through the projector aperture. The negative carbon passes through the center of the mirror and is supported by a standard behind the mirror, marked A in figure 3. The negative carbon is slipped under the spring at B, figure 3. This will look very much like a weak sister to you, but remember that the amperage is limited to 25, hence the contact arrangement is sufficient and all right.

The positive carbon is supported by standard C, figure 3, and is clamped in place by thumb screw C, figure 3. The mirror is shown at E, figures 2 and 3.

At first glance it would seem inevitable that, since standard C is directly in the path of the light from mirror to aperture, its shadow would show on the screen, but this is not so. Strange as it seems, the screen illumination appears even.

When Twenty Amperes Surpass Seventy-five

I have actually watched the results of a seventy-five-ampere ordinary arc not only equalled but actually surpassed by twenty amperes used in the new lamp. I examined the ordinary arc and its optical train at the time, and the test seemed to be absolutely a fair one.

There is no use side stepping, gentlemen. A new and important factor has appeared on the projection horizon, and it must be reckoned with. Personally, after careful examination of the whole matter, I am convinced that this type of lamp is here to stay, and that it will become an important factor in the projection field.

The construction of the Howells (Morlite) lamp is well shown in the drawings, figures 2 and 3. It has all necessary adjustments. Some parts of the lamp might, I believe, be made somewhat heavier with benefit, but that is a detail which time and experience will take care of.

Especially attention is directed to the carbon feed screw, which has two different threads, so designed that they compensate for the difference in burning time of the carbons—the negative burns faster than the positive.

Efficient for Long Focal Length

I shall watch the development of this type of lamp with much interest. I am inclined to believe it will entirely displace the ordinary arc. It has the peculiarity of being especially efficient for long focal length projection lenses, since the mirror is located a goodly distance from the aperture.

Verily there are things doing in the field of projection these days. A new condenser which is expected to improve the perform-

ance of the ordinary arc and to add fifty per cent to the efficiency of the Mazda, and now this new lamp. Verily I say unto you it behooves us to remain very wide awake, with our eyes carefully focused on passing events, to the end that we do not drop behind the procession and become back numbers.

Error of Judgment

Recently I visited my "old home town," Centerville, Iowa. While there I dropped in at the Majestic Theatre, where O. H. Butler, whose work has been described in this department, works. I took a small relative of mine to the show. The projection was all that could be expected, under the conditions—"the conditions" being the auditorium lighting.

After the show I looked up the manager and explained to him the harm done by certain lights in the auditorium. He agreed to, and Butler tells me, remedied the condition.

I want to use this incident to try and drive home the point that many theatre managers who have high class men, such as Butler, in their projection rooms, pursue the same course as the management of the Majestic has, without intent to do wrong.

Usually it is a case of "familiarity breeds indifference." Butler is a good projectionist. The Majestic management know that, I think.

They probably appreciate it, after a fashion, too, but the fact is that we never do really appreciate that which we have. I can look back over my own life and remember very, very many things which were very, very wonderful and very desirable until * * * I got them. Then they almost immediately ceased to be wonderful—until I lost them, whereupon they again became desirable.

Why Worry?

Many theatre managers know they have a good projectionist, but—they have him, so why worry? He is an every-day familiar thing, so indifference breeds somewhat faster than a flea colony on a long-haired dog.

Butler had objected to those lights for a long while, without result. What the management of the Majestic Theatre, and all other theatres which are fortunate enough to have really able projectionists—men who not only know how but have the will, enterprise and ambition to want to put their knowledge into practice—should do is pay strict and careful attention to any recommendation made by the projectionist concerning auditorium lighting.

Auditorium lighting is an integral part and portion of projection, because certain faults in auditorium lighting make good results on the screen utterly impossible.

By this I do not mean merely faults in auditorium lighting which cause stray light to strike the screen, but also and equally important—yes, even more important in some cases—light which strikes the eyes of the audience in concentrated brilliancy—glare spots—or even, in lesser degree, in general illumination. This point I brought out in my report as chairman of the Theatre Committee, made at the spring meeting of the Society of Motion Picture Engineers.

Consideration Due

I do not mean by this that the projectionist should be permitted to make changes in auditorium lighting at will, even though he be an able man. What I mean is that his recommendations should be given due consideration and acted upon promptly if they are found good, or if there is doubt in the mind of the management, because the projectionist may be presumed to know more about projection than the theatre manager. It is his business to know more, and unless the management is very stupid indeed—except the manager is himself a projectionist—he has been employed on the presumption that he does know more.

Lighting the auditorium is a very difficult problem to solve effectively and efficiently, but it should always be remembered that the first consideration should be safety of the audience; next, the least possible injury to what the audience has paid to see and upon which their eyes will be centered nine-tenths of the time they are in the theatre—the picture.

Those two features take precedence over everything else in theatre auditorium lighting, or should, at least. In practice we often find that ample light on music racks to permit a bunch of more or less punk "musicians" to pose before the girls in the audience apparently outranks every other consideration.

What Is the Cause?

John L. L. Hoskins, Denver, Colorado, wants to know the cause of carbons flaming. He says:

I have been deeply interested in motion picture projection, or perhaps I might better say the projection of motion pictures, for quite some while. I am not a projectionist—merely a man of some means, well advanced in years, who likes to keep his mind advanced in study. Among other problems of projection I have encountered is that of carbon flaming, especially when overloaded. Can you advise me as to exactly what causes the flame and why it seems to increase very fast as overload is introduced?

Really I don't know myself—that is, with certainty. The question has not heretofore been put squarely up to me in just this way.

In process of consumption, when the arc is burning under normal conditions and there is no overload, I believe all the pure carbon, except for possibly a very slight percentage which is carried over in the arc stream and mostly finally falls to the bottom of the lamphouse, is volatilized. This means that, by the terrific heat of the arc, it is converted into a more or less invisible gas—entirely invisible, I think, though on that point I am not quite certain.

As to the flame, I am not sure whether it is formed in consuming the impurities contained in the carbon, or in doing that plus some of the carbon. It is even possible that it is neither. I am under the impression that this matter was explained to me by the carbon engineers, but if it was it occurred a good while in the past and I have forgotten. I shall therefore immediately forward a carbon copy of this to W. R. Mott, of the National Carbon Company, with request that he supply us the officially correct dope on this point, which will be published as soon as received.

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as a Man Lives	Featured Cast	Dec. 23	6,000
hat Woman	Catherine Calvert	Dec. 23	6,000
oice of the Land	Biblical series	Dec. 23	
olomon in Society	Strauss Prod.	Jan. 6	6,000
ilady	Featured Cast	Feb. 3	7,622
ne Million in Jewels	Helen Holmes	Feb. 10	5,326
hemian Girl	Harley Knowles Prod.	Feb. 17	6,462
he Grub Stake	Nell Shipman	Mar. 17	8,061
on of the Desert	W. Merrill McCor-		
	mick	Mar. 24	4,144
uckstands	Chadwick-Dix	Apr. 7	6,307
utlaws of the Sea	Marguerite Courtot	Apr. 7	5,395
odern Marriage	Bushman-Bayne	Apr. 14	6,331
engeance of the Deep	Ralph Lewis	Apr. 28	4,753

ARROW

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he Double O	Jack Hoxie	Dec. 9		4,720
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ASSOCIATED EXHIBITORS

randma's Bay	Harold Lloyd	Aug. 12	Sept. 30	4,377
U! We Meet Again	Hae Marsh	Nov. 4	Nov. 18	5,822
onquering the Woman	Florence Vidor	Dec. 30		5,887
a Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
lead Hunters of the South	Martin Johnson	Jan. 27		
he Tents of Allah	Mary Alden, Monte Blue	Apr. 7		7,264
lice Adams	Florence Vidor	Apr. 28		6,000
s Divorce a Failure?	Leah Baird	May 5		5,448

	Review	Consensus	Footage
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Ouch!	Cameo Comedy	Jan. 6	1,000
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F. O. B.	Lloyd Hamilton	May 5	2,000
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Exit Stranger	Cliff Bowes	May 12	1,000
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This Way Out	Mermaid Comedy	May 26	2,000
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Their Love Grew Cold	Cartoon comedy	June 2	1,000
Plumb Crazy	Christie comedy	June 2	2,000

FAMOUS PLAYERS-LASKY

To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,516
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
Clarence	Wallace Reid	Oct. 26	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,185
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,990
The Young Rajah	Rodolph Valentino	Nov. 18	Mar. 10	7,795
Anna Ascends	Alice Brady	Nov. 25	Mar. 3	5,930
Pride of Palomar	Cosmopolitan Prod.	Dec. 2	Mar. 10	7,494
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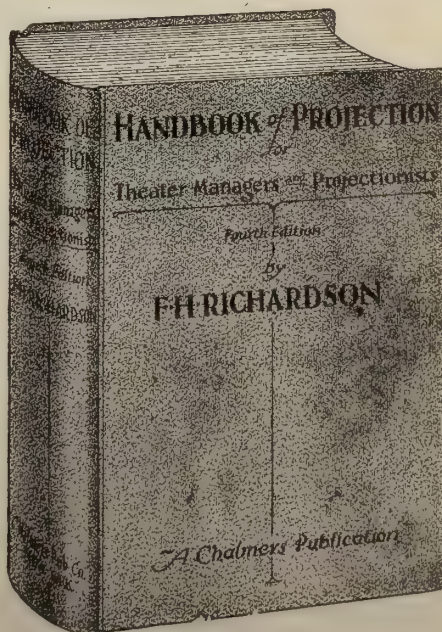
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(Continued from preceding page)

A Daughter of Luxury.....	Agnes Ayres.....	Dec. 16.....	June 2.....	4,538
Back Home and Broke.....	Thomas Meighan.....	Jan. 23.....	Apr. 14.....	7,788
Thirty Days.....	Wallace Reid.....	Dec. 30.....	Apr. 7.....	7,074
Kick In.....	Fitzmaurice Prod.....	Dec. 30.....	Apr. 7.....	6,000
Making a Man.....	Jack Holt.....	Dec. 30.....	Apr. 7.....	6,061
My American Wife.....	Gloria Swanson.....	Jan. 13.....	May 5.....	5,000
Drums of Fate.....	Mary Miles Minter.....	Jan. 27.....	May 5.....	6,326
The World's Applause.....	Wm. DeMille Prod.....	Feb. 3.....	Mar. 17.....	4,337
Dark Secrets.....	Dorothy Dalton.....	Feb. 3.....	Mar. 17.....	5,584
Nobody's Money.....	Jack Holt.....	Feb. 10.....	Mar. 31.....	7,865
Java Head.....	George Melford Prod.....	Mar. 31.....	May 5.....	10,000
The Covered Wagon.....	James Cruze Prod.....	Mar. 31.....	May 5.....	7,905
Bella Donna.....	Pola Negri.....	Mar. 31.....	May 5.....	7,153
Adam and Eva.....	Marion Davies.....	Feb. 24.....	Mar. 24.....	5,600
Racing Hearts.....	Agnes Ayres.....	Feb. 24.....	Apr. 7.....	5,731
The White Flower.....	Betty Compson.....	Mar. 10.....	Apr. 7.....	5,585
Adam's Rib.....	Cecil DeMille Prod.....	Mar. 10.....	Apr. 7.....	5,297
Mr. Billings Spends His Dime.....	Walter Hiers.....	Mar. 17.....	Apr. 21.....	5,695
The Tiger's Claw.....	Jack Holt.....	Mar. 31.....	Apr. 21.....	7,339
Tail of the Lonesome Pine.....	Mary Miles Minter.....	Mar. 31.....	May 12.....	6,562
The N'th Commandment.....	Cosmopolitan.....	Apr. 21.....	May 12.....	5,621
The Glimpses of the Moon.....	Dwan-Daniel.....	Apr. 7.....	May 12.....	5,621
The Leopardess.....	Alice Brady.....	Apr. 7.....	May 5.....	7,744
Grumpy.....	Theo. Roberts.....	Apr. 7.....	May 5.....	6,216
The Go-Getter.....	T. Roy Barnes.....	Apr. 21.....	May 5.....	5,703
Prodigal Daughters.....	Gloria Swanson.....	Apr. 28.....	May 5.....	7,414
You Can't Fool Your Wife.....	Star cast.....	May 5.....	May 5.....	6,947
The Ne'er Do Well.....	Thomas Meighan.....	May 12.....	May 12.....	6,000
The Rustle of Silk.....	Betty Compson.....	May 19.....	May 19.....	5,632
Yip Snow Bride.....	Alice Brady.....	May 26.....	May 26.....	
Sixty Cents and Hour.....	Walter Hiers.....	May 26.....	May 26.....	

FILM BOOKING OFFICE OF AMERICA

The Third Alarm.....	Ralph Lewis.....	Jan. 20.....	Mar. 24.....	6,700
Fighting Blood (Series).....	George O'Hara.....	Jan. 27.....	Mar. 24.....	2,000
Canary of the Fools.....	Harry Carey.....	Feb. 3.....	Mar. 24.....	5,180
A Woman's Tale.....	Carter De Haven.....	Feb. 24.....	Mar. 24.....	5,000
Stormwreath.....	Noah & Wallace Berry.....	Mar. 3.....	Apr. 7.....	6,100
Can a Woman Love Twice?.....	Ethel Clayton.....	Mar. 10.....	May 5.....	4,852
The Bishop of Ozark.....	Milford W. Howard.....	Mar. 10.....	May 5.....	5,000
The Fourth Musketeer.....	Johnnie Walker.....	Mar. 31.....	Apr. 21.....	6,000
Crashing Thru.....	Harry Carey.....	Apr. 7.....	May 5.....	5,100
Westbound Limited.....	Ralph Lewis.....	May 5.....	May 5.....	2,000
Borrowed Trouble.....	Carter De Haven.....	May 19.....	May 19.....	2,000
Pop Tuttle's Lost Nerve.....	Dan Mason.....	May 19.....	May 19.....	5,000
Wonders of the Sea.....	Williamson Undersea.....	May 19.....	May 19.....	6,500
Mary of the Movies.....	Star cast.....	June 2.....	June 2.....	2,000
Pop Tuttle's Russian Rumor.....	Dan Mason.....	June 2.....	June 2.....	

FIRST NATIONAL

The Eternal Flame.....	Norma Talmadge.....	Sept. 23.....	Oct. 21.....	7,453
Oliver Twist.....	Jackie Coogan.....	Nov. 11.....	Nov. 11.....	7,600
Day Dreams.....	Buster Keaton.....	Nov. 11.....	Nov. 11.....	2,966
White Shoulders.....	Katherine MacDonald.....	Dec. 25.....	Jan. 6.....	7,050
Brawn of the North.....	"Strongheart".....	Dec. 25.....	Jan. 6.....	7,204
The Dangerous Age.....	Stahl Prod.....	Dec. 25.....	Jan. 6.....	6,690
Minnie.....	Marshall Neilan Prod.....	Dec. 25.....	Jan. 6.....	8,090
Omar, The Tent Maker.....	Guy Bates Post.....	Dec. 25.....	Jan. 6.....	1,856
Bow-Wow.....	Sennett Comedy.....	Dec. 25.....	Jan. 6.....	2,000
The Blacksmith.....	Buster Keaton.....	Dec. 25.....	Jan. 6.....	5,935
The Hottentot.....	Thos. H. Ince Prod.....	Dec. 25.....	Jan. 6.....	5,102
The Woman Conquers.....	Kath. MacDonald.....	Jan. 13.....	Apr. 7.....	4,000
The Pilgrim.....	Charles Chaplin.....	Jan. 27.....	Mar. 31.....	8,000
Mighty Lak a Rose.....	Edwin Carewe Prod.....	Feb. 3.....	June 2.....	8,700
Fury.....	Richard Barthelmess.....	Feb. 3.....	Mar. 24.....	5,995
Money, Money, Money.....	Katherine MacDonald.....	Feb. 10.....	Mar. 10.....	6,228
What a Life Learned.....	Thos. H. Ince Prod.....	Feb. 10.....	Mar. 10.....	6,685
Voice From the Minaret.....	N. Talmadge-O'Brien.....	Feb. 17.....	Mar. 31.....	4,940
Jell Boy B.....	Douglas MacLean.....	Feb. 17.....	Mar. 24.....	2,152
The Balloonatic.....	Buster Keaton.....	Feb. 17.....	Mar. 24.....	6,246
Day Dreams.....	Buster Keaton.....	Feb. 24.....	Mar. 17.....	5,738
Scars of Jealousy.....	Thos. Ince Prod.....	Mar. 17.....	Apr. 7.....	2,000
Daddy.....	Jackie Coogan.....	Mar. 17.....	May 5.....	7,425
The Love Nest.....	Buster Keaton.....	Mar. 17.....	June 2.....	6,000
The Isle of Lost Ships.....	Tourneur Prod.....	Mar. 24.....	June 2.....	7,500
Refuge.....	Katherine MacDonald.....	Apr. 14.....	Apr. 14.....	8,034
The Bright Shawl.....	Richard Barthelmess.....	Apr. 28.....	Apr. 28.....	6,299
Within the Law.....	Norma Talmadge.....	May 12.....	May 12.....	5,102
Slippy McGee.....	Wheeler Oakman.....	May 12.....	May 12.....	6,800
The Lonely Road.....	Katherine MacDonald.....	May 26.....	May 26.....	
Girl of the Golden West.....	Edwin Carewe prod.....	June 2.....	June 2.....	

FOX FILM CORP.

Boss of Camp Four.....	Chas. Jones.....	Dec. 2.....	Apr. 14.....	4,235
White Justice Waits.....	Dustin Farnum.....	Dec. 16.....	Mar. 3.....	4,762
The Great Night.....	William Russell.....	Dec. 16.....	June 2.....	3,892
A California Romance.....	John Gilbert.....	Dec. 23.....	Mar. 3.....	4,316
Man's Size.....	William Russell.....	Dec. 30.....	Apr. 14.....	4,070
Catch My Smoke.....	Tom Mix.....	Jan. 6.....	Apr. 14.....	4,850
Three Who Paid.....	Dustin Farnum.....	Jan. 6.....	Mar. 31.....	5,787
Face on Barroom Floor.....	H. B. Walthall.....	Jan. 13.....	Mar. 17.....	4,527
A Friendly Husband.....	Lupino Lane Feature.....	Jan. 20.....	Mar. 10.....	4,871
Pawn Ticket 210.....	Shirley Mason.....	Jan. 20.....	Mar. 10.....	6,166
The Custard Cup.....	Mary Carr.....	Jan. 27.....	Mar. 24.....	4,729
The Footlight Ranger.....	Chas. "Buck" Jones.....	Feb. 3.....	Mar. 17.....	4,829
Brass Commandments.....	Wm. Farnum-Hawley.....	Feb. 10.....	Mar. 10.....	2,000
Young and Dumb.....	Al St. John.....	Feb. 10.....	Mar. 10.....	1,000
Nearing the End.....	Cartoon.....	Feb. 10.....	Mar. 31.....	5,613
King Truxton.....	John Gilbert.....	Feb. 17.....	Mar. 31.....	3,000
The Five Fifteen.....	Sunshine Comedy.....	Feb. 17.....	Mar. 31.....	3,975
Romance Land.....	Tom Mix.....	Feb. 24.....	Mar. 31.....	
Does It Pay?.....	Hope Hampton.....	Feb. 24.....	Mar. 31.....	
The Net.....	J. G. Edwards Prod.....	Feb. 24.....	Mar. 31.....	
The Wise Cracker.....	Comedy.....	Feb. 24.....	Mar. 31.....	
Town That Forgot God.....	Harry Milarde Prod.....	Nov. 11.....	Mar. 3.....	10,461
The Buster.....	Dustin Farnum.....	Mar. 3.....	May 5.....	4,587
The Artist.....	Clyde Cook.....	Mar. 3.....	May 5.....	2,000
Good-by Girls.....	William Russell.....	Mar. 24.....	Apr. 21.....	4,746
Hello, Partner.....	Sunshine Comedy.....	Mar. 24.....	Apr. 21.....	4,854
Three Jumps Ahead.....	Tom Mix.....	Apr. 14.....	Apr. 14.....	2,000
The Salesman.....	Al St. John.....	Apr. 14.....	Apr. 14.....	4,566
Bucking the Barrier.....	Dustin Farnum.....	Apr. 21.....	Apr. 21.....	2,000
The Fourflusher.....	Joe Roberts.....	Apr. 21.....	Apr. 21.....	500
Schooldays in Japan.....	Educational.....	Apr. 21.....	Apr. 21.....	

Wild Waters.....	Scenic.....	Apr. 21.....	Oct. 22.....	6,500
The Madness of Youth.....	John Gilbert.....	Apr. 28.....	May 5.....	4,710
Algeria.....	Educational.....	Apr. 28.....	May 5.....	1,000
The Author.....	Al St. John.....	Apr. 28.....	May 5.....	4,407
Lovebound.....	Shirley Mason.....	May 19.....	May 19.....	2,000
Clothes and Oil.....	Chester Conklin.....	May 19.....	May 19.....	500
An Alaskan Loneymoon.....	Scenic.....	May 19.....	May 19.....	4,608
Stepping Fast.....	Tom Mix.....	May 26.....	May 26.....	2,000
Three Gun Man.....	Hilliard Carr.....	May 26.....	May 26.....	1,000
Sentinels of the Sea.....	Scenic.....	May 26.....	May 26.....	4,522
Boston Blackie.....	William Russell.....	June 2.....	June 2.....	2,000
The Mummy.....	Sunshine Comedy.....	June 2.....	June 2.....	1,000
Crystal Jewels.....	Instructive.....	June 2.....	June 2.....	

GOLDWYN

The Sin Flood.....	Lloyd, director.....	Jan. 21.....	Oct. 22.....	6,500
Broken Chains.....	Featured Cast.....	Dec. 23.....	May 5.....	6,190
The Blind Bargain.....	Lon Chaney.....	Dec. 23.....	May 5.....	4,473
The Stranger's Banquet.....	Marshall Neilan Prod.....	Jan. 13.....	Mar. 31.....	8,531
Gimme.....	Rupert Hughes Prod.....	Jan. 27.....	Mar. 24.....	5,769
The Christian.....	Tourneur Prod.....	Mar. 10.....	Mar. 17.....	8,000
Mad Love.....	Pola Negri.....	Mar. 10.....	Mar. 17.....	5,518
Lost and Found.....	House Peters.....	Mar. 31.....	Apr. 14.....	
Remembrance.....	Rupert Hughes prod.....	Sept. 23.....	Oct. 14.....	5,644
Sherlock Holmes.....	John Barrymore.....	May 20.....	June 3.....	8,233
Look Your Best.....	Rupert Hughes prod.....	Apr. 14.....	Apr. 14.....	5,314
Vanity Fair.....	Mabel Ballin.....	Apr. 14.....	Apr. 14.....	7,668
Souls for Sale.....	Rupert Hughes Prod.....	Apr. 7.....	Apr. 7.....	6,541
Backbone.....	Edward Sloman Prod.....	Apr. 7.....	Apr. 7.....	
Enemies of Women.....	Cosmopolitan.....	Apr. 14.....	May 12.....	
Vanity Fair.....	Mabel Ballin.....	May 19.....	May 19.....	7,668
The Last Moment.....	Star cast.....	June 2.....	June 2.....	6,000

HODKINSON

Fun from the Press.....	Issued Weekly.....	Jan. 27.....	Mar. 17.....	1,000
White Paris Sleeps.....	Tourneur Prod.....	Jan. 27.....	Mar. 17.....	4,850
Dollar Devils.....	Cullen Landia.....	Feb. 3.....	Mar. 31.....	5,000
Down to the Sea in Ships.....	Elmer Clifton Prod.....	Mar. 3.....	Mar. 31.....	11,000
Colonel Heeza Liar.....	Cartoon Series.....	Feb. 10.....	May 5.....	8,600
The Four Orphans.....	All-star comedy.....	Mar. 10.....	Mar. 10.....	2,000
Col. Heeza Liar, Detective.....	Bray comedy.....	Mar. 10.....	Mar. 10.....	1,000
The Man From Glangarry.....	Ernest Shipman prod.....	Mar. 31.....	Mar. 31.....	5,800
The Good for Nothin'.....	Ernest Shipman prod.....	Mar. 31.....	Mar. 31.....	
The Rapids.....	Kineto—one a week.....	Mar. 31.....	Mar. 31.....	
Just Like a Woman.....	Margite DeLaMotte.....	Mar. 17.....	Apr. 21.....	4,900
Winner Take All.....	Ernest Shipman prod.....	Mar. 17.....	Apr. 21.....	6,000
The Rapids.....	Ernest Shipman prod.....	Mar. 17.....	Apr. 21.....	6,000
Movie Chats.....	Kineto—one a week.....	Mar. 17.....	Apr. 21.....	1,000
The Lion's Mouse.....	Wyndham Standing.....	Apr. 7.....	Apr. 21.....	5,600
Col. Heez Liar & Burglar.....	Cartoon comedy.....	Apr. 14.....	Apr. 14.....	1,000
The Pill Pounder.....	Charles Murray.....	May 12.....	May 12.....	2,000
Turkey.....	Sport film.....	May 12.....	May 12.....	1,000
So This Is Hamlet.....	Comedy.....	May 12.....	May 12.....	2,000
Romance of Life.....	Educational.....	May 12.....	May 12.....	
The Critical Age.....	Pauline Garon.....	May 19.....	May 19.....	4,500
Youthful Cheaters.....	Glenn Hunter.....	June 2.....	June 2.....	5,700

METRO

Love in the Dark.....	Viola Dana.....	Nov. 26.....	Apr. 7.....	6,000
Quincy Adams Sawyer.....	Star Cast.....	Dec. 9.....	Mar. 3.....	7,500
Toll of the Sea.....	Anna May Wong.....	Dec. 9.....	June 2.....	4,600
Peg o' My Heart.....	Laurette Taylor.....	Dec. 23.....	June 2.....	7,900
Hears Aflame.....	Reginald Barker Prod.....	Dec. 30.....	Apr. 7.....	8,110
All the Brothers Were.....	Milton Sills.....	Dec. 30.....	Mar. 3.....	
Valiant.....	Chaney-Billie Dove.....	Jan. 27.....	Mar. 17.....	6,268
Crinoline and Romance.....	Viola Dana.....	Feb. 3.....	Mar. 24.....	6,000
Jazzmania.....	Mae Murray.....	Feb. 24.....	Apr. 7.....	8,000
Success.....	Murray Garsson Prod.....	Mar. 3.....	May 5.....	7,000
Rob 'Em Good.....	Bull Montana.....	Mar. 24.....	Mar. 24.....	3,000
The Famous Mrs. Fair.....	Myrtle Stedman.....	Mar. 17.....	Apr. 14.....	7,000
Where the Pavement Ends.....	Rex Ingram Prod.....	Mar. 24.....	Apr. 21.....	7,706
Your Friend and Mine.....	Ed Bennett.....	Mar. 24.....	Apr. 21.....	5,750
The Handy Man.....	Stan Laurel.....	Mar. 24.....	Apr. 21.....	2,000
Woman of Bronze.....	C. K. Young.....	Apr. 14.....	Apr. 14.....	5,640
A Noise in Newboro.....	Viola Dana.....	Apr. 14.....	Apr. 14.....	5,300
An Old Sweetheart of Mine.....	Elliot Dexter.....	Apr. 28.....	Apr. 28.....	5,400
Soul of the Beast.....	Made Bellamy.....	May 5.....	May 5.....	5,300
Her Fatal Millions.....	Viola Dana.....	May 5.....	May 5.....	6,000
Animals.....	Martin Johnson.....	May 19.....	May 19.....	6,500
Cordelia the Magnificent.....	Clara K. Young.....	May 26.....	May 26.....	6,800

PATHE

Dr. Jack.....	Harold Lloyd.....	Dec. 9.....	Mar. 24.....	4,700
Plunder.....	Pearl White Serial.....	Dec. 16.....	Dec. 16.....	
Lost, Strayed or Stolen.....	Western.....	Feb. 17.....	Feb. 17.....	2,000
Do Your Stuff.....	Paul Parrott.....	Mar. 10.....	Mar. 10.....	1,000
Spider and the Fly.....	Terry cartoon.....	Mar. 10.....	Mar. 10.....	1,000
The Sheik.....	Peep Fable.....	Mar. 17.....	Mar. 17.....	1,000
For Safe Keeping.....	Paul Parrott.....	Mar. 17.....	Mar. 17.....	1,000
Partners Three.....	Leo Maloney.....	Mar. 17.....	Mar. 17.....	2,000
A Pleasant Journey.....	"Our Gang" Comedy.....	Mar. 17.....	Mar. 17.....	2,000
The Alley Cat.....	Cartoon.....	Mar. 24.....	Mar. 24.....	1,000
Bowled Over.....	Paul Parrott.....	Mar. 24.....	Mar. 24.....	1,000
Safety Last.....	Harold Lloyd.....	Mar. 31.....	May 5.....	6,400
Where Am I?.....	Snub Pollard.....	Mar. 31.....	Mar. 31.....	2,000
The Extra Seven.....	Leo Maloney.....	Mar. 31.....	Mar. 31.....	2,000
Get Your Man.....	Comedy.....	Mar. 31.....	Mar. 31.....	1,000
The Jolly Rounders.....	Terry cartoon.....	May 5.....	May 5.....	1,000
Pharaoh's Tomb.....	Terry cartoon.....	May 5.....	May 5.....	1,000
Sunny Spain.....	Paul Parrott.....	May 5.....	May 5.....	1,000
Don't Flirt.....	"Dippy Doo Dads".....	May 5.....	May 5.....	1,000
Haunted Valley.....	Roland-Serial.....	Apr. 7.....	Apr. 7.....	15-2 r
The Smile Wins.....	Paul Parrott.....	Apr. 7.....	Apr. 7.....	1,000
Boys to Board.....	"Our Gang" comedy.....	Apr. 7.....	Apr. 7.....	2,000
When Fighting's Necessary.....	Leo Maloney.....	Apr. 14.....	Apr. 14.....	2,000
Good Riddance.....	Terry cartoon.....	Apr. 14.....	Apr. 14.....	1,000
One Hard Pull.....	Terry cartoon.....	Apr. 14.....	Apr. 14.....	1,000
The Gamblers.....	Terry cartoon.....	Apr. 21.....	Apr. 21.....	1,000
Weeping Waters.....	Scenic.....	Apr. 21.....	Apr. 21.....	1,000
Speed the Swede.....	Paul Parrott.....	Apr. 21.....	Apr. 21.....	1,000
California or Bust.....	Snub Pollard.....	Apr. 28.....	Apr. 28.....	2,000

(Continued from preceding page)

0% Nerve.....	Leo Maloney	Apr. 28	2,000
oon Whistle.....	Stan Laurel	Apr. 28	1,000
White Wings.....	Stan Laurel	Apr. 28	1,000
ants vs. Yanks.....	"Our Gang"	May 12	2,000
ings of the Storm.....	Leo Maloney	May 12	2,000
he Mouse Catcher.....	Terry Cartoon	May 12	750
ack Shadows.....	Travel	May 19	5,000
he Crystal Ascension.....	Scenic	May 19	1,000
Fish Story.....	Cartoon	May 19	1,000
old at Auction.....	Snub Pollard	May 26	2,000
he Unsuspecting Stranger.....	Leo Maloney	May 26	2,000
mateur Night on the Ark.....	Aesop cartoon	May 26	1,000
or Art's Sake.....	Paul Parrott	May 26	1,000
ack Stage.....	"Our Gang"	June 2	2,000
nder Two Jags.....	Stan Laurel	June 2	1,000
books.....	Terry cartoon	June 2	1,000

PLAYGOERS PICTURES

omesome Corners.....	Edgar Jones	Nov. 11	4,622
he Man and the Moment.....	Hayford Hobbs	Nov. 18	4,470
he Inner Man.....	Wyndham Standing	Dec. 30	4,914
Pauper Millionaire.....	C. M. Hallard	Feb. 10	4,804
le of Doubt.....	Wyndham Standing	Sept. 30	5,483
Clouded Name.....	Norma Shearer	Mar. 3	4,885
he Man Who Waited.....	Star cast	May 12	5,000

PREFERRED PICTURES

horns and Orange Blossoms.....	Gasnier Prod.	Nov. 25	Mar. 10	6,971
he Hero.....	Gasnier Prod.	Jan. 13	May 12	6,800
re You a Failure?.....	Madge Bellamy	Mar. 17	May 5	5,700
oor Men's Wives.....	Gasnier Prod.	Feb. 10	Mar. 31	
he Girl Who Came Back.....	Forman Prod.			
others-in-Law.....	Gasnier Prod.	Feb. 10		6,963
oor Men's Wives.....	Gasnier Prod.	Feb. 10		6,100
irl Who Came Back.....	Miriam Cooper	May 12		

SELZNICK

ne Week of Love.....	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
owned.....	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

he Man Who Played God.....	Geo. Arias	Oct. 7	Oct. 28	5,855
obin Hood.....	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
sea of the Storm Country.....	Mary Pickford	Nov. 25	Jan. 6	10,000
ailor Made Man.....	Charles Ray	Dec. 9		8,649
ne Exciting Night.....	D. W. Griffith Prod.	Oct. 21		11,000
he Girl I Loved.....	Charles Ray	Mar. 31	May 5	7,100
he White Rose.....	Mae Marsh	June 2		11,000

UNIVERSAL

New Leather Pushers.....	Every Two Weeks			2,000
he Power of a Lie.....	Mabel Julienne Scott	Jan. 6	June 2	4,910
round the World in 18 Days.....	Serial	Jan. 6		
ocial Buccaneer.....	Mullhall, Serial	Jan. 13	10 2-reel chapters	
he Flame of Life.....	Priscilla Dean	Jan. 20	Mar. 17	5,780
arlet Car.....	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
he First Degree.....	Frank Mayo	Feb. 3		4,385
he Love Letter.....	Gladys Walton	Feb. 10	Mar. 31	4,426
indled Courage.....	Hoot Gibson	Feb. 10	May 12	4,426
he Oregon Trail.....	Art Acord	Feb. 17		4,058
entleman From America.....	Hoot Gibson	Feb. 17		4,058
iven.....	C. J. Brabin Prod.	Dec. 9	Mar. 10	5,400
he Merry-Go-Round.....	Super-Jewel			
hantom Fortune.....	Wm. Desmond			
he Prisoner.....	Herbert Rawlinson	Feb. 24		2,000
unchback of Notre Dame.....	Lon Chaney			
he Bolted Door.....	Frank Mayo	Mar. 3	Apr. 7	4,426
he Phantom Fortune.....	Wm. Desmond serial	Mar. 3		
ossip.....	Gladys Walton	Mar. 10	Apr. 7	4,488
he Abyssmal Brute.....	Reginald Denny	Apr. 21		7,373
he Midnight Guest.....	Graxe D'Armond	Mar. 17	Apr. 21	4,795
ingle Handed.....	Hoot Gibson	Mar. 24	May 12	4,255
marry.....	Buddy Messenger	Mar. 24		2,000
oddy's Bride.....	Herbert Rawlinson	Mar. 31	Apr. 21	4,861
od's Law.....	Roy Stewart	Mar. 31		2,000
aid to Order.....	Lewis Sargent	Mar. 31		1,000
umped.....	Jimmie Adams	Mar. 31		2,000
rimmed in Scarlet.....	Kathlyn Williams	Apr. 7	May 5	4,765
unny Gym.....	"Brownie"	Apr. 7		2,000
ader Secret Orders.....	Roy Stewart	Apr. 7		2,000
he Town Scandal.....	Gladys Walton	Apr. 14		4,704
eanuts.....	Lewis Sargent	Apr. 14		1,000
utlaw and the Lady.....	Harry Carey	Apr. 14		2,000
unting Big Game in Africa.....				
ead Game.....	Hoot Gibson	Apr. 21		4,819
asy Terms.....	Neely Edwards	Apr. 21		1,000
ll Over Twist.....	Buddy Messenger	Apr. 21		2,000
avu.....	Wallace Beery	Apr. 28		6,968
he Guilty Hand.....	Roy Stewart	Apr. 28		2,000
h, Nursiel.....	Jack Cooper	Apr. 28		2,000
fortune's Wheel.....	Lewis Sargent	Apr. 28		1,000
What Wives Want.....	Ethel Grey Terry	May 5		4,745
Right of Way Casey.....	Neal Hart	May 5		2,000
The Secret Code.....	Roy Stewart	May 5		2,000
ools and Riches.....	Herbert Rawlinson	May 12		4,904
riding with Honor.....	Rockcliffe Fellows	May 12		
he Eagle's Talons.....	Serial	May 12		7,785
rossed Wires.....	Gladys Walton	May 19		4,765
Vhy Dogs Leave Home.....	Brownie	May 19		2,000
adio-Active Bomb.....	Roy Stewart	May 19		2,000
Double Dealing.....	Hoot Gibson	May 26		5,105
he Knockout.....	Lee Moran	May 26		2,000
in't Love Awful?.....	Bobby Dun	May 26		2,000
Burning World.....	Roy Stewart	June 2		4,944
A Fight for a Mine.....	Roy Stewart	June 2		2,000
Trail of No Return.....	Neal Hart	June 2		2,000
The Wandering Two.....	"Leather Pushers"	June 2		2,000

VITAGRAPH

Urban Popular Classics.....	Educational	Dec. 9		1,000
The Ninety and Nine.....	Featured Cast	Dec. 23	June 2	6,800
A Front Page Story.....	Star Cast	Dec. 23	May 12	6,000

Review Consensus Footage

One Stolen Night.....	Alice Calhoun	Feb. 16		4,900
Masters of Men.....	Earle Williams	Apr. 21	May 12	6,800
The Barnyard.....	Larry Semon	Apr. 21		2,000
Roving Thomas in Banff.....	Urban Classic	Apr. 21		5,400
Playing It Wild.....	William Duncan	Apr. 28		
Forward, March.....	Jimmy Aubrey			
The Inner Chamber.....	Alice Joyce			
A Guilty Conscience.....	Antonio Moreno			
Divorce Coupons.....	Corinne Griffith			5,249

WARNER BROTHERS

Brass.....	Charles Norris	Mar. 17	Apr. 21	8,000
A Dangerous Adventure.....	Grace Darmond			7,000
Main Street.....	Star cast	May 12		8,000
The Beautiful and Damned.....	Marie Prevost	Dec. 23	June 2	7,000
Heroes of the Street.....	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner.....	Featured cast	Feb. 24		6,300

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge.....	Richard C. Travers	Dec. 2		4,800
The Drug Monster.....				
The Cowboy King.....	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Darling of the Rich.....	Betty Blythe	Jan. 20		5,000
Queen of Sin.....	Lucy Doraine	Apr. 7		8,000

BLAIR COAN PROD.

Little Girl Next Door.....	Pauline Starke	May 19		6,000
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CHARLES C. BURR

Sure-Fire Flint.....	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris.....	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour.....	Milton Sills	Jan. 13	May 12	6,000
Luck.....	Johnny Hines	Mar. 31		6,000
You Are Guilty.....	Edgar Lewis prod.	Mar. 31		5,000

C. B. C.

Hallroom Boys.....	Twice a Month			2,000
Temptation.....	Featured cast	Apr. 28		6,500
The Passionate Friends.....				
Her Accidental Husband.....	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert.....	Gladys Jennings	June 2		4,900

EQUITY PICTURES

What's Wrong With the Women?.....	Goodman Prod.	Aug. 12		6,000
Has the World Gone Mad?.....	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello.....	Emil Jannings	Mar. 3	May 12	6,200
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PHIL GOLDSTONE

Deserted at the Altar.....	Special		Jan. 6	
Gold Grabbers.....	Franklyn Farnum	Dec. 2		4,600
Gun-Shy.....	Franklyn Farnum	Dec. 16		5,000
Lucky Dan.....	Richard Talmadge	Dec. 23		4,700
The Firebrand.....	Franklyn Farnum	Dec. 30		5,000
Speed King.....	Richard Talmadge	Feb. 10		5,000

J. G. MAYER

The Greatest Menace.....	Featured cast	May 19		7,000
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LEE-BRADFORD

Squirrel Comedies.....				2,000
The Unconquered Woman.....	Rubye DeRemer	Sept. 9		4,611
Is Money Everything?.....	Miriam Cooper	Apr. 7		5,800
Call of the Hills.....	Maud Malcolm	May 5		5,000

PRINCIPAL PICTURES CORP.

The Spider and the Rose.....	Alice Lake	Mar. 24		
Mind Over Motor.....	Trixie Friganza	Mar. 24		5,000
East Side, West Side.....	Eileen Percy	Apr. 28		6,000
Temporary Marriage.....	Mildred Harris	May 5		7,000

PRODUCERS SECURITY

The Wolf's Fangs.....	Wilfred Lytell			5,000
In the Night.....	All-Star			5,000
Irving Cummings Series.....	Two-Reelers			2,000
Just a Song at Twilight.....	Barthelmess			5,000
Madame Sans Gene.....	Special			5,000

RUBICON PICTURES

For You My Boy.....	B. H. Lewin	May 5		6,000
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STOLL FILM COMPANY

The Prodigal Son.....	Frank Wilson	May 19		8,500
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TRUART FILM CORP.

The Empty Cradle.....	Alden-Morey	May 19		6,600
Women Men Marry.....	E. K. Lincoln	Apr. 14		5,600
Patsy.....	Za-Su Pitts			6,500
Are the Children to Blame?.....	Corrigan-Shannon			5,000
Riders of the Range.....	Star cast	May 12		5,000

WEBER AND NORTH

The Curse of Drink.....	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety.....	Maurine Powers	Oct. 14	Nov. 4	8,600

JACOB WILK

The Tie That Binds.....	Barbara Bedford	May 5		7,000
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TRI-STONE FILM CORP.

Dough and Dynamite.....	Charlie Chaplin	Apr. 7		2,000
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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How Cosman of the Yale Company Views the Exhibitor's Problems

WE take more than ordinary pleasure in publishing the following letter, recently received from Fred Cosman, vice president of the Yale Theatre Supply Company of Kansas City and Oklahoma City.

The Yale Company is a Simplex distributor and Mr. Cosman, who is manager of the Oklahoma branch is one of America's oldest exhibitors, and was also one of the first quartet of motion picture projectionists this being his twenty-eighth year of service.

Which explains his ability to analyze the situation in his chosen field of effort and his appreciation of the problems that confront the exhibitor who conducts a small house.

Oklahoma City, Okla., May 21, 1923.

Moving Picture World—Perhaps at this time it might not be amiss to furnish you a little information in reference to the installing of moving picture equipment in new oil towns throughout the state of Oklahoma.

Strange as it may seem, among the first buildings to be erected in a new oil town is a moving picture theatre. The average skilled worker in the oil field earns from \$10.00 to \$18.00 a day, working shifts of twelve hours each a day.

In the Burbank field in the northern part of the state, at one time last April there were 128 new oil wells being drilled. Until a well is found to be a producer, the entire struc-

ture is illuminated by large incandescent lamps and each derrick has its own light plant. Just how many square miles of territory the Burbank fields cover I cannot say, but there are five new towns in this field that have one or more moving picture shows each. The outskirts of one town meet the next so at night the field looks like one great city. There are now employed in the Burbank field, over 30,000 men, whereas a year ago this territory was an open prairie land. These men and their families are excellent theatre goers as there is nothing else for them to do.

Keeping in Touch with Developments

Our concern, the Oklahoma City branch of the Yale Theatre Supply Co., keeps in close touch with developments in the oil fields and has supplied 80% of the oil town theatres with their equipment.

Another branch of the industry that has kept our business going is the installing of Mazda lamp equipped projectors in place of the former carbon lamp types. The Oklahoma Gas & Electric Co. has connected up its high line in thirty towns throughout the state. Some of these towns had no electric lights at all, while others own their own small private plant, a condition which has proven very unsatisfactory for moving picture projection purposes.

Connecting up with the high line, which when transformed gives the 110 or 200 volts, 60 cycles alternating current, means a change over of all of the electric equipment of a theatre such as the motor to drive the projector, fans, etc.

Many of the theatres that were using the carbon lamp are changing over to the Mazda

lamp. We consider that any lamp drawing fifty amperes, not to exceed an 85 ft. throw, gets just as good results with the Mazda light at considerable less expense and trouble. The Yale Theatre Supply Co. has changed the carbon lamp over to the Mazda lamp in seven different theatres during the month of April, and five so far during the month of May.

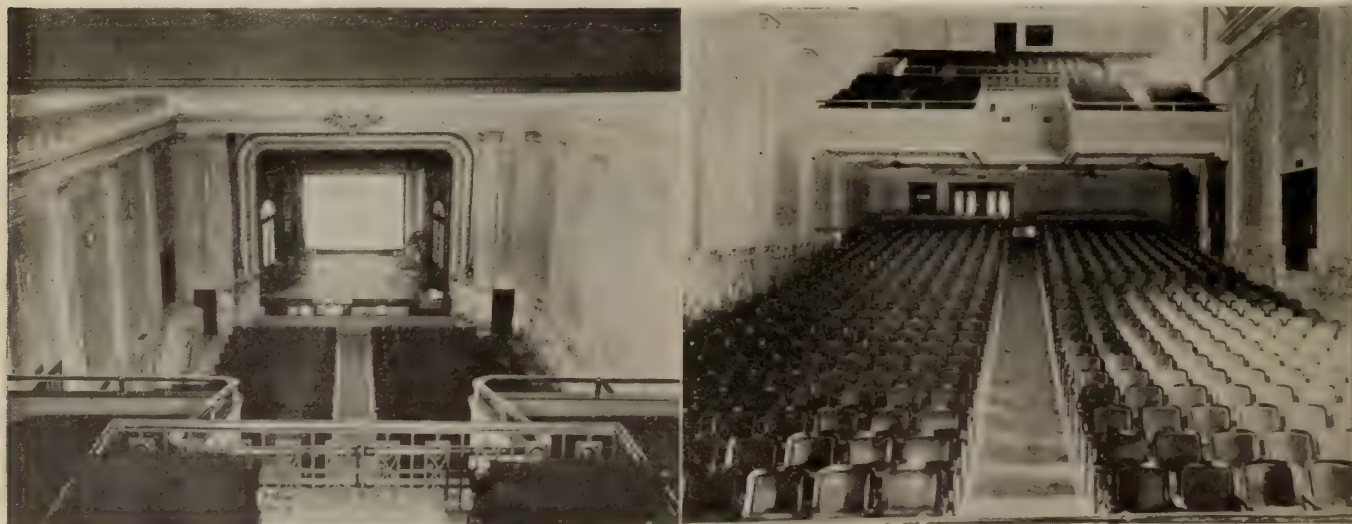
Equipped Million Dollar Auditorium

The Yale Theatre Supply Co. also has to its credit the installing of two Type-S Simplex projectors, one GE 120 ampere motor generator set, as well as other equipment, in the new \$1,000,000 auditorium in Amarillo, Texas. The Orpheum Theatre, Bristow, Okla., Jackson Theatre, Pawhuska, Okla., and the Yale Theatre, Bartlesville, Okla., have all lately installed the Simplex projector. The Lyric Theatre, Tulsa, Okla. and the Nusho Theatre, Bristow, Okla., have lately installed 70-70 ampere GE motor generator sets in their theatres.

Discrimination and Service Are Assets

We have always been believers in the fact that it is not always the most expensive equipment that gives the best results, as it is selecting the best equipment for particular conditions, and as many of the exhibitors starting a new theatre in this territory have very little capital, it is important to get started right on the very least amount of capital possible. Many exhibitors have failed because they have equipped their theatres with their last dollar and did not have the money to carry on the business a while until they could make it pay.

(Continued on page 531)



INTERIOR OF QUEEN THEATRE, AUSTIN, TEXAS

At left, screen as viewed from behind railing over the projection room. At right, rear of house, showing how center front seats of balcony have been eliminated to provide central and comparatively horizontal projection.

(Continued from page 430)

The small town exhibitor should be given just as much attention and service as the largest theatres in the State, as the moving picture supply business now almost wholly depends upon fitting out the small town picture shows. The larger theatres are well supplied with equipment and their purchases would hardly keep a supply house going without the small house business.

General business conditions in this section of the country are improving every day. Crop prospects are excellent and without any doubt we should have a very prosperous fall season, both in the theatre supply line and from the exhibitor's stand point.

Yours truly,

YALE THEATRE SUPPLY CO.,

By Fred Cosman, Vice.-Pres., Gen. Mgr.

West Coast Theatres, Inc., Announces an Extensive Construction Program

IN its announcement of the huge theatre construction program for the first eight months of the 1923 season, the West Coast Theatre Inc. sees prosperity ahead for every community which will benefit materially by an estimated total expense of \$3,500,000 for the construction of new houses.

It is contemplated that every one of these will be ready by September 1, 1923, and all forms of labor are to receive a great share of the appropriation within which the construction program will function.

Seven new theatres are now being built in various parts of Southern California.

They include a 1300 seat house in San

Pedro, which will be ready for opening within five weeks. This theatre will represent an investment in excess of \$500,000. The building is a solid block, with stores, offices, and basement. The stage has facilities to house road shows and vaudeville.

1,500 Seat House for Pomona

In Pomona, California, a 1,500 seat theatre is being built in the heart of the city, for the Gore Bros., Ramish and Sol Lesser interest by the Milwaukee Building Company. This house will be ready for opening about August 1, of this year, and represents an investment of \$200,000.

At Hermosa Beach, California, a prominent citizen, Mr. Mattison, is constructing a block into which are incorporated a bank building, a theatre, stores and offices. The Hermosa Chamber of Commerce is backing this investment and the Venice Investment Company are partners in the undertaking. \$200,000 is the appropriation represented for this construction work.

The front of the building will be faced in tile and the theatre will have 1000 seats.

At Santa Monica, California at Third and Arizona Streets, a theatre and office building is being constructed by West Coast Theatres, Inc., on a syndicate property, which is 150x200 feet on a corner. The investment is in excess of \$400,000. The house will be of 1,700 seats capacity.

Remodeling the Hollywood

In Hollywood the Hollywood Theatre near Highland will be entirely remodeled at an expense of \$75,000. The theatre is to be redecorated and new chairs added to make it a 1,000 seat house. During the remodeling the back wall of the theatre will be torn out and 75 feet added to the rear end in order to provide the increased capacity.

On Western Avenue at Fifty-fourth Street, on the southwest corner, a theatre seating fifteen hundred, fully equipped, with stores and offices, is being built by R. F. D. List for West Coast Theatre Inc. The property is 175x175 feet and the investment approximates \$250,000.

On the corner of Washington, Vermont and New Hampshire, a Los Angeles key corner, fronting on two main boulevards accessible from all parts of the city, will arise a 2,500 seat theatre of class A construction.

Plans for this house are now being prepared so that construction can begin at an early date. The property on Washington Street from the northwest corner of Vermont is 192 feet and the depth is 161 feet.

\$750,000 for Structures Alone

The total investment in the building alone, not including real estate will be in excess of \$750,000. It will be, it is promised, the largest neighborhood theatre in the West.

On York Boulevard, between Fifty-first and Fifty-second Streets, J. A. Badeley is erecting a theatre of an Egyptian architectural design. Construction and real estate estimated at \$165,000.

For all of these houses Messrs. Gore Bros., Ramish, and Sol Lesser, are awarding contracts for organs, masonry, carpentry, decorating, and other manual labor, the sum total of these contracts being estimated to keep thousands of workmen busy for an entire year. The total cost of organs, which will be installed in these various theatres, is in excess of \$250,000, and not included in the construction appropriation.

Three more deals are now pending for theatres contemplated and in stage of negotiation. All of them will be situated in Los Angeles and call for a total investment of \$750,000.

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Power's Projectors Are Going Like Hot Cakes Around Denver

THE Denver Theatre Supply Company, Inc., of Denver, Colorado, distributors of Power's projectors, has most certainly been distributing them in gratifying quantities.

In a recent communication they advise us of the following recent sales:

Englewood High School, Englewood, Colorado, one Power's with G.E. incandescent equipment.

Jackson Drug Co., Jackson, Wyoming, one Power's 6A and compensarc.

Bezold & Young, Lotus Theatre, Sheridan, Wyoming, two Power's 6E, transverter and arc controls. This theatre will open in about thirty days.

Midwest Refining Co., for the Midwest Theatre, at Salt Creek, Wyoming, two 6B improved Power's, transverter, screen, scenery and velour curtains.

Also in Churches

Holy Trinity Church, Trinidad, Colorado, one Power's 6E, Mazda equipped.

St. Mary's Cathedral, Cheyenne, Wyoming, one Power's 6A complete with compensarc, and screen.

Ohio Oil Co., Midwest, Wyoming, Power's 6A with G.E. incandescent equipment, and screen.

J. J. Sarah, Canon City, Sarah Theatre, two Power's 6B improved.

Masonic Theatre, Silver City, New Mexico, new opera chairs.

Rialto Theatre, Bozeman, Montana, velour curtains, electric sign, marquis, etc.

New Alcott Theatre, Denver, opening in July, new opera chairs, screen and generator. This theatre has Power's 6B improved projectors which they will continue to use in the new building.

Management Changes

BURNS, KANS.—Mark Havenhill, of Manhattan, has purchased Auditorium Theatre.

CHERRYVALE, KANS.—Peter Evans has sold his interest in Liberty Theatre to N. W. Houston, of Columbus.

STERLING, KANS.—Dr. H. M. Bentley has sold Princess Theatre equipment to G. F. Mangles.

TOPEKA, KANS.—Raymond B. Jones has been appointed manager of Grand Theatre.

TOPEKA, KANS.—George Clark has been appointed manager of Novelty Theatre.

COKATO, MINN.—Philip Greer succeeds Herbert Peterson as manager of Cecil Theatre, a moving picture house.

GREENFIELD, MO.—G. H. Fry has purchased moving picture business.

WEBB CITY, MO.—Empress Theatre has reopened under management of Kenneth Glazer.

SCOTTSBLUFF, NEB.—W. W. Ostenberg, Jr., manager of Orpheum Theatre, has purchased Star Theatre and will conduct both houses.

SIDNEY, NEB.—Mr. and Mrs. Zollars and M. B. Nivens, of Fort Morgan, Colo., have purchased U. S. A. Theatre.

WAHOO, NEB.—Prokop and Swanson, operating moving picture theatre in opera house, have purchased equipment of Rex Theatre from Fred Smith.

HENNESSEY, OKLA.—C. E. Pfrimmer has purchased Electric Theatre.

MEDFORD, OKLA.—W. T. Henderson has purchased Alvo Theatre from J. S. Streets.

OKLAHOMA CITY, OKLA.—Liberty Theatre has changed from stock and vaudeville to picture policy.

HOMESTEAD, PA.—Kirk Rheldoffer succeeds Charles Mervis as manager of New Theatre.

SIOUX FALLS, S. D.—H. J. Updegraff has sold Paramount-Princess Theatre to John O. Sholseth.

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" Powers 6A " 1918 "
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Picture house, suitable also for vaudeville. 1,500 seats—one floor. Two 6-B Powers Projectors. Reasonable price.

A. B. C., care Moving Picture World

The Week's Record of Albany Incorporations

Unusually low capitalization marked the incorporation of the seven companies which entered the motion picture business in New York state during the week ending May 26. These companies, with their directors and amount of capitalization, included the following:

Ted Lewis Production, Inc., \$5,000, Adah Lewis, Alberta Ganz, Julius Kendler, New York City; I'll Say She Is, Inc., \$10,000, Rose Chaplin, F. C. Thomas, J. S. Frazin, New York; the McGarry Majestic Players, Buffalo, \$500, Garry McGarry, New York; Charles P. Franchot, Renne Linabury, Buffalo; Loew's Boro Park Theatre Corporation, \$500, David Blue, B. E. Weil, Matie Mammerstein, New York; B. C. R. Productions, \$5,000, Samson Mayer, Lewis Ringelheim, Jacob Goldstein, New York; Batavia Community Theatres, Inc., \$500, William J. MacFarlane, Canandaigua; H. L. Brainerd, East Rochester; A. F. Childs, Batavia; Ritz International Corporation, \$10,000, H. W. Schall, Charlotte Wolff, Marion Parsons, New York.

Hicks & Pryce Report Simplex Installations

Hicks & Pryce, Inc., of Montpelier, Vt., distributors of the Simplex projectors for Maine, New Hampshire and Vermont, reports the following recent Simplex installations:

B. M. Newton, Robinson Hall, Felchville, Vt., one projector, A. M. Graves, Park Theatre, Lebanon, N. H., two projectors, the Municipal Building, East Millinocket, Maine, one projector and the State Prison, Concord, N. H., one projector.

Theatres Projected

TUSCALOOSA, ALA.—Merchants Bank & Trust Company has plans by D. O. Whilldin, Birmingham, for reinforced concrete theatre, 32 by 123 feet, to cost \$45,000. Lessee, South Alabama Enterprises, Inc.

STEPHENS, ARK.—Collier Brothers have opened moving picture theatre:

WEINER, ARK.—New Majestic Theatre has opened with pictures and vaudeville.

PALMDALE, CALIF.—Dr. J. E. Jones and J. H. Moore plan to erect new theatre to cost \$40,000.

WILLIAMANTIC, CONN.—Abe Davidson, of Norwich, contemplates erecting brick theatre and store building on Main street.

CHICAGO, ILL.—Site on West Madison street has been leased by Eugene Rutishauser for erection of moving picture theatre, with seating capacity of 750.

ELIZABETH, ILL.—Rev. George H. McClintock, former pastor of Methodist Episcopal Church, proposes to open moving picture theatre.

LAPORTE, IND.—Central Theatre Corporation will erect new brick theatre, with seating capacity of 1,500, to cost \$150,000. Address O. K. Reddington, president.

WASHINGTON, IND.—H. P. Vonderschmitt, following the purchase of the Liberty Theatre property from Hervey T. Trueblood, of Santa Ana, Calif., has plans by John Kretz for practically new building, with the exception of the east and west walls, the theatre will be entirely rebuilt and enlarged. Seating capacity will be increased about 300.

*MUSCATINE, IA.—Victorson Construction Company, 126 South Ninth street, Minneapolis, Minn., has contract for one-story

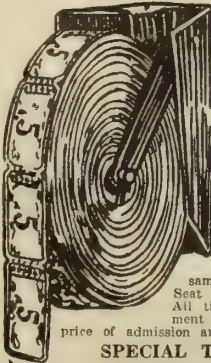
theatre to be erected on Third avenue for William W. Holliday, of Decatur, to cost \$100,000.

PROVIDENCE, KY.—New theatre will be erected on West Main street, 50 by 100 feet, with seating capacity of 1,800, to cost \$50,000.

RATON, NEW MEXICO—Edward Pierson, of Lamar, Colo., will erect two-story business block, 50 by 90 feet, to include theatre.

SARANAC, MICH.—Harvey Callier plans to erect new theatre, 28 by 100 feet.

SMITHVILLE, MINN.—Edward Bethel has opened moving picture theatre in Rutland Building.



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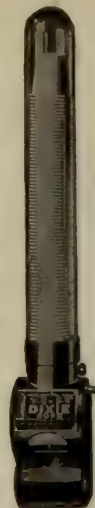
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- 2—REPUTATION. Gained in 10 years of experience.
- 3—RESPONSIBILITY. A concern of strong financial standing.
- 4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
- 5—EQUIPMENT. All of the most modern obtainable.
- 6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
- 7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
- 8—PROMPTNESS. Accustomed to serve exacting requirements.
- 9—PRICES. Reasonable and competitive.
- 10—GUARANTEES. Write for our unique guarantee of quality work.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

FOX FOLKS

Published by FOX FILM CORPORATION, New York City

Another Theatre Added to Fox Circuit



OPENS AT LYNBROOK ON MAY 14

Another splendid theatre is to be added to the William Fox Circuit with the opening of the new house in Lynbrook, L. I., on May 14. This will be the seventeenth theatre in the Fox Circuit in the metropolitan district, and, like all other Fox theatres, will be equipped with every necessity for the comfort and safety of its patrons.

The Lynbrook will be

the finest theatre on Long Island, and its proximity to the Merrick Road, the leading motor way through the famous South Shore section, has led to a special provision for the care of the motor cars of its patrons. A big parking station has been provided, where patrons may check their cars. The theatre is of fire-proof construction and has a seating capacity of 2,500.

NICHOLAS POWER COMPANY
INCORPORATED
 EDWARD EARL, PRESIDENT
 NINETY GOLD ST., NEW YORK, N.Y.

Published in News Pianos, National in Service

Moving Picture WORLD

CALIFORNIA
STATE

Vol. 62, No. 7

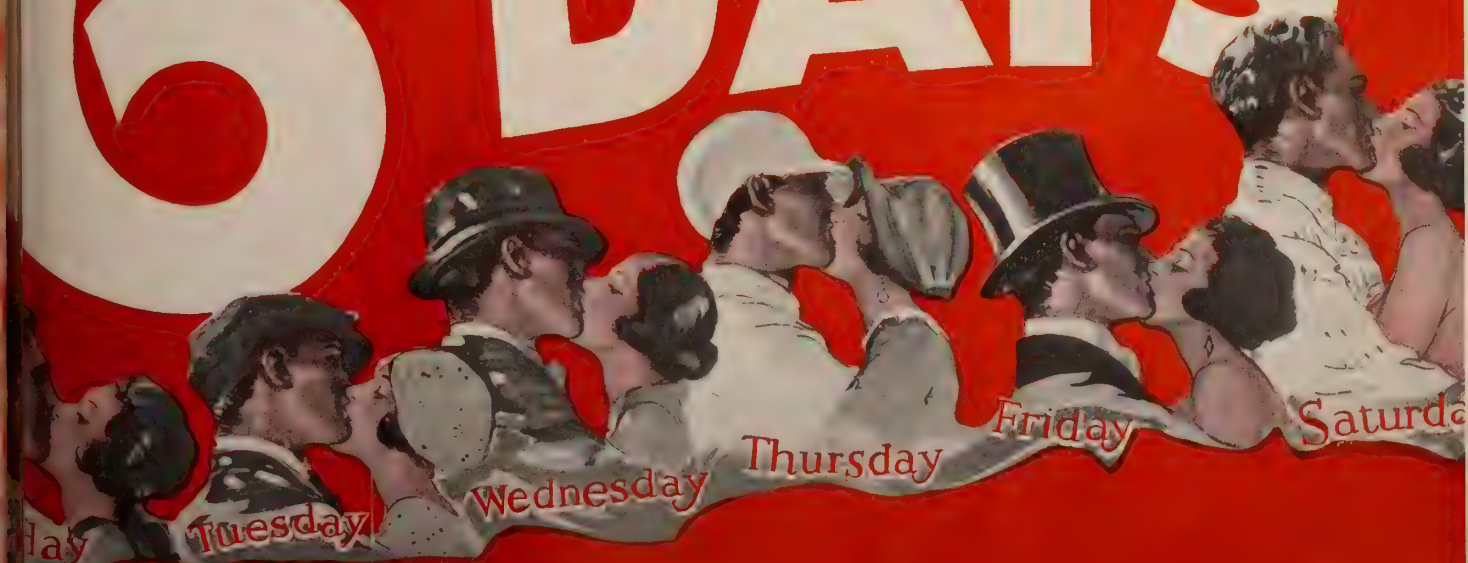
June 16, 1923

PRICE 25 CENTS

Goldwyn-Cosmopolitan-1923-24

Elinor Glyn's

6 DAYS



Charles Brabin Production - With Corinne Griffith and Frank Mayo

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. \$3.00 a year.

The Greatest Lineup of SHORT FEATURES in the Industry!

WHERE else can you find a variety of proven box office bets—sure-fire, crowd-getting short features—such as these? The stars are all box office winners with big followings. The stories are crammed with action, suspense and comedy, with titles that are sure to get them in. Put breeze into your Summer program with the finest short features on the market to-day. They're prestige winners and profit builders.



PEGGY
Century Comedies



FRED THOMSON & ANN LITTLE
The EAGLE'S TALONS
Universal Chapter Play



MESSINGER
Century Comedies



JOHN MOWER & EILEEN SEDGWICK
In the Days of DANIEL BOONE
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REGINALD DENNY
The THIRD SERIES
Leather Pushers
COLUMBIA



DUNCAN & JOHNSON
The STEEL TRAIL
Universal Chapter Play & Comedy



NEENY EDWARDS & BERT ROACH
ONE REEL COMEDIES



MURPHY & TINCHER
"The GUMPS"



FETE MORRISON & RAY STEWART
Outdoor Action Dramas

PRESENTED BY
UNIVERSAL SHORT FEATURES

CARL LAEMMLE
FEATURE

Notice

Larry Semon's final release for the current season, 1922-23, will be "The Midnight Cabaret."

Larry Semon's contract with Vitagraph provides for the production of four additional comedies to follow "The Midnight Cabaret."

The new series of four Larry Semon comedies to be produced by Larry Semon for Vitagraph will be released during the 1923-24 season.

The first of the new series will be released in September, 1923, the second in November, 1923, the third in January, 1924, and the fourth in March, 1924.

VITAGRAPH

ALBERT E. SMITH PRESIDENT



DISTINCTIVE

THE

Adapted by Forrest Halsey
from Harold MacGrath's
famous novel of the South
Seas. Directed by Harmon
Weight.

It packed them in at New
York's Capitol Theatre

during the hottest week
of the Summer!

Mimi Palmeri—

The Find of the Year!

*New York critics heard she was beautiful, they saw
she was beautiful and here is what they wrote:*

Mail: "In addition to her unusual beauty, Miss Palmeri has the ability to act with such admirable restraint and poise as to make one eager to see her again."

Journal: "Her work gives promise of gaining for her an enviable professional career."

Sun and Globe: "Miss Palmeri has an eye with a melting softness which makes a gazelle seem like a hard-boiled egg."

Telegram: "Miss Palmeri is a find; she is beautiful to look upon."

Evening World: "Mrs. Arthur S. Friend, wife of the president of Distinctive Pictures Corporation, is credited with having discovered Miss Palmeri. Her name ought to be carved alongside that of Columbus, for she surely has made a real discovery."

PICTURES CORPORATION *Presents*

RAGGED EDGE

Exactly What You Need for the Summer Months

Alfred Lunt

plays the role of the hero and is hand-
somer and better than ever. So says
Marjorie Underhill in the New York
Herald Tribune and the others echo her opinion
of this new screen actor.

*The Ragged Edge is a Strange
Romance Set in Stranger Lands.*

-It's a Story of South Sea Breezes.

*-It's Tinged with the Restful
Colors of the Orient.*

-It's Spiced with Mystery.

A DISTINCTIVE PICTURE

Entertainment Artistry Entertainment

distributed by **GOLDWYN**



MERMAID COMEDIES

"THIS WAY OUT"

A
JACK WHITE
PRODUCTION

With
LIGE
CONLEY

A comedy, laid in and around a motion picture theatre, that every one in the audience will appreciate.

"As usual with his comedies for Educational, Jack White has provided new ideas and novel situations in this one. Amusing things, too numerous to mention, will bring many laughs."

—MOVING PICTURE WORLD.



Educational Pictures

Are Nationally Advertised to YOUR Patrons.

These Short Subjects Are Your Best Bet

For the SUMMER SHOW

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

72



The Spice of the Summer Program

is the Short Subject. The comedy, novelty, scenic drama, news reel, etc., are the ideal summer motion picture entertainment.

During the warm months ahead, every evening can be one of keen enjoyment if you will attend the theater whose Short Subjects are Educational Pictures.

You will know them by this trade-mark on the film and on lobby displays.



If you see this sign, go in—

It's the sign of a **WHOLE** evening's entertainment

CHRISTIE COMEDIES
MERMAID COMEDIES
(Jack White Productions)

HAMILTON COMEDIES
CAMEO COMEDIES
EARL HURD COMEDIES
LYMAN H. HOWE'S
HODGE-PODGE
WILDERNESS TALES
By Robert C. Bruce

AND SPECIALS SUCH AS
"The Message of Emile Coué"
"Man vs. Beast"
"Sea of Dreams"

EDUCATIONAL
FILM
EXCHANGES, Inc.
E. W. HAMMONS, President



THE SATURDAY EVENING

(Continued from Page 62)

stocks as it is. How much have you lost by the I. O. so far, Mr. Shandon?"

"There has been invested six hundred thousand of my own money and one hundred thousand public bonus."

"Well, we will see you in the clear. Of course if our stock did go off it would recover as soon as the I. O. died of immaturity. But meantime you would secure some of our business; in brief, it's better to buy you off now than to bother with you."

"I am not to be bought off, but three million five hundred thousand will buy me out. That is the sum Burke Shandon collected for building the I. O., and I have now made it as good as on the day he turned it over to the stockholders."

"This announcement raised all but Allison out of their chairs; he only smiled wearily."

"Mr. Shandon, I know what your railroad will do. Even if you could secure through business in paying tonnage, which you cannot, you would practically have to transport at, say, ten thousand dollars a mile to have it up."

"It is junk," laughed Creighton. "Leave what happened when you tried to drive the mogul over it."

He said he had enjoyed the story of a wrecker chopping the bent of the trestle. Cole gave him an evil glance, and Allison observed hastily, "Whether you are actually getting business illegally, Mr. Shandon, or endeavoring to secure it legally, I trust Mr. Blair to show you that your position is absolutely untenable. He will call on you shortly at Elm."

As Cole walked out alone he was easily joined by Barbara in the outer office.

"Don't you think your devotion rather fantastic to throw a million and a half away in trying out the I. O.? Its building was an obscure job, and your father's reputation does not depend on proving it as monumental as the building he did in the Northwest."

"So you have learned that? And also that I have a million and a half?" commented Cole.

Their shoulders brushed, almost pressed together; she glanced searchingly into his face.

"I have looked you up," she replied. "You are now an interesting figure."

"Upon the discovery that I have a million and a half?"

"Could you expect," she demanded levelly and with a trace of bitterness, "that I could afford an interest—others use?"

Cole with a smother in his breast was suddenly afraid of his enemy's daughter. He chose his words cautiously: "I'd respect myself very little to solicit an interest which was denied at a time I needed it."

"You mean while you stood in your office drying your eyes with the back of your hand. I was tired and bored that day. I am not always like that. And I have been used to people who cry for their dear relatives in public."

She gave her trivial excuses as plain reasons why one had not shown sympathy. Yet she was honest, and Cole could not help a queer acknowledgment that Barbara still felt the human touch.

"It is evident that your own decision will never be fantastic," he said at the platform, but not ill-humoredly.

She replied quickly and breathlessly though involuntarily, "Who could it be?"

Cole turning away saw Allison observing them interestedly from the headquarters window.

As for Barbara, she stood on the observation platform of the car looking after steadily, meditatively.

"I could marry Shandon," she told herself. "I ought to do it. I believe it become necessary. And it is not impossible that I should be in love with him."

Cole made a five-day junket on the End, covering grain elevators, taxidermy and mercantile houses. He even ran several big ranches to give emphasis to the threat he made to certain elevator men.

"Not yourselves, but the ranches," he told the latter. "You progressives with some Federal aid, covered all the nation with hard-surface highways. You reflect that those roads, which make farmer quicker, cheaper transportation, your elevators, also enable me to get with ten-ton trucks as part of the common-carrier system, and bill through from the ranch granary to the city. Make any ranch house my freighter."

SHORT SUBJECTS

Ought to Predominate in Your

SUMMER PROGRAM

YOUR PATRONS

will read this ad in

THE SATURDAY EVENING POST

June 9, Issue

and they will be looking for

Educational Pictures

to make your show

A WHOLE SUMMER EVENING'S ENTERTAINMENT

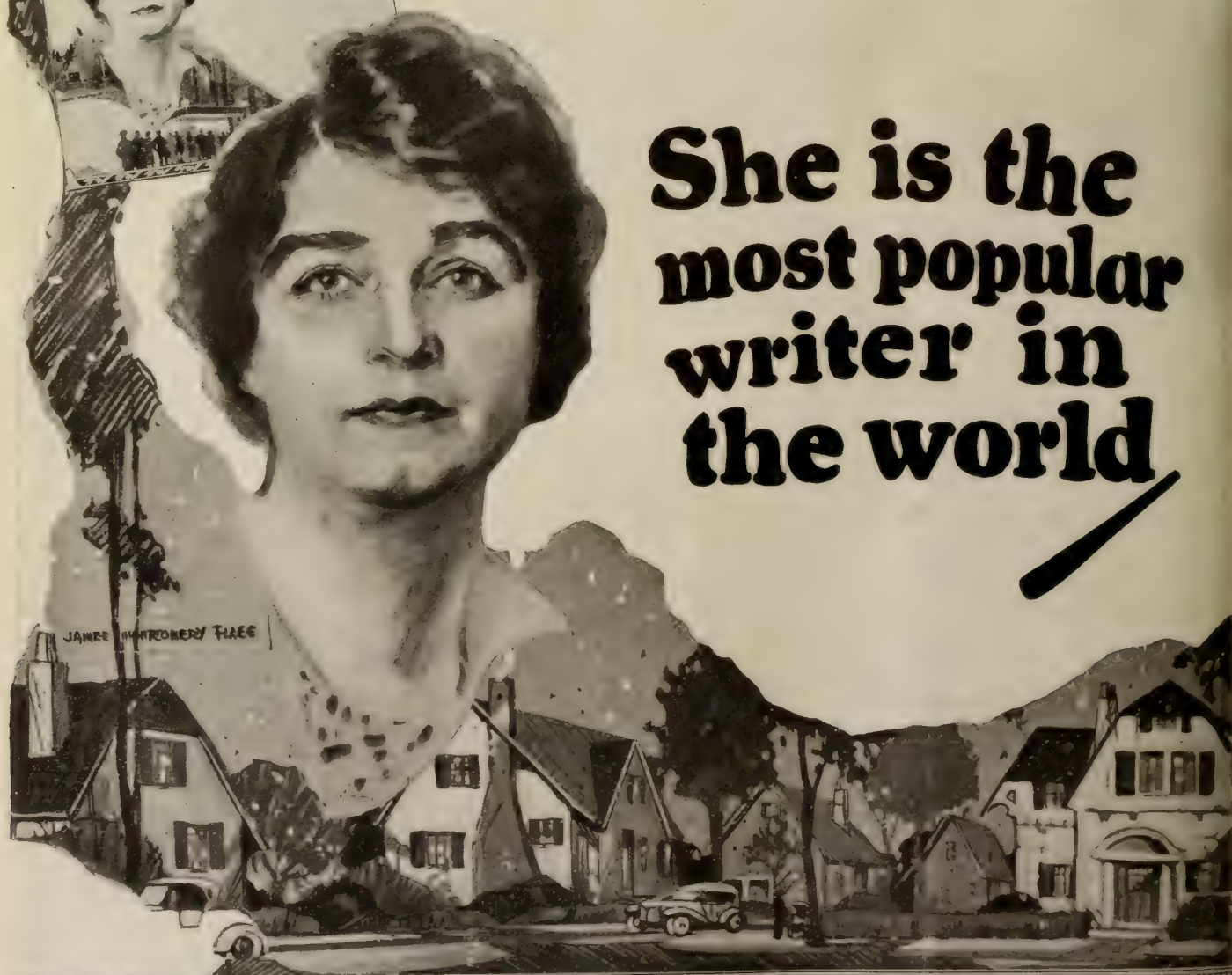


EDUCATIONAL FILM
EXCHANGES, INC.
E. W. HAMMONS, President

Her name is a by-word in millions of homes throughout the land

This woman's name
is going to mean
thousands of dollars
in additional profits
at the box-
offices of
this country!

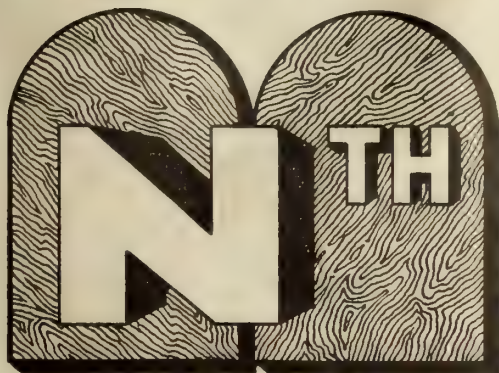
She is the most popular writer in the world



JAMES H. HARRISON FINE

More Appealing than "Humoresque"

The



by

FANNIE HURST

COMMANDMENT



YOU'VE waited two years for a heart interest picture as big as "Humoresque."

Here it is. Written by the same author. Adapted by the same scenario writer. Made by the same director.

With the same hold on the emotions, the same power to produce laughter and tears and happy memories.

Show it this summer—and watch it draw the crowds!



THE story of a little shop-girl, her hard-working husband, and the lounge lizard who wanted to show her a good time.

Made with an unusual cast. The featured players are Colleen Moore, James Morrison, Eddie Phillips and George Cooper.

Directed by Frank Borzage. Scenario by Frances Marion.

Now booking at all Famous Players-Lasky Exchanges.

A Paramount Picture

A Cosmopolitan Production

PREFERRED PICTURES INC.

**LEO A.
LANDAU
books
'em all**

Milwaukee's Largest and Most Beautiful Motion Picture Theatre

ALHAMBRA THEATRE COMPANY

Concert
Orchestra

Direction of
LEO A. LANDAU

Artistic Stage
and Musical Settings

Milwaukee, May 28, 1923

Al. Lichtman, Esq.
Al. Lichtman Corporation
1650 Broadway
New York City.

Dear Mr. Lichtman:-

I thought it would interest you to know that, after carefully scrutinizing the line-up of your productions for the next year, I was very glad to book them one-hundred percent for my theaters, Garden and Alhambra.

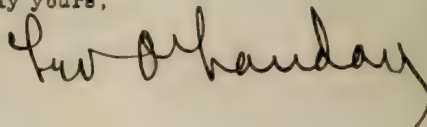
I feel, with the well-known plays and novels which you are producing into pictures and the lavish production policy which you have mapped out, that you have a great line-up of box-office attractions.

In booking these productions one-hundred percent I also realize that I can depend largely on your vast experience and knowledge, which undoubtedly qualifies you to determine what is and what is not a box-office asset.

At any rate, I am certain that I have made a contract which will be a profitable one for my theaters and I thought you would be pleased to know about my action; therefore this letter to you.

Wishing you all success and with kind personal regards,
I am

Very truly yours,



LAL:MFB

**The First Year.
The Boomerang.
White Man.
April Showers.
The Virginian.
My Lady's Lips.
Poisoned Paradise.
The Breath of
Scandal.
Faint Perfume.
Mothers-In-Law.
The Triflers.
Maytime.
A Mansion Of
Aching Hearts.
The Broken Wing
When A Woman
Reaches Forty.**

Distributed by

**AL-LICHTMAN
CORPORATION**

1650 BROADWAY NEW YORK CITY



Produced by

**PREFERRED
PICTURES-INC.**

B.P. Schulberg - Pres. J.G. Bachmann - Treas.

WANTED -

BY INEXPERIENCED HEIRESS, A WAY
TO SPEND \$150,000 A YEAR

O, Boy, Lead Me To It!

That's a real exploitation angle. It has the curiosity-arousing power which reaches out and pulls them in.

The picture is romantic, dramatic and sure-fire. It bubbles over with humor and finishes with a punch. As a summer feature it can't be surpassed.

In brief, the story follows the career of a girl who, brought up in seclusion, suddenly finds herself left with a tremendous fortune. She goes in for society. She is as proud as a peacock and when the dowagers and debutantes give her the cold shoulder, she starts a regular revolution. It's a circus. She beats society at its own game. She plunges into an orgy of buying; gowns, motors, lavish parties and all the rest. She soon has her up-stage friends calling for help.

Then, with the social world at her feet, she longs for new worlds to conquer. She has become a dazzling beauty and the reigning favorite. But all the luxuries money can buy will not satisfy her longing for real love. She finally selects the home-town sweetheart of her girlhood.

The cast is hand-picked. The direction is snappy. The sets are eye-filling.



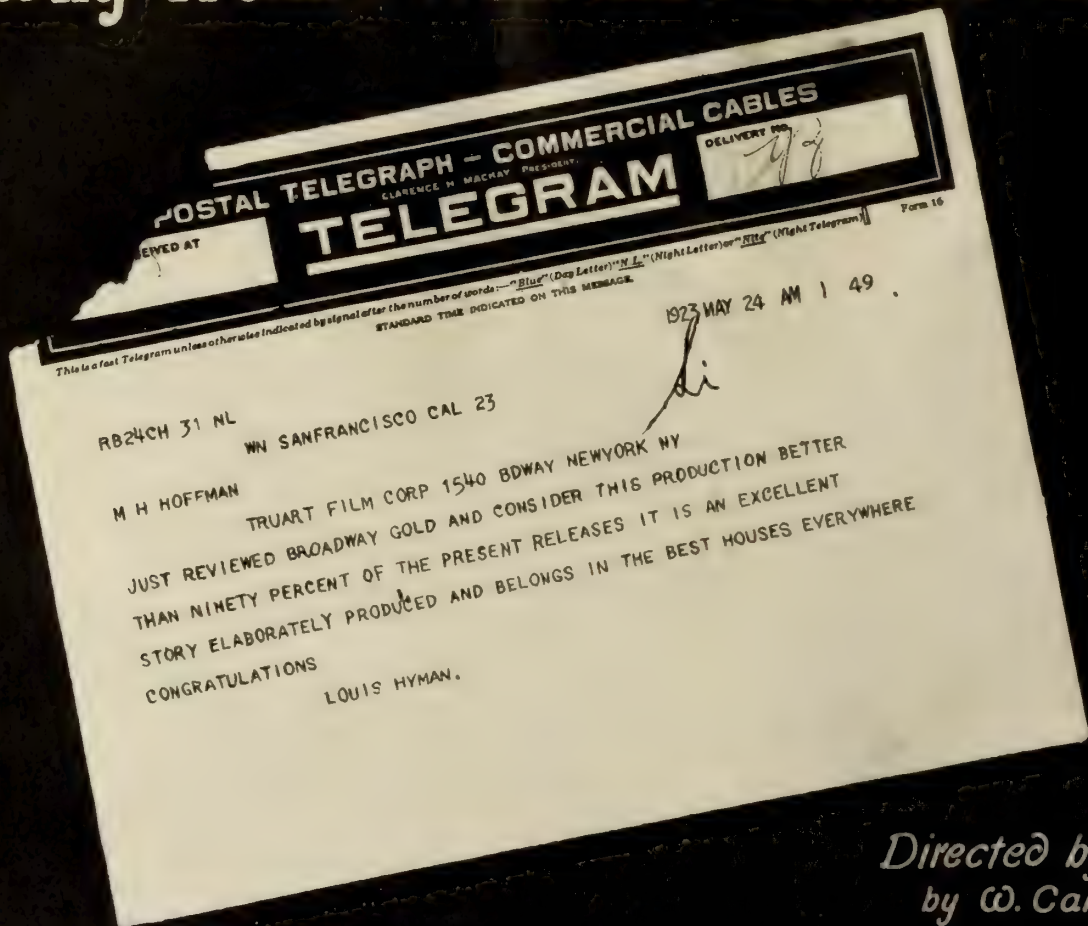
THE FORTUNE OF CHRISTINA McNAB

*From the novel by Sarah Macnaughton
which ran into seven big editions*

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

Why Truart Franchise-holders are happy



*Directed by Edward Dineen
by W. Carey Wonderly
by arrangement with Young's Magazine*

They get money-making attractions

Read what Louis Hyman, All Star Features Distr. Inc. Says about

ELAINE HAMMERSTEIN'S

FIRST TRUART PRODUCTION

"BROADWAY GOLD"

Four more productions with this Star franchised to the independents in 1923-4

TRUART FILM CORPORATION, M.H. HOFFMAN, 1540 Broadway, New York
VICE PRESIDENT - GEN. MGR.

THE FRANCHISE FOR YOUR TERRITORY MAY STILL BE AVAILABLE

Truart has just signed **LARRY SEMON** to appear in the
feature **COMEDIES** a year

Truart Franchise 1923-4 ~ 12 to 18 Special Productions

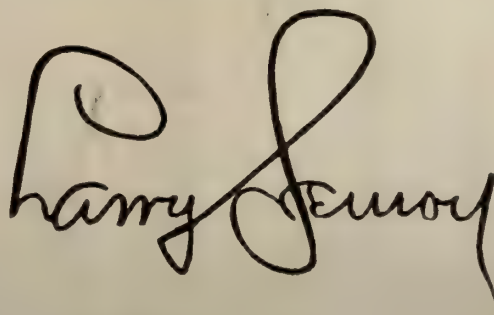
A STATEMENT—

TO THE MOTION PICTURE EXHIBITOR:

Owing to the wide-spread publicity which attended the recent signing of the contract between Truart Film Corporation and myself for the production of feature-length comedies, and the various reports in the daily press of the country concerning this contract, I desire to announce, on behalf of Truart Film Corporation, The Vitagraph Company of America and myself, that under my present existing contract with The Vitagraph Company, there remain two two-reel comedies to be produced of the standard that I have made heretofore for that company.

If earnest effort and the sincere desire to give you worthwhile attractions count for aught, then, I honestly believe that the two comedies still to be produced under my present contract will be superior to any I have ever made before.

The full details regarding my future plans of production will be announced by Truart Film Corporation immediately upon the completion of my Vitagraph contract.

A handwritten signature in black ink, reading "Harry Seymour". The signature is written in a cursive, flowing style with a large, decorative initial "H".

YOU'LL NEVER

MRS WALL

HUMAN WALL

Make application for engagement

Held for Second Week!

Baltimore American

Crowds so great
Guy L. Wonders
Keeps picture on at
his Baltimore Rivoli.

Critic calls it
100% Picture

From the story by JOSEPH HERGESHEIMER; Adapted by EDMUND GOULDING; Art Direction by Everett Shinn; Photographed by George Folsey

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York.



Inspiration Pictures, Inc.
Charles H. Duell, President,
presents a

John S. Robertson
Production

RICHARD
BARTHELMESS

with Miss Dorothy Gish
in

By ROBERT GARLAND

THOSE motion-picture critics who deal knowingly in percentages have been dismissing Richard Barthelmess and "The Bright Shawl" with a mere 95 per cent. After telling the world that the screen version of the Joseph Hergesheimer story is flawless, that the narrative is top-hole,



the scenario skillfully devised, the acting superb, the backgrounds everything they should be, the scribblers in question pause to deduct 5 per cent. from perfection when they come to their summary. Value, they say, 95 per cent.

Now, what I want to know is this: Where is the 5 per cent. of imperfections to be found? Looking at the Rivoli's current offering for the second time, I most certainly cannot find them. To my mind, the photoplay which enters upon its second week today at Mr. Wonders' movie palace on the City Hall Plaza is just about as good as a photoplay can be. As you know, I'm no slacker where faultfinding is concerned. This being so, "The Bright Shawl" looks to be like a first-rate example of motion picture perfec-

tion.

The cast, like the picture, is flawless. As the American Lafayette, Richard Barthelmess is at his best, which is fine indeed. From start to finish he is the humorless young adventurer of Mr. Hergesheimer's imagining. Dorothy Gish is excellent as La Clavel. Her projection of the Andalusian dancer comes as a revelation. Mary Astor makes an adorable Narcissa, although hers is a rather thankless role. The photography is as good as the backgrounds, while the backgrounds are as good as the photography.

Were I given to percentages, I'll sum up "The Bright Shawl" in this fashion: Type of film, romantic drama; Theatre, Rivoli. Value, 100 per cent.

"The BRIGHT SHAWL"

A First National Picture

NOTICE TO THE TRADE!

FOREIGN OFFICES

Mr. Ralph J. Pugh
Associated First National
Pictures, Ltd.
37 Oxford Street
London, W. 1, England

Mr. John C. Jones
Associated First National
Pictures of Australasia, Ltd.
141 Castlereagh Street
Sydney, Australia

Mr. Sofus Berg
Associated First National
Pictures of Sweden
Kungsgatan 30
Stockholm, Sweden

Mr. Svein Aas
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Mr. Louis H. Rubin
Calle Corciga 333
Barcelona, Spain

Mr. Robert P. Schless
69 Faubourg St. Honore
Paris, France

Albert W. Hubsch
Transocean Film Company
72-74 Zimmerstrasse
Berlin, Germany

Address of new Paris office will
be announced later.

ON July 1st, 1923, Associated First National Pictures, Inc., terminates the agency of David P. Howells, Inc., for the foreign market of all its productions released in the United States subsequent to January 1st, 1922.

With respect to those foreign territories and subjects remaining undisposed of on July 1st, 1923, we will handle ourselves all foreign business, with respect to all productions released subsequent to January 1st, 1922, and to be released in the future.

All communications regarding such productions should be addressed to Associated First National Pictures, Inc., Foreign Department, 383 Madison Avenue, New York City.



First National Pictures



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

STROLLING through the lobby of the Hotel Traymore, at Atlantic City, we overheard some familiar conversation:

"Steamroller!" shouted a lusty voice from the center of an excited group. "Handpicked delegates and packed committees—that's what we are up against."

"Gosh," we thought, "this must be another motion picture convention."

Gathered around another lobby pillar a perspiring gentleman was "telling the world:"

"The old crowd won't let go of the organization. They want perpetual power. They won't give new ideas and new energy a chance."

We were convinced that we had stumbled on a film gathering.

Then our eyes encountered a sign and we learned the truth—it was the convention of the Associated Advertising Clubs of the World.

On Thursday the newspapers told us that the advertising men had waged their battle; the victors had won, the vanquished had lost, but all was harmony once more. The dust of battle had settled and a united membership was behind the organization for another year.

"Wait till next year's convention," said the defeated ones—but with a SMILE.

It certainly wasn't a motion picture convention.

MARCUS LOEW, at the recent Chicago meeting of the M. P. T. O. A. told exhibitors with more than the usual emphasis expected of after-dinner remarks that higher admission prices had to come.

He cited experiences of his own organization to show that a boost in admission prices was practical, possible, and profitable.

He talked frankly on present sky-rocketing production costs and how they made higher rentals and consequent admission increases an imperative necessity.

All of which seems to be the keynote this year for advice given by manufacturers to exhibitors.

May we offer a suggestion:

For the average exhibitor, particularly the small town man, the greatest obstacle in the way of higher admissions is the ADMISSION TAX. The greatest handicap under which the smaller theatre owner is at present working is the ADMISSION TAX.

The theatre owner organizations will naturally work next year for the repeal of the admission tax to the full limit of their powers.

Will the manufacturer-members of the Hays organization also see that this battle is made the concern of that body?

It will help. It will also show an interest and understanding of exhibitor problems—instead of merely putting up the flat declaration: "You must increase admission prices."

The admission tax cause is every bit as much the manufacturer's as it is that of the exhibitor. The Hays organization is efficient, capable and powerful.

Let's put every force we have behind the fight to lift the admission tax.

THE picture industry never saw so many pictures with "all star casts" as have been announced for next Fall and the months to follow.

But looking over the rosters, it would seem that the same "all star casts" with slight shuffling around, are working in all the pictures.

The industry seems dependent upon some twenty-odd players. When you step out of this circle of names you have an "unknown."

Which doesn't seem to be a very healthy condition. It promotes higher production costs by stimulating bidding for a limited number of players; it certainly should produce a "sameness" in pictures that is not conducive to patron interest.

Where are the new names to come from—the new zest?

Robert E. Welsh

Moving Picture WORLD

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ROBERT E. WELSH—EDITOR

Editorial Staff: John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, exhibitor news; T. S. da Ponte, producers' news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: James Milligan.

Manager of Circulation: Dennis J. Shea.

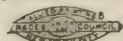
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Other Publications

Cine Mundial (Spanish). Technical Books.



Member Audit Bureau Circulations.

Member National Publishers' Association.

A Merry Send-off

"Bill" Yearsley Goes on Long Vacation—Many Fish Endangered

C. L. (otherwise Bill) Yearsley was given a merry send-off on his three months' vacation from his desk as First National publicity director by his First National associates at a luncheon at the Hotel Astor on June 1. Mr. Yearsley is bound for various mountain lakes and streams, there to recuperate and prepare for big First National doings in the fall. He left the following day.

Some twenty-eight of his associates gathered around the festive board and listened to General Manager Dick Rowland preside as toastmaster. Floyd Brockell started the barrage of best wishes, and Bruce Johnson, foreign manager, voiced his approval of the vacation as long as Mr. Yearsley was kept out of foreign territory. H. O. Schwalbe characterized the publicity chief as a publicist who had by constructive, conservative, tireless work, done more to advance his company than any other man of the same capacity in the industry. Other speakers were Sam Spring, of the Legal Department; Charles Pinkerton, financial controller; Worthy Butts and Hawley Turner.

Bob Dexter will be in charge of advertising and publicity until Mr. Yearsley's return, with Lynde Denig supervising trade, newspaper and general publicity.

Membership Fee Reduced

Initiation fee of the F. I. L. M. Club, 1520 Broadway, New York City, has been reduced to \$250 until September 1, but after that date will be restored to the \$1,000 rate, according to announcement by Arthur Abeles, chairman of the membership committee.

First National Meetings Show Sales Force New Product

FIRST NATIONAL, which during the past two weeks announced its coming season's list of "big time" productions, has scheduled a series of sales conferences to be held in different parts of the country, at which the entire personnel of the First National sales force, including branch managers, salesmen and bookers, will come in contact with the sales executives of the home office.

The purpose of these meetings is to acquaint the sales force with the production schedule, outline sales plans and supply general information relative to the distribution of First National product.

The first of these meetings was held in New York on June 1. The entire sales force of the eastern district met at the Hotel Astor. The meeting was presided over by General Manager of Distribution F. M. Brockell and District Manager Ralph H. Clark, assisted by S. W. Hatch and Jay

Gove. In the evening there was a dinner at the Astor for the visiting executives and salesmen.

Immediately following the close of the New York meeting, Mr. Brockell and Mr. Clark left for Cleveland, where the Central District conference was conducted on Sunday under the direction of N. A. Bandy, Central District Manager; R. C. Seery, mid-western district manager, also was present.

From Cleveland Mr. Brockell, Mr. Clark and Mr. Bandy left for Chicago for the Mid-Western District conference which was held on June 4. Mr. Seery presided. The fourth conference will be that of the Western District in San Francisco on June 9, in charge of Western District Manager J. S. Skirboll. Mr. Brockell will complete his trip across the continent to attend this meeting.

Closing the series of meetings will be the Southern District conference in New Orleans on June 14 under the supervision of Southern District Manager W. E. Callaway.

Holds Conference to Plan for Better Films

WITH five hundred of the leading writers, dramatists, educators, editors, motion picture producers, directors and leaders of thought of America and representatives of the British and French Societies of Authors in attendance, the first International Congress on Motion Picture Arts opened Thursday morning at the Waldorf-Astoria. It will continue through Friday.

The general program was divided into six parts, with morning, luncheon and afternoon sessions Thursday and morning and luncheon sessions Friday. Friday afternoon there will be an informal inspection by the delegates of the Paramount studio at Long Island City, and the gathering will be brought to a close Friday night with a banquet.

The congress is being held under the auspices of The Authors' League of America, with the co-operation of Adolph Zukor and Jesse L. Lasky of the Famous Players-Lasky Corporation.

One of the most important features of the congress, it was stated Thursday morning by Ellis Parker Butler, president of the Authors' League, who opened the first session, was the appointment of a committee on resolutions which will consider the variety of suggestions presented by men and women from all parts of the world and out of them try to formulate a series of recommendations that will aid in defining good motion pictures, help their artistic advancement, bring about greater co-operation between authors and picture producers, advance the study of motion picture problems in universities and develop a new school of writers who will produce their works directly for the screen. The committee is to report at the closing banquet.

Metro and Schenck Sign for Release of New Keaton Films

ONE of the most important developments of the season was made known this week with the announcement from Metro Pictures Corporation that Metro has secured a series of five-reel Buster Keaton productions which will be included in the 1923-1924 program of Metro to be officially announced at the annual Metro sales convention in progress at the Hotel Astor this week.

Negotiations between Metro and Joseph M. Schenck, producer of the Keaton comedies, have been pending for several weeks, but as several other big distributing corporations were also bidding for the Keaton pictures it was not definitely known that Metro would secure the series until the announcement was made late this week.

The first Keaton comedy to be distributed by Metro is called "The Three Ages." The comedian recently completed this on the west coast under the direction of Eddie Cline. It is characterized as a burlesque on civilization and is said by competent observers to be the best comedy this star has ever made.

Among other things, there are two classes of exhibitors: (1) Those who let their projection LOSE MONEY for them; (2) those who make their projection MAKE MONEY for them. The latter class own and use F. H. Richardson's 4th Edition Handbook of Projection.

Minnesota and Michigan Withdraw from Membership in M. P. T. O. A.

WITHDRAWAL of the Minnesota Division of the Motion Picture Theatre Owners of America from the parent organization, as a direct result of the battle that was waged at the Chicago convention two weeks ago by W. A. Steffes, head of the Minnesota body, and Sydney S. Cohen, who was re-elected president for a fourth time, caused a sensation in New York film circles. National leaders on their return from Chicago last week and immediately after the election of officers, were emphatic in their declarations that "assurances had been given that neither Minnesota nor Michigan will leave the organization."

The withdrawal of the Minnesota exhibitors and the surrender of its charter considerably complicates the map of organized exhibitors. Sydney S. Cohen, in a statement issued on Wednesday afternoon to the trade press, bitterly assailed Theodore Hayes, who nominated Mr. Steffes at Chicago and who later withdrew that nomination when informed that Mr. Cohen's name would be presented for re-election.

Mr. Cohen's statement follows:

"We have been advised at National Headquarters of the withdrawal of the Minnesota State Organization from the Motion Picture Theatre Owners of America. This move is no surprise, and in reality, occurred some time ago, as we have had little or no co-operation from Minnesota during the past year.

"The situation in Minnesota is perfectly plain to every thinking Theatre Owner who has given it special consideration. The organization in that territory has been dominated largely by First National interests. Mr. Theodore Hayes, the General Manager of Ruben and Finklestein, regional directors of First National, has been the outstanding and commanding figure in the Minnesota organization.

"It was Mr. Hayes who aided in shaping and formulating Mr. Steffes' campaign for the Presidency of the National Organization.

"It was Mr. Hayes who presented Mr. Steffes' name in Chicago to the National Convention for that office.

"It was Mr. Hayes who later on withdrew Mr. Steffes' name from the consideration of the convention in an ill-timed speech which betrayed considerable animosity.

"Therefore, the action of the Minnesota Organization under Mr. Hays' direction is perfectly plain. Our National Headquarters has been in receipt of various letters and other communications from independent exhibitors in Minnesota, asking if something could not be done to give the independent Theatre Owner there an opportunity to defend his interests.

"We have no fault to find with the First National interests for taking care of their business in Minnesota. We do believe, however, that the independent exhibitors of the State of Minnesota should receive more consideration than has been given them because of the domination of the State Body there by Mr. Hays and the interests he represents.

"At the Illinois State Convention on April 19, 1923, Mr. Hays appeared and announced the candidacy of Mr. Steffes for National

MINNESOTA WITHDRAWS FROM M. P. T. O. A.

(Special to Moving Picture World)

MINNEAPOLIS, MINN.—The following telegram was sent to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, by Clyde H. Hitchcock, secretary of the Minnesota Division, M. P. T. O. A., following a regular meeting of the Board of Directors held in this city Tuesday afternoon:

"It was unanimously voted at a regularly called meeting of the Board of Directors of the Minnesota Division, M. P. T. O. A., held today, to surrender our charter and sever affiliation with the national organization. Please accept this as official notice of our action. Charter being returned by registered mail."

President. He stated at that time that the Minnesota Organization was always loyal to the Motion Picture Theatre Owners of America, and that no matter what might happen at the Chicago convention, the Minnesota body would remain loyal.

"Notwithstanding this statement of Mr. Hays, it was very plain to everyone, even at that time, that unless Minnesota could handle the National Organization and make that subservient to the interests he represented, they would not remain within the fold.

"The Independent Theatre Owners of Minnesota, however, may rest assured that in every way possible, their interests will be cared for by the National Organization and that everything will be done to protect their interests in any way that they may determine best.

"It is pleasing to state now that in Indiana, Ohio, Massachusetts and other states, the Theatre Owners have entered upon intensive campaigns to perfect and strengthen the organizations there and the Motion Picture Theatre Owners of America now have under way the institution of a Service Station in Atlanta, Georgia, to care for the welfare of the Theatre Owners in the entire south. Service Stations will also be established elsewhere to handle in an effective way the business of the Theatre Owners and protect their interests all over the Nation. We are now perfecting our plans to affect the repeal of the Admission and Seat Taxes at the coming session of Congress and this can only be done through compact National Organization."

Among other things, there are two classes of exhibitors: (1) Those who let their projection LOSE MONEY for them; (2) those who make their projection MAKE MONEY for them. The latter class own and use F. H. Richardson's 4th Edition Handbook of Projection.

DETROIT—The Michigan Motion Picture Theatre Owners of America, following a meeting held here Wednesday afternoon, June 6, withdrew from the Motion Picture Theatre Owners of America. The action came as a complete surprise and followed a like step taken by the Minnesota unit. That the withdrawal of the two organizations from the M. P. T. O. A. results from the re-election of Sydney S. Cohen as president is accepted as a fact, for both the Minnesota and Michigan spokesmen at the convention stated that they "submitted the candidacies of James A. Ritter of Detroit and Al Steffes of Minneapolis because of the assurances of Sydney S. Cohen that he was not a candidate for re-election."

With official word of the surrender of the State charter, came the following statement made by W. S. MacLaren, president of the Michigan unit, at the close of Wednesday's meeting:

"Conviction on the part of the Michigan organization of the Motion Picture Theatre Owners of America that the present national organization is not working along lines conducive to the successful solution of the problems of the theatre owners and feeling that Michigan could not, therefore, give its whole-hearted, moral and financial support to the national body, this unit has decided to withdraw therefrom.

"Michigan has for the past three years been allied with the national organization, but we are convinced by the utter failure of the national organization to function in a businesslike manner, that constructive work is not possible under the present plan of cooperation.

"In accordance with a resolution passed unanimously at the regular meeting today the following wire was forwarded to Sydney S. Cohen, President of the Motion Picture Theatre Owners of America:

"Sydney S. Cohen,
"Motion Picture Theatre Owners of America, New York City, N. Y.:

"At a regular monthly meeting of the Motion Picture Theatre Owners of Michigan held at Hotel Wolverine, Detroit, Wednesday, June 6, it was unanimously decided to withdraw from the national organization and the charter is being returned by registered mail.

"W. S. MacLAREN, President,
"Michigan Motion Picture Theatre Owners."

"Realizing the vital necessity for national organization, Michigan looks forward to the time when politics will cease to dominate to the exclusion of constructive work, and when an exhibitors' organization will get down to the work next to the heart of the exhibitor. Then and then only will Michigan support an organization with the same zeal as in the past."

To Meet June 27

The Motion Picture Theatre Owners of Connecticut will hold its annual convention at Double Beach, Conn., on June 27.

Double Beach is just outside of New Haven and the meeting will be in the form of a Field Day.

Cohen and O'Reilly Issue Opposing Statements After Cohen Speaks to T. O. C. C.

BRANDING as "false and subtle" the statement issued Wednesday afternoon by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce of New York City, issued another statement denying the one issued by the national exhibitor leader. Mr. O'Reilly stated that while "Mr. Cohen has been a member of the T. O. C. C. for three years his appearance at the meeting of Tuesday was the first appearance he put in since the Washington convention last year, and that, accorded the usual privileges granted members, he spoke on various matters."

Mr. O'Reilly charges that the statement issued by Mr. Cohen in which he speaks of "the enthusiasm that prevailed with the submitting of his report on the activities of the national organization" is a "misstatement"; that the T. O. C. C. is free of any "political affiliations and does not intend to be made a political football by political manipulators."

Mr. O'Reilly stated also that there has been no peace effected between him and his associates and Sydney S. Cohen, and that no program is in the making with that arrangement for its purpose. The New York insurgent leader also upbraided the efforts of "others who have tried to make it appear that the New York organization is in harmony with the national organization or its officials." He also denied that New York State's exhibitor organization was officially represented at the national convention.

While Mr. O'Reilly would not comment on the persistent report that a confederacy will result from the annual convention of the New York State Exhibitors' organization at Syracuse, he did not deny the report.

However, it is a known fact that various State units from outside New York will be on hand at the Syracuse confab and that the new national organization, working along lines identical to those of the T. O. C. C., will be effected. Will Hays will be among those who will be on hand and it is certain that the uniform contract as accepted by the New York T. O. C. C. will be approved by the national organizations.

Representatives from Michigan and Minnesota, the two units that secede from the M. P. T. O., will be on hand and participate in the formation of the confederacy, according to official reports. Delegations also will be on hand from the South Middlewest and California.

Charles L. O'Reilly of New York is being mentioned as the leader of the new organization. W. A. Steffes of Minneapolis and Jim Ritter of Detroit will attend, it is said.

Mr. O'Reilly's statement follows:

"I am surprised that the publicity department of the Motion Picture Theatre Owners of America should attempt to use the appearance of Sydney S. Cohen at one of the regular meetings of the Theatre Owners' Chamber of Commerce to create the impression that the New York organization

has again joined the ranks of the national body under the leadership of Mr. Cohen.

"Neither Mr. Cohen's appearance nor speech had any political significance whatsoever. Mr. Cohen has been a member of the Theatre Owners' Chamber of Commerce for over three years, and although this has been his first appearance at a meeting since the Washington convention, as a member he was accorded the privilege of the floor and given a respectful hearing. No attempt was made by any of the members to retaliate for the treatment received by the New York delegation at the memorable Washington convention when the members from New York were refused the privilege of the floor.

"The Theatre Owners' Chamber of Commerce is a business organization with no quarrels or political affiliations, and any attempt to divert its course from its well defined policies is simply throwing dust in the eyes of the industry."

This is the statement coming from the M. P. T. O. A.:

"Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, brought an interesting message on exhibitor organization to the members of the Theatre Owners Chamber of Commerce at the regular meeting of that organization at the Hotel Astor June 5.

"There was a large attendance and Mr. Cohen was enthusiastically received when he was presented to the members by Charles L. O'Reilly, president of the Chamber.

"The national president told of the activities of the organization in different parts of the country, the manner in which the welfare of the exhibitor was being cared for and his business protected.

"Speaking of the recent convention at Chicago, he congratulated the theatre owners of New York State for the excellent manner in which they responded to the national call and the highly representative delegation which appeared for the exhibitors from New York State.

"He especially commended the members of the Chamber of Commerce in that delegation for the zeal, earnestness and enthusiasm they displayed at the Chicago meeting. He expressed himself as being much gratified over the reception accorded the theatre owners of New York State by the theatre owners from all over the country at the national convention.

"He expressed the hope that whatever differences of opinion may have existed in the past, that all of these would be resolved in the light of the necessity for compact organization in order that all opposing influences within and outside the industry might be met and the interests of theatre owners cared for in every possible manner."

Among other things, there are two classes of exhibitors: (1) Those who let their projection LOSE MONEY for them; (2) those who make their projection MAKE MONEY for them. The latter class own and use F. H. Richardson's 4th Edition Handbook of Projection.

To Speak at Convention

Will Hays Expected to Make One of Principal Addresses

Will Hays, head of the Motion Picture Producers and Distributors of America, is expected to be one of the principal speakers at the annual convention of the Motion Picture Theatre Owners of New Jersey to be held at Lake Hopatcong, N. J., June 25, 26, 27 and 28. President "Pete" Woodhull this week made public an interesting program for the convention. A bitter fight for the state secretaryship, involving Syd Samuelson of Newton, and Henry P. Nelson, managing director of the Capitol Theatre, Elizabeth, N. J., is attracting considerable attention. Mr. Nelson is head of the convention committee.

Marcus Loew, head of Loew's, Inc., and Metro, will be on hand with a bevy of motion picture and stage stars. Sessions will be held every morning, with the afternoons left open for sporting events. On June 25 the welcome dinner will be held by Harry Latz, owner of the Alamac, to the visiting delegates, their wives, sweethearts and guests. The following evening the annual banquet will be held. On the night of June 27 the annual movie ball will be held.

Checking Up Admissions

Federal Authorities Believe Fake Returns Have Been Made

A new wrinkle has been resorted to by internal revenue agents, Washington, D. C., checking up admissions, it has been found, and the results obtained by its use have been such as to result in a nationwide checking up of admission tax returns.

Agents checking the books of exhibitors recently have been taking the figures for dates picked at random, and comparing the gross receipts shown on the books with the deposit records of banks in which the exhibitors make their deposits. It has been found in a number of cases that serious discrepancies exist between the record on the books and the day's deposit made at the banks, which the exhibitors have been unable satisfactorily to explain. The result is that the Internal Revenue Bureau has begun action against a number of theatre proprietors for the collection of taxes due, plus the penalties provided by the law.

William Fox Denies Rumor

That New York Studios Close with Completion of New Western Plant

In a statement issued by Fox Film Corporation complete denial is made of the rumor current which points to the closing down of the New York studios of the producer at Tenth avenue and Fifty-fifth street as soon as the recently announced buildings near Los Angeles are finished.

At the present time three feature pictures are in the course of production in New York, namely, "Six Cylinder Love," "No Mother to Guide Her" and "The Governor's Lady." The future picture program decided upon by the Fox organization will require all the space which the new western and the present eastern studios can furnish.

The new site is 450 acres and forms a part of the old Wolfskill Ranch on the outskirts of Los Angeles. The demands for more capacious filming compartments, larger stages and better developed mechanical arrangements have necessitated the erection of the new studios.

Mrs. Angeline Sheehan Dies

Survived by Winfield R. Sheehan and Other Children

Mrs. Angeline Sheehan, mother of Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, died Sunday at her home, 403 Lafayette avenue, Buffalo, N. Y., after an extended illness. She was seventy-two years old.

Mrs. Sheehan was the widow of J. F. Sheehan, who died ten years ago. She is survived by four sons, Winfield R., who resides in New York City; Clayton P., and Norman, of Buffalo; Howard J. of San Francisco, and one daughter, Estelle, who also lives in Buffalo.

Funeral services will be held from the family home Thursday afternoon.

Clayton P. Sheehan is the Eastern district sales manager for Fox Film Corporation; Howard J. is Pacific Coast district sales manager and Norman is connected with the Buffalo offices of the Fox organization.

Conference Abroad

Bruce Johnson, manager of the First National foreign department, sailed on June 5 for Europe in the interests of First National Pictures abroad. He will remain in London until July 1, going from there to Paris, Berlin and Stockholm.

In the last named city he will meet Robert Lieber, president of First National, who will sail from New York on July 7. Mr. Lieber and Mr. Johnson will visit all the First National exchanges in Norway, Sweden and Denmark. The present schedule calls for a return to London on August 1, where during the first week in August a First National convention will be staged, at which representatives of all the First National British exchanges will be present.

Back from Coast Trip

The delegation of home office executives who have been attending the divisional sales conventions of the Paramount distribution department during the past month in Chicago, New Orleans and Los Angeles returned to New York from the Coast Wednesday. The party included S. R. Kent, John D. Clark, Eugene Zukor, E. E. Shauer, Henry Salisbury, A. M. Botsford, C. E. McCarthy, Claud Saunders, Mel Shauer, G. B. J. Frawley and George M. Spidell.

On Selznick Board

Coincident with the absorption of the entire product of the American Releasing Corporation by the Selznick Distributing Corporation comes the announcement of the addition of Motley R. Flint to the board of directors of the latter named company. In his capacity as vice-president of the Pacific Southwest Trust and Savings Bank Mr. Flint has become largely identified in assisting with the production end of the motion picture business.

Bernard Miller Appointed

Bernard Miller, retired Kansas City business man and well known in motion picture trade circles, has been appointed business manager of Emory Johnson productions, one of the F. B. O. units entrenched at the Powers studios in Hollywood, according to an announcement issued this week by Emory Johnson.

Europe Anxious But Unable to Compete in American Market

By STEPHEN W. BUSH

Berlin, May 18.

I HAVE recently visited many motion picture studios in various parts of Europe, where everybody was deeply interested in the possibilities of the American market and not a soul had even the dimmest notion of the difficulties and special requirements of that market.

Thus the problem of distribution, which has engaged and perplexed the keenest minds in the film industry seems not to bother the European producer in the least. His interest extends only to the amount of money he can get out of the American market and in this respect he is a hopeless dweller in the clouds.

He sees the American film invade his own country and overshadow the domestic product but it never occurs to him that his own film would have to improve a lot to come into competition with ours. Europe may largely be defined as a country which is incapable of learning.

There has lately been a most interesting phase in the development of the film industry in Germany. The German film drama with negligible exceptions is artistically and ethically on a painfully low level. Perhaps in some measure this is due to censorship, which nowhere in the world (not even in Pennsylvania) is more stupid and arbitrary. It is the kind of censorship which kills art as a blight falls upon vegetation of all kinds.

Whatever the cause the German film

drama stays on a dead level of vulgarity and cheap licentiousness. For some time past there have been men and women who were anxious to remedy this deplorable state of affairs not by means of any censorship but by supplying better and cleaner films. As a result there has been a new class of films, which we would classify as educational.

Thus, pictures dealing with Alpine life, with natural history, with geographical subjects, with the dramatized biography of great poets or warriors have been released and are now being offered to the public. The latter seems on the whole to have responded quite well, although the new and better films have often been tiresome to a degree. All of those that I have seen have been decidedly too long and would have put the ordinary American audience to sleep shortly after the first reel.

Incidentally a lot of old animal films have been resurrected and they travel along with the other "educationals."

The new form of film entertainment is finding its way into many of the better sort of theatres, but it may well be doubted whether it will have a long run. The great vitality of the motion picture lies in the art of its producers to mix entertainment with rational doses of instruction. This art carried to unequalled perfection in the studios of the new world is apparently still unknown here and as a result the Teutonic motion picture program is mostly divided between trashy sensations on the one hand and indigestible, long-winded educationals on the other.

Fall Season to See Metro's Greatest Pictures to Date

THE annual convention of the sales organization of Metro Pictures Corporation opened at the Hotel Astor Wednesday, June 6. Salesmen from Metro branches throughout the country, branch managers, district managers and home office officials went into a busy four days' session to what promises to be a meeting of far-fetching import.

The convention was opened by William E. Atkinson, general manager of Metro Pictures Corporation, and was addressed by Marcus Loew.

The first day's session was taken up in the main with a resumé of the business of the past year. General Manager Atkinson gave a comparative analysis of the growth of the Metro organization since its inception, and the constant rounds of applause with which his speech was received attested to a very successful passing Metro season.

The convention room was tastefully decorated in pleasing harmony. Every convenience possible was accorded the visitors by the hotel management, co-operating with a special committee of Metro home officials.

The entertainment program was one of the most elaborate that has ever been planned in connection with a motion picture sales convention. On Wednesday evening, following a strenuous day's order of business in the convention room, the visiting managers and home office executives were the guests of Louis B. Mayer on an outing at Coney Island. Thursday evening there

was a stag dinner at the Astor, given by the Metro home office, and on Friday evening the convention delegates and their wives were the guests of Tiffany Productions at a theatre party which was followed by an after-theatre supper.

The convention will close Saturday night and the officials and salesmen will leave immediately for their offices. The early closing is necessitated by the fact that the Metro sales organization is right now in the midst of a vigorous campaign and the presence of every salesman and branch manager as well as other executives is imperative in their territories. In addition there are several Metro productions recently completed in the Metro west coast studios which are scheduled for summer distribution, and sales plans for these go into immediate effect.

The next season's Metro program was announced to the convention on Thursday night at the stag banquet at the Astor Hotel. In a prepared summary, upon which he elaborated in detail, Mr. Atkinson outlined a series of productions for the fall season which will eclipse in number and calibre the productions of any program hitherto completed by Metro.

To Hold Big Sales Meet

The first international convention of the department of distribution of Paramount pictures will be held in May, 1924, it is announced by S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation.

The convention will be attended by nearly 1,000 delegates.

Golf Tournament Lures Film Men Away from Their Offices

MORE than two hundred and fifty well known film men gathered on Tuesday on the golf links of the Belleclaire Golf Club, Bayside, Long Island, to take part in the Fourth Semi-Annual Film Golf Tournament held under the auspices of the Film Daily.

A more perfect day could not have been supplied by the weather man, and this combined with a beautiful golf course gave everyone present an opportunity to do his best.

The players were paired and started to tee off at 9 a. m. for the morning qualifying round of nine holes.

At noon time a refreshing luncheon was served in the club house, after which all players started off in foursomes to compete for the many prizes offered by the Golf Committee.

Many stories were told afterward of perfect shots here and there, but it remained for the eighteenth hole to cap the climax and rob many a player of a perfect score. The reason for this was due to the fact that the eighteenth hole is over a lake and it was no unusual thing to see one golfer put as many as four balls in the water, one shot after another. There was always a big gallery to watch the players on this hole and much enjoyment was had.

Following the afternoon round everybody retired to the shower, and then dinner. There were many guests at dinner who did not take part in the golf play. However, they came out to see and take part in the fun.

After dinner all hands went out on the lawn, where under the rays of arc lamps the

prize winners stepped forward and received their spoils for the hard day's work.

Joseph Dannenberg, editor of The Film Daily, after a few remarks turned affairs over to Felix Feist, chairman of the committee, who also, after making a few wise remarks, as everybody knows he can do, then turned the awarding of the prizes over to Harry Reichenbach, who Felix introduced as the "Trade Jester." Harry, in his humorous manner, and with wit and snap in every word, kept the big crowd in high glee as each prize was handed to the winners.

Will Hays was also there and was called upon to say a few words. Mr. Hays got a big hand and said that he came out to the tournament to do just the thing he wanted to do, and that was not to make a speech. He got a great laugh when he remarked that Reichenbach was just what Feist said he was.

Later on, Reichenbach told the golfers that Mr. Hays did not know the difference between a "Gesture" and a "Jester." Much laughter followed this remark.

The prize winners are:

Low net (Reuben Samuels, Inc., Trophy), Rudy Cameron, net score 75.

Low net runner-up (Pathe Exchange, Inc., Trophy), Felix Feist, net score 78.

Low gross (Warner Brothers Trophy), Oscar Morgan, net score 82.

Low gross runner-up (Motion Picture News Trophy), E. Kendall Gillette, net score 82.

Winner of Jules Mastbaum Trophy for lowest score by exhibitor player, Tom Moore, net score 83.

Winner of Jack Alicoate Duffer's Cup, Harold Rodner, with a score of 355.

Winner of leg on The Film Daily Trophy, to Rudy Cameron, net score 75. J. M. D.

Opens Branches Abroad

F. B. O. to Have Offices in London, Paris and Berlin

The Film Booking Offices of America have branched out for the business of foreign countries and announce this week that branch offices of the F. B. O. will be established in the three big cities of Continental Europe, which will shortly be followed by the opening of branch offices in Mexico, Cuba and the larger centers of South America.

Miss Edna Williams, foreign representative for the Film Booking Offices, returned last week on the Berengaria after a tour of six months over Europe, during which time she established F. B. O. connections for the entire Continent and arranged to open branch offices in London, Paris and Berlin. It is understood that these connections are in no way to be exchanges of the F. B. O. or will in any way handle the physical distribution of their product, but will be branches of the home office for the purpose of acting as an outlet for F. B. O. films in those countries.

The opening of the offices in London, Paris and Berlin will be effected in the fall and managers for these offices will be announced at that time. Offices in Mexico City, Havana, Cuba, and in the South American countries will be opened at the same time.

and fan magazines. Robert T. Kane, Paramount's production manager, introduced Mr. Torrence, who spoke briefly and humorously of his many attempts, covering a period of some years, to get into motion picture work. Finally succeeding in being engaged for a big role in "Tol'able David," he said, he found thereafter to his dismay that he had been classified by producers and directors as a "dirty-dog heavy." It was not until he obtained an interview with Jesse L. Lasky, he said, that he found a producer who seemed to realize his possibilities and sympathize with his ambitions as a character actor.

To Play Cousin Egbert

Immediately upon his return to California, Mr. Torrence will start work in the role of Cousin Egbert in James Cruze's production of Harry Leon Wilson's "Ruggles of Red Gap," following which he will be seen as Jim Nabours in the late Emerson Hough's "North of 36" and then in the leading role of "The Mountebank." These are the first of Mr. Torrence's Paramount pictures under a long-term contract which he recently signed.

Ernest Torrence Spends a Busy Week End in New York

ERNEST TORRENCE, Paramount's sterling character actor, who jumped to fame in his portrayal of Bill Jackson, the scout, in James Cruze's production, "The Covered Wagon," spent a busy week-end in the East whither he came primarily for the purpose of witnessing a performance of the stage play, "The Mountebank," by William J. Locke, in Paramount's forthcoming screen version of which he is to have the leading role.

Following a personal appearance Thursday evening at the Woods Theatre in Chicago, where "The Covered Wagon" is playing, Mr. Torrence accompanied by his wife, arrived in New York Saturday morning. That afternoon he went to the Lyceum Theatre to see and study "The Mountebank," which is proving one of the most popular of the late season stage productions.

Attends Private Showing

Saturday evening he was the guest of honor at a dinner and private showing of "The Covered Wagon" at the Hudson River Country Club at Yonkers, and Sunday after-

noon and evening and Monday evening he appeared at the Criterion Theatre where "The Covered Wagon" has been playing to capacity audiences for the past three months.

Monday noon Mr. Torrence was the guest of honor at a luncheon at the Hotel Astor which was attended by representatives of trade press, New York newspapers

Attack on Production Costs Feature of A. M. P. A. Meeting

AN attack on present-day production costs was the feature of last week's meeting of the Associated Motion Picture Advertisers, Forrest Halsey, playwright and scenario writer, who is with Distinctive Pictures, supplying the fireworks. In showing the careless expenditure of production moneys, Halsey didn't hesitate to cite a payment made to him as a case in point.

He said that producers have been hypno-

tized by play agents, and not by genuine public demand, into paying huge sums for play and book material, only a slight percentage of which could, in the nature of things, be first-rate material. But the second rate material, barren as it was of real advertising value to exhibitors, was accepted with alacrity by the producers, while much better original story material went begging.

He then mentioned six adaptations seen on the screen within the past year which he admitted had strong advertising value to every exhibitor who played them. But he defied the A. M. P. A. to supplement the six.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Columbia Theatre, Seattle, Loses Its Popular Manager

His many friends learned with regret of the resignation of R. W. Case, manager of the Columbia Theatre here during the past year. After a month's vacation on his ranch in Colorado and in Kansas City, Mr. Case goes to New York on personal business. Mr. Case has demonstrated real showmanship in Seattle. He never overlooked an opportunity either to co-operate with others or to successfully obtain the co-operation that would bring the greatest and best publicity to his house. He has been responsible for much free newspaper publicity for the theatre, and of late his lobbies have even attracted the attention and comment of the Chamber of Commerce.

As a student of human nature Mr. Case constantly had his finger on the public pulse. He had at his fingers' ends many valuable statistics, and has worked out some interesting theories regarding public taste in colors, etc., and his careful attention to details, novelty of presentation and the like have caused the Columbia Theatre to take big strides forward during the period of his management.

While shaking hands with the departing manager, Seattle yet extends greetings to the Columbia's new manager, Harold Ormston, who comes direct from three and one-half years as manager of Grauman's Million Dollar Theatre in Los Angeles. Mr. Ormston has an interesting personality and comes from a long line of talented professional folks. He is a specialist in lighting effects, and one of his first steps as manager of the Columbia will be to install a new lighting system. He plans also to feature Sunday morning solo artist concerts featuring six or eight soloists on each bill.

Col. M. H. Newman, recently from Grauman's Kinema Theatre, Los Angeles, has been appointed manager of the Portland Columbia Theatre. He is in charge of the purchase of outside product for both the Seattle and Portland houses.

R. K. Dunham of Mount Vernon, Wash., has sold his Rex Theatre to Harry E. Ulsh of Montana.

Mr. and Mrs. E. J. Potter of Portland are planning to build a new suburban theatre in the Woodstock district. It will seat about 700 and cost about \$50,000.

C. P. Scates of the Paramount Theatre, Okanogan, Wash., was in Seattle this week. Mr. Scates is the author of the booking circuit for Okanogan, Chelan and Omak, put into operation some time ago. He reports that results are gratifying both from a shipping point of view, as the three towns are close together, and from the angle of promoting friendliness rather than hostility between the several exhibitors involved.

E. G. Abbott of Sedro Woolley, Wash., was in Seattle this week. In addition to operating the Dream Theatre, "Dad" Abbott is interested in the automobile and other local businesses. He says he didn't make his pile in pictures!

Manager "Rasty" Wright of the Strand has booked "Enemies of Women" for June 16.

Community Theatres, Inc., an institution formed three years ago to buy and operate the Gem Theatre in downtown Seattle, and which has since operated on a paying basis, is expanding its interests. A site for a suburban house has been purchased in a growing section of suburban Seattle. The house will seat 500 and cost approximately \$65,000.

Community Theatres, Inc., has recently

Kaliski Enlarges His Chain of Coast Picture Theatres

L. Kaliski, owner of several picture houses at Alameda, is preparing to erect another theatre on Park Street, where he owns property 200 by 300 feet. The theatre will seat 2,000 and the improvements will include stores and apartments. Mr. Kaliski will shortly tour the southern part of the state inspecting new picture houses, and promises many innovations. An interesting feature of the house will be a glassed-in room where those accompanied by very small children may view the performances. A fine pipe organ is planned and pipes will be placed in the front of the theatre to announce the commencement of the feature. Having plenty of space at his command Mr. Kaliski promises a theatre with the rows of seats sufficiently far apart to permit late-comers to reach their seats without disturbing those already seated.

The Oakland Community Theatre Company has been organized to erect a theatre on Franklin Street, near Seventeenth, Oakland.



R. W. CASE

Whose departure from the Columbia Theatre, Seattle, is much regretted.

been incorporated with a capital stock of \$100,000 in shares of \$25 each; \$40,000 of the stock is offered to the public for expansion purposes. Gem Theatre stockholders will share in the earnings, according to Mr. Klawitter, manager and one of the incorporators.

The Society Theatre is in the heart of the apartment house district. Therefore Hartford and Goldberg have doped out a weekly program card 8 by 10 inches, punched at the top, to hang in the entrances of apartment buildings. These cards are printed in a different color each week and are attracting patrons regularly. They also announce Monday as "Northwest Products Night," an inexpensive souvenir evening for which tie-ups are readily arranged.

The board of directors consists of W. P. Jarvin, president; J. B. Whittemore, vice-president; Abe P. Leach, treasurer; E. J. Linesba, secretary, and Allan Hibbard. The house will cost approximately \$450,000.

The West Coast Theatres, Inc., will not renew its lease on the Tivoli Theatre, San Francisco, and this house is expected to become the home of road show attractions now offered at the Columbia Theatre. The West Coast interests have taken over the management of Loew's Warfield Theatre, where the pick of Associated First National and Metro releases will be offered.

Otto Roeder, who has been engaged in the picture theatre business in San Francisco for many years, is to erect a large house in the Railroad Avenue district, where he is now operating.

A "Glad Morning" program was offered recently at the Imperial Theatre, San Francisco, as a part of the drive to secure a 250-ton cargo of foodstuffs to be sent to refugees of the Near East. Admittance was by a can of milk, fruit or vegetables.

George Mann, who recently gave up his interests in a theatre exchange business at San Francisco, has left on a trip up the north coast to visit his moving picture houses at Eureka and Ukiah.

Joe McNery, proprietor of the Solano Theatre at Fairfield, Cal., was a recent visitor at San Francisco. In addition to conducting this house he is the traffic speed cop for his district and is rated as a speed demon on the motorcycle.

Dr. J. A. McNear, of the Mystic and Hill theatres, Petaluma, is taking a long rest at his summer home in Lake County.

R. E. Byard, of Byard & Byard, owners of the Ferndale and Arcata Circuit, has taken over the Majestic Theatre at Willits from S. E. Darling.

Wisconsin Showmen Entrench for Annual Battle with Sun

Wisconsin exhibitors, preparing for the hot spell, are displaying unusual optimism as they face the most dreaded season of the year. A remarkably cool spring has tended to prolong good business considerably beyond the usual period and has resulted in encouraging showmen to face the summer with hopes of escaping a serious slack.

Meanwhile, numerous exhibitors are not lying idly by. Plans are being pushed to bring the trade into the theatres even if Old Sol does stage a strong comeback. Cooling systems are being installed or overhauled, theatre fronts are being cleaned or remodeled and summer decorations are being put up.

"Summer should no longer be the bane of an exhibitor's existence," said George Fischer, manager of the New Milwaukee, as he announced his plans. "The trouble in many cases has been that the exhibitor has resigned himself too easily to expecting dull business during the summer and took no steps to overcome this."

Mr. Fischer is aided in his plans for the hot weather by the fact that his house is equipped with an excellent ventilating and cooling system which he intends to advertise heavily. His theatre front already has taken on a summery appearance because of special decorations and the placing of his plants. As a special treat during the warm weather, Mr. Fischer has obtained parking space for 150 automobiles in the rear of his house. He has hired a man to care for the machines stored there by patrons.

E. Van Norman, manager of the Parkway Theatre, is relying upon his motor-driven fans to aid in bringing business to his house during the summer.

Henry Wehr, manager of the Liberty Theatre, is having the front of his house cleaned and remodeled to a small extent.

The Butterfly, managed by Henry Taylor, was the first downtown Milwaukee house to announce a complete change of policy for the summer months. Admission prices were cut to 22 cents for adults and 10 cents for children, and arrangements were made for a change of program twice weekly. "Robin Hood" was the first picture shown under the new policy. The new summer admission prices and the first photoplay under the arrangement were advertised simultaneously by a band which toured the city on a truck.

Work on the new \$1,500,000 Wisconsin Theatre, which when completed will be the finest showhouse in Milwaukee, has been resumed at full blast following settlement of a strike which caused somewhat of a delay for a few weeks.

A new drive to eliminate commercial advertising from screen productions has been launched by the M. P. T. O. of Wisconsin under the direction of Walter F. Baumann, executive secretary. Questionnaires have been sent to all members of the organization in order that they may report any advertising they detect in films they have booked. Upon receipt of the questionnaires, Mr. Baumann intends to write to the advertisers themselves, warning them that in the future any money spent for such publicity will be wasted in Wisconsin because exhibitors will not stand for such practices.

Tie-ups with insurance companies were used to good advantage recently in getting publicity for two pictures in Milwaukee. Ten thousand policies, insuring the holders against death from laughter, were distributed through the mails by George Fischer,

manager of the New Milwaukee, in connection with his showing of "Safety Last." The photoplay was booked for June 13, 14, 15 and 16, after it had enjoyed a record two weeks' run downtown at Saxe's Strand.

E. Van Norman, manager of the Parkway, advertised the fact that he had taken out rain insurance to protect his house against loss from rain during the showing of what he termed the extremely expensive production, "Adam's Rib."

W. A. Kempen, manager of the Rex Theatre at New Berlin, Wis., was in Milwaukee last week. He reported business unusually good this spring because of the lack of hot weather.

The amendment which would take the teeth out of the Sunday blue law will be up for final action in the Wisconsin Senate this week. Although exhibitors have been victorious in the Assembly, hard sledding is looked for in the upper house. The M. P. T. O. of Wisconsin, under the leadership of its president, F. J. McWilliams, and its executive secretary, Walter F. Baumann, has waged an untiring fight to legalize Sunday showing of movies throughout the state.

Cincinnati

The new Liberty Theatre at Covington, Ky., is nearing completion and will open about the middle of July. It occupies one of the most important business corners in the city, at Pike street and Madison avenue. L. B. Wilson, at present secretary-manager of the Covington Industrial Club, will have charge of the house.

Keith's Theatre, which recently closed the vaudeville season and adopted a summer policy of pictures, has announced a new schedule of admissions. The house opened with "Powder River" for a two weeks' run at 50 cents. However, the new scale is 30 cents for the main floor and 20 cents for the balcony.

Manager "Dick" Fox of the Grand Opera House is offering a special musical program under the direction of David Pesetzki, Russian concert pianist, as an added attraction for the second week of "Foolish Wives."

One of the most unusual houses in the central west is the Orpheum Sky Theatre, operated by Manager Andrew Hettesheimer in connection with the Orpheum Auditorium, at Peeble's Corners. The Auditorium seats 2,100 on the three floors and is a "regular house." However, Manager Hettesheimer conceived the idea of utilizing the roof atop the seventh floor, encasing it with huge windows, swinging outward, and installing a complete heating system, thus converting the roof into a "sky theatre" seating 1,000, to which the patrons are conveyed by elevator. Smoking is permitted.

Hettesheimer has been operating the house for several seasons, and says that the "sky theatre" attracts those male patrons who would probably not otherwise attend a movie, since many prefer to be in the open and smoke. During the summer the windows are swung open and the theatre has the appearance of a roof garden, especially as there are suitable hot weather decorations used.

San Francisco

T. C. Reavis, who is erecting a new theatre at Santa Rosa, is making a trip to the southern part of the state to inspect picture houses. His new house, which will seat 2,000, will be opened in October.

Five hours after C. F. Montgomery, manager of the T. & D. Theatre at Berkeley, Cal., advised the police that his automobile had been stolen from in front of this house the machine was found abandoned at Martinez, in a neighboring county. It was slightly damaged, having been in a collision with a milk truck.

More than 200 exhibitors of Northern California were the guests recently at a banquet tendered at the St. Francis Hotel, San Francisco, by George A. Oppenheimer, Inc., the event having been held to enable them to view a private screening of "Brass."

House Manager I. E. Phelps, of the Tivoli Theatre, San Francisco, recently arranged a pre-view of "The Greatest Miracle" for members of the police force, city, county and state officials.

The Mission Consolidated Realty Company, of San Francisco, of which Rudolph Spreckels, of San Francisco, is the head, has purchased the old Orpheum Theatre at Seattle.

Fred Dahnken, Jr., of San Francisco, who recently disposed of his interests in the Turner & Dahnken Circuit, has purchased the American Theatre at Salt Lake City.

A five-week run of "Safety Last" has been brought to a close at the Strand Theatre, San Francisco, and M. L. Markowitz is highly pleased with the showing.

The Strand Theatre at Los Gatos, Cal., has been purchased by Mr. Hulén and Mrs. Davis, of Ukiah.

Montana

What is claimed by J. W. Sullivan, manager of the Rialto and American theatres, Butte, to be one of the biggest Sunday evening's crowd of this season was the turnout on Sunday, May 27, when "Poor Men's Wives" was on the program. Butte was experiencing one of the worst electric storms of its history and in spite of the storm the crowd was immense. Many of the theatres had to close their doors because of the havoc wrought with the electric machinery but the Rialto managed to keep the lights on throughout the evening with but slight interruption.

"Brass" is on at the Ansonia. It was one of the big attractions at the Broadway Theatre last week and during the electrical storm the patrons were disappointed in not being able to enjoy it, so Mr. Davis, general manager of the Ansonia Amusement Company, has brought the picture back for a three days' showing at the Ansonia.

No exhibitor can escape the element of projection in the conduct of his business. Therefore, if he is wise he will turn projection into an asset by insisting on perfect projection—for perfect projection is an asset. He will own and use the new 4th Edition Handbook of Projection by F. H. Richardson.

Lumberg Quits Niagara Falls to Do the Daniel Boone Act

Harris Lumberg has withdrawn from the management of the Lumberg Theatre in Niagara Falls. Last week it was announced that although the house had changed hands, Mr. Lumberg would continue as manager. But the veteran exhibitor now announces that he is about to dash into the Canadian wilds in search of the elusive scaly fellows that inhabit the streams and the furred creatures of the woods. After living this Daniel Boone existence for a few months, Harris plans to become associated with Nate Robbins in the management of a string of houses in this state. Marvin Atlas, Jr., son of the new owner of the Lumberg, now is managing the Lumberg.

The convention of the M. P. T. O. of New York, Inc., will be held in Syracuse this month. J. H. Michael, chairman of the executive committee of the organization, has suggested to President Charlie O'Reilly that he invite the head of each state organization in the country to attend.

Buffalo had two distinguished guests this week. E. O. Weinberg, former manager of the local Mark-Strand, and J. Walter Bengough, former assistant manager of the same house when Earl L. Crabb was manager. Mr. Weinberg now is representing the Mark interests at the State, Schenectady, N. Y. This house is being operated by receivers. There is much litigation against the theatre. Mr. Bengough is managing the Jefferson in Auburn for Feiber & Shea and is putting it over 100 per cent. From Buffalo Walter journeyed to New York to see his brother Benny, famous star of the diamond.

C. J. Rose, field representative for Meyer Schine, is in charge at the Strand, Carthage, N. Y., following the resignation of Thomas J. Joy, who has come to Buffalo to join the Metro sales staff.

The Strand Theatre in Ithaca, N. Y., will change its policy in the fall from big feature films to vaudeville and regular program features.

The Melville Theatre in Interlaken, N. Y., has been closed for the summer.

The Darlock Opera House in Phelps, N. Y., has also shut down for the summer.

Herman Lorence of the Bellevue, Niagara Falls, put on a patriotic tableau on Memorial Day to aid the local boy scouts in their membership drive. Veterans of all the wars, a scout and a young lady dressed as Miss Columbia took part.

George Williams, new manager of the Olympic, Buffalo, started this week to circulate 12,000 folders all over the east side of the city. He will distribute these programs every week in which he announces his current and coming attractions.

"Down to the Sea in Ships" opens at four big western New York houses the week of June 17. Shea's Hippodrome, Buffalo; the Eastman, Rochester; the Strand, Syracuse, and the Alhambra, Utica, having booked the attraction for that week.

Henry Carr has some tall explaining to do. The manager of Shea's Court Street Theatre attended the banquet of Montifiore Lodge, B'nai B'rith, in the Hotel Statler. He was the only Irishman present.

The Ohmann Brothers, proprietors of the Ohmann Theatre in Lyons, N. Y., have purchased the Regent Theatre from Staley & Howell. It is understood that the Regent will be converted for use in some other business. The Ohmann now has the local field all to itself.

With the return from New York of M. Shea, of the Shea Amusement Company, more news is expected about the new theatre to be built by Mr. Shea on long acquired Main Street property, north of Chippewa. Mr. Shea has been in Gotham for several weeks conferring with architects and Keith officials, who, it is understood, will be interested in the project.

Papayanakos Bros. Back in Game in Northern New York

About everyone in New York State either knows or has heard of the Papayanakos brothers of Watertown, who were the pioneer exhibitors in northern New York and who made a fortune out of the motion picture business and then retired. James and Alec Papayanakos, however, now are getting back into the game, and with theatres in Gouverneur and Canton they also are behind a movement which will result in a \$50,000 theatre being erected in Pulaski, N. Y., in the near future.

Nate Robbins, president of Robbins' Enterprises, was in Watertown this week in connection with the transfer of the Avon of that city to his concern. Julius Rothstein accompanied Mr. Robbins. The policy of the house will be the same.

A whole lot of the exhibitors in this part of the country now are demanding summer prices for pictures. When H. C. McNamara, of Valatie, who also is postmaster of the place, inquired about summer prices the other day, while along Film Row, some of the managers were impudent enough to ask if he wanted "B. V. D. prices."

Lew Fischer, who runs houses in Fort Edward, Ticonderoga and Port Henry, was in Albany this week booking pictures. Mr. Fischer has decided to close his Ticonderoga and Fort Edward houses for three days a week from the last of June on. In all probability, the Port Henry house will remain open during the entire summer.

William Benton is hustling his new house in Whitehall, but is having trouble in getting a foundation, due to numerous springs.

Lew Fischer is thinking of erecting a house in Fort Edward next year. Originally, it was Mr. Fischer's intention to build a house this year, but up went labor costs and now it will be another year before the theatre is started. Mr. Fischer may take over the Star in Mineville.

Mrs. D. S. Regan, of the Star in Greenwich, shook hands with all the film boys this week, as it will probably be her last trip to town for some time, because the

We wonder if Otto Schroepel, manager of the Strand and Andrews in Salamanca, N. Y., dashes into the Alleghany state park every morning for wild animals. Salamanca is the gateway to the big state forest tract which is now attracting great numbers of tourists. We have heard that Otto goes out and shoots all the big game like sparrows, worms, etc. The call of the wild, as it were.

Mr. and Mrs. Howard J. Smith, of Buffalo, have started on a month's motor trip wherever the good roads lead. Mr. Smith's son is in charge of the Palace Theatre during his absence. Mr. Smith is president of the local unit affiliated with the national organization.

George Stowell, of Gerber & Stowell, Corning, N. Y., has had a relapse and it is feared that he will have to undergo an operation.

The "Keep Kool" stuff has arrived. Manager Art Skinner is using ice and snow effect borders on his lobby frames and atop his marquee. The Victoria front looks like an Eskimo's hut. But it has the desired effect of bringing 'em in when the mercury is breaking the top off the thermometer.

house closes on June 15 for remodeling.

Good weather and automobiles resulted in poor business in practically all of the picture theatres in the cities of Schenectady, Troy and Albany on Decoration Day.

Charles Sesonske once more is back in Johnstown managing his house, known as the Grand. Mr. Sesonske has been manager of the Avon in Watertown for the last two years.

There is a house with an Indian name at Haines Falls. It is the Wauwaunda Theatre, owned by Rusk & Andrews, and which has opened for the season.

In some of the small mill towns around here, daylight saving is making big inroads on the day's receipts. This is true at Valatie and Philmont, and in some of the places the houses may be cut down to one night a week.

The Albany exhibitors are planning to attend the Syracuse convention on June 19, 20 and 21.

Elmer Griffin, who owns the theatre in Kinderhook, now is operating one night a week.

According to a persistent rumor, Loew's will soon secure control of the State in Schenectady, which went into the hands of a receiver two weeks ago.

Serials are holding up well in the small towns around here and according to some of the exhibitors are proving moneymakers. For instance, in Valatie, H. C. McNamara put on "The Radio King" and made enough money from the added patronage to pay for his entire bill. Mr. McNamara decided some time ago to cut out serials, but his crowds fell off so that he found it advisable to return.

There is talk to the effect that the Barclay in Schenectady, owned and operated by J. J. Walker, may change hands within the week. A New York man is said to be the new owner.

(Continued on following page)

Good projection registers at the box-office.

Have you your copy of F. H. Richardson's 4th Edition Handbook of Projection?

Providence Merger a Move Against Double Bill Evil

The amalgamation of the Emery-Modern-Strand interests promises to effect a radical modification of the double bill evil that has kept down theatre grosses in Providence, R. I., and thus start an example in New England that is certain to benefit the picture business in general. The double feature evil has been a menace to exhibitors in this territory and its elimination will be heralded with much enthusiasm by the trade.

Despite the hot weather prevalent in Providence last week, business at the various houses was not off, although below normal with the splendid weather on Memorial Day not contributing materially to the box offices in view of the opening of the shore resorts along Narragansett Bay. However, exhibitors generally were uncomplaining.

Bill Mahoney, manager of the Rialto Theatre, has at last realized his ambition, for he is building a wonderful home for himself and the missus out in the exclusively beautiful Elmwood residential section of the city. And his bosses, Alton and Burton Emery, are planning a series of surprises for their faithful and popular manager.

The opening, two months ago, of the Leroy Theatre, Pawtucket, R. I., has put a crimp in the attendance at other houses. With strong theatre interests backing it, the Leroy manages to get choice productions offered in quantity, with the result that it is getting the best play. Martin Tuohey is managing the house, which next Labor Day takes on a combination vaudeville-picture policy.

There is some talk in Providence, R. I., of a change being made in the theatre map here. This talk has it that one of the houses grouped in the Emery-Modern-Strand combination will probably book legitimate attractions, while the Opera House, the legit house since the Emerys took back the Majestic from the Shuberts, will in all probability resume a stock policy, but not with the Bonstelle Players.

Harry Crull, manager of the Edward F. Albee interests, is spending his summer in Rhode Island. Harry has accomplished miracles for the Albee interests in Rhode Island, increasing the revenue more than 100 per cent. He boosted business at the Edward F. Albee Theatre more than 300 per cent. within a season, and has through sheer hard work established himself as a live-wire.

Edward Fay denied last week a story published in one of the Providence newspapers that he intends allying himself with other interests. Fay, who has theatres in Philadelphia, Rochester and New York City as well as in Providence, will keep his Fay's Theatre here open all season.

Jacob Conn, who operates the Gaiety Theatre in Providence, R. I., according to papers filed at City Hall has purchased a valuable piece of property at the junction of Broad, Weybosset and Chestnut streets, one of the best "theatre" spots in Little Rhody's metropolis. There is some talk current in Providence to the effect that Jake will build a new theatre there.

The picture houses at the shore resorts are opened, and are doing a big business, particularly on Sundays. The houses at Rocky Point, Oakland Beach and Crescent

Park are leading this week in gross takings.

As a means of trying to keep money coming in, Harry Crull is straining every effort to lease the Empire Theatre, a burlesque house, for amateur and speaking purposes during its off-season.

Reports from Riverpoint and Apponaug, where Sunday movies rule popularly on Sunday, indicate that the past season has been a record-breaker for those houses, which have strengthened their Sabbath bill with small-time vaudeville.

Canada

Within a day or two after arising from bed where he had spent eight weeks as a patient for blindness, Harry Brouse, prominent Ottawa exhibitor, once more plunged into big business dealings, apart from his moving picture interests, by purchasing the large stock of Castle, Limited, a wholesale grocery firm which had failed recently. Mr. Brouse owns varied interests in Ottawa, including a big hotel, two theatres, dry goods store, jewelry store, cap factory and considerable real estate.

An example of timely booking was seen at Loew's Theatre, Ottawa, Ontario, during the week of May 28, when Manager F. W. Goodale presented "Racing Hearts," an automobile racing feature, for two special reasons, namely, to hook up with the holding of the International 500-mile automobile race at Indianapolis on May 30 and also to tie up with the current meet at the Connaught Park Jockey Club, for which many visitors with racing sport instinct were in the Canadian capital. Jimmy Murphy, a celebrated automobile racer, who took part in the Indianapolis event.

Rochester, N. Y.

Figures are not at hand to tell how many years and months John H. (Mickey) Finn has been manager of the Temple Theatre, but it is sure a long time. Since his coming to town to assume his managerial duties at the Temple, Mickey has made innumerable friends both in and out of the theatrical business. His good nature, his wit, his personality, have won him the good will of countless persons in and around Rochester, who would regret greatly if the change of the Temple ownership should result in his departure from the city. Mr. Finn seems to those who know him here, to have always been a Rochesterian. Persons who rarely go into his theatre are his friends, as well as those who have for years been patrons. Most local folks hope he will continue a Rochester fixture.

Manager McCullam of Fay's Theatre is recovering from an attack of tonsillitis.

"Down to the Sea in Ships" opens a run at the Eastman Theatre the week of June 17.

C. J. Rose, Schine Corporation field representative, is managing the Strand, Carthage, N. Y.

James and Aleck Papayanakos, former Watertown theatre men, are behind a company that will build a new house in Pulaski, N. Y., devoted to pictures.

Strike Spreads

Picture theatres in Albany, Troy and Schenectady, and which number close to sixty, are feeling the effects this week of a street car strike which had its inception several days ago in Schenectady and which spread Sunday to the other two cities, at least to the extent of demoralizing interurban service.

Schenectady and Troy have Sunday shows and each week draw heavily from the neighboring city of Albany. All cars were withdrawn Sunday from the service into Schenectady, while the Albany-Troy cars were also out of service. While jitneys were resorted to, theatre owners figure that the strike is costing them hundreds of dollars a day. In Albany an interrupted city service is being given, and one which is costing the picture theatres of the Capital City considerable sums.

Albany

(Continued from preceding page)

Ben Apple sized up Troy right when he booked the fight pictures this week. Monday's business was just about double the ordinary day's receipts.

There is a split in the management of the Alpine in Troy, which has been owned and handled by Judges & Sabin and which has been one of the finest little money-makers in the Collar City. Mr. Judges has received an offer to direct the policies of a Canadian bank, with headquarters in Toronto. Mr. Judges was with Sousa for four years. In all probability his partner will continue to run the Alpine.

Proctor's Troy Theatre is now playing stock, except on Sunday night, when double features will continue to prevail.

E. H. Crawford, former manager of the Lincoln in Troy and house manager of the new Troy, who recently resigned, left Friday for his home in New York.

The Clinton Square Theatre in Albany is being painted a combination of buff and red and promises to be one of the most attractive theatres in the Capital City.

H. E. Wilkinson, manager of the Lincoln in Troy, drove his car to New York on Saturday.

The Third Avenue Theatre in Watervliet, owned by John Christie, is running on a three-day a week schedule.

Mr. and Mrs. Arthur Richardson of Schroon Lake motored to Albany this week to book film for their summer business. The Adirondack region is looking forward to a big summer, because many of the villages have appropriated large sums for advertising their attractive features.

Jack Matthews, who operates the Plattsburg Theatre and who has been ill for some time past, once more is on the job and receiving the congratulations of his friends.

Albany does not see many Adirondack guides in the summer, nor are there many guides who are also owners of picture theatres. Isaiah Perkins, who owns the Adirondack in Speculator, is a combination of exhibitor and guide. He is a big mountaineer, and when he visited some of the film exchanges this week was the center of attraction.

Four Chicago Theatres Show to 45,000 Despite Hot Day

The weather suddenly changed during the past week. Cool nights have become warm and the tendency of the average theatregoer is to seek the outdoors and the lake. Notwithstanding this, the Balaban and Katz theatres, the Chicago, the Riveria, the Tivoli and the Central showed to 45,298 people last Friday, the first real warm day of the year. They used large newspaper space to tell the movie patrons that the cooling plants of the B and K houses are in good working order and it was cooler inside the houses than out in the open air.

It is said that Fox will spend \$10,000 fixing up the Barbee Theatre he leased last week from James M. and Jennie M. Adsit, owners of the property. It is probable the house will be renamed the Monroe Theatre when it is ready for the opening this fall.

Carl Seigle will open a new movie theatre at Pittsfield, Ill., and in addition also will operate an outdoor dance hall. The movies will also be shown in the open air auditorium.

Final signatures have been attached to the papers whereby Balaban & Katz take over the Green Mill buildings and site at Broadway and Lawrence avenue, where the magnificent new house the company will build at an early date will be located. Rapp & Rapp will draw the plans for the new house, according to the latest reports, and they will try and outdo the Chicago.

Another loop movie theatre will be the thing of the past, if the plans for the building of the annex to the Lumber Exchange Building at LaSalle and Clark street go through. The Band Box Theatre occupies the site under negotiation at 125 to 129 West Madison street, and the plans call for a 21-story addition to the big office building. Owing to the high overhead, the small loop movie theatres are having a hard time of it. From the indications, it is only a question of time before most of them will be succeeded by large houses or taken over for other business purposes.

T. W. Barhydt, president of the Indiana Theatre Company of Terre Haute, reports that the stockholders have ratified the sale of the house to the Consolidated Corporation of Chicago. This was a deal of \$750,000.

C. G. Cissna, of Quincy, has joined forces with Willard J. West, of Ottawa, and the new firm has taken over the Gayety Theatre from Frank Thielan, who has operated the house for six years. Some improvements will be made.

The Illinois Senate has passed a bill to do away with daylight saving in the state and the bill goes to the House now with good prospect of success. If the governor signs, it is expected to go into force by July 1. The public officials here are going to fight the bill hard in the House, as they claim Chicago people voted for the extra hour of daylight by a good majority.

The Majestic Theatre at Flint, formerly known as Stone's Theatre, has been closed and will be torn down to make room for a new business block.

Harry W. Gilfillan and Charley Saunders have formed the Moviegraph Attractions and will exhibit under canvas in the small

places. They open at Melrose Park, suburb of Chicago, and will play throughout the summer months.

Will Slattery, for several years manager of the Majestic Theatre at Cedar Rapids, has resigned and gone on a trip to Tahiti.

The many friends of H. S. Logan, former owner of the Eagle Theatre at Wabash and for the past year at Bluffton, will be sorry to hear of his serious illness.

E. M. Simons, manager of the Family Theatre at Adrian, intends to build a new house in that city.

Hal Opperman, owner of the Crescent and Bond theatres at Pontiac, has bought a lot at West Madison and Plum street in that city and soon will erect a modern movie theatre.

Mayor Dever has instructed the building commissioner to make an inspection and report on the various theatres throughout the city to prevent any disaster taking place.

The Orpheum Theatre at Elgin, which was closed by Henry Rorig several weeks ago, has been taken over by a new management and will be fixed up so it can be opened at an early date. This will give the city five movie theatres as soon as the new Star Theatre, that Ralph Crocker is rushing to completion, is ready.

Pete Pinkleman and Bert Cory of Quincy, who operate a chain of houses in the Gem City, have plans for an office building and 3,000-seat theatre to be erected on Washington Square in that city. It is reported that the house will be called the Washington Square.

W. F. Malone plans to erect a picture theatre at Park Ridge and has secured the backing of local business men.

Whenever the patrons of the South State street movie houses get mad, you'd better look out. For instance, one night last week the National Theatre at 608 South State was shot up by a movie patron who was asked by Operator Sam Isaacson to leave because he was creating a disturbance. He did, but came right back with a gun and when the smoke cleared away, three movie fans were found wounded. The wild westerner had escaped.

The big attraction at the McVickers last week was the personal appearance of Francis X. Bushman and Beverly Bayne in conjunction with their picture.

The Theatres Operating Company has been formed by Dee Robinson, Howard Kinsey and Charles Nathan, with offices at 189 North Madison, in Peoria. The company has a capital of \$60,000 and will take over the Palace Theatre in Peoria from the Ascher management.

Despite the warm weather of the past week, the Chicago played to good business and "Brass" went over in good shape. Walter Vaughn's banjo artists were the novelty on the bill and went over big. Next week is to be a jazz and grand opera week and the management has lined up nine numbers to tie up with the movie feature, "The Little Church Around the Corner." The

staff of the theatre is now outfitted in summer uniforms and make a very natty appearance.

Rapp & Rapp have finished the plans for the projected movie house for the near North side to be erected by August F. John, of Milwaukee. It is said the new house will cost in excess of \$1,000,000.

Fichtenberg Brothers now are in sole charge of the Capital Theatre, Kedzie and Lawrence avenue, having taken over the interest of Max Schwartz.

Alex Manta, owner of the Columbia Theatre at Indiana Harbor, in the heart of the steel belt, will make many improvements in his house. He has recently taken over the Family and American theatres, it is reported.

It is reported that the site of the new Balaban & Katz house at Lawrence and Broadway cost \$400,000. The plans of the new building call for a Broadway entrance, 110-foot lobby with a frontage on Lawrence avenue of 181 feet.

S. J. Geogory, of the Geogory Theatrical Company of Hammond, and Ben Berasek are planning a new movie theatre at Berwyn to seat 3,000 and work is expected to start at once. The house will cost at least \$500,000.

The many friends of Ralph Blank, for two years manager of the Garden Theatre at Davenport, will be glad to hear he has been promoted to manager of the Capitol Theatre of that city. John Loveridge, managing director of the Capitol, has resigned and will go to New York City. Edgar Stafford, assistant manager of the Capitol under Mr. Loveridge, becomes manager of the Garden Theatre, succeeding Mr. Blank there. Many improvements will be made in the Capitol, which is the show movie house of the city, and programs will be enlarged to metropolitan standards.

P. F. Chin, manager of the Crystal Theatre at Antioch, reports that business is coming along in good shape notwithstanding the warm weather.

Sam Atkinson, manager of the Ascher's Calo Theatre at 5406 North Clark street, sent a personal letter to each of his patrons telling them about "One Exciting Night" and "Doc" made the letter so interesting that he filled the house despite counter attractions and the warm weather.

Jones, Linick and Schaefer will improve the Orpheum Theatre at State and Monroe.

Andrew Meyer will open a picture theatre at Boelus and for the present will run only on Saturday night.

Harry Ascher, manager of the West Englewood Theatre, put over a good stunt when he put on a two-day appearance of the Lindblom High School military band for both matinee and night performances, and donated the two-day receipts to the band, which, in turn, gave it to the school for improvement purposes. Needless to say, Harry made himself and his house solid with the students and their parents.

Balaban & Katz provided 3,000 free tickets for the delegates to the exhibitor convention to their various houses, and in addition they had a dandy exhibit at the Coliseum show.

Neil G. McKenzie, assistant manager of the Coliseum, has gone to Europe with Mrs. McKenzie for a three-months' tour and will be back on the job about September 1.

Slump Contrasts with Boom in North Carolina Theatres

A trade survey of conditions among the theatre owners of North Carolina of June 1 develops the fact that, while the western half of the state is enjoying a boom unprecedented since the war days, all of eastern North Carolina, from Raleigh to the sea, is still in the depths of despair. Most of the larger industrial plants, including several thousand cotton and fabric mills, are located in the central and western part of the state. In these section conditions are very good, but lack of employment and migration of large numbers of workers from eastern Carolina to the industrial centers of the East and North are events particularly accountable for the slump in business.

J. M. O'Dowd, owner of the O'Dowd Theatre, Florence, S. C., made a reel of pictures of the Cleveland School disaster which snuffed out the lives of 75 people at Camden, S. C. He is distributing the film directly from Florence through the Carolinas, outside bookings being handled by Lawrence Smith, Atlanta, Ga. Mr. O'Dowd has recently changed the policy of the O'Dowd to one show a night, displacing the former continuous performance schedule.

The Wanoca Theatre Company, Wallace, N. C., had quite an event for that small

city upon the opening of Wallace's first theatre on May 28. The mayor made a strong plea for support of the theatre so that Wallace could have a form of entertainment which was needed in every community.

A new and commodious theatre for the colored race is in process of erection in Florence, S. C. In Wilmington, N. C., also a new theatre for colored patrons will be opened soon.

Harry S. Allen, formerly with the Howard-Wells theatres, Wilmington, N. C., has closed his recently acquired theatre in Sanford, N. C., for extensive alterations. He plans to reopen in about two weeks and stage a big formal opening event.

A meeting of the executive committee of the North Carolina M. P. T. O. has been called at Charlotte, N. C., for Sunday, June 10, by Secretary Henry B. Varner, to complete the program for the annual meeting of the M. P. T. O. scheduled for Wrightsville Beach, N. C., on June 28 and 29. Frank J. Rembusch has been invited to attend. Will Hays will attend and make a public address which, it is believed, will attract thousands of people from the city.

St. Louis Conditions Bright; High Hopes Held for Autumn

Conditions in the St. Louis territory are the best at this season of the year for a long time. Southern Illinois has long since recovered from the effects of the national coal strike which was beginning to make its presence felt about a year ago, while in Eastern Missouri and St. Louis prosperity reigns. There is every reason to believe that next fall will witness the opening of the greatest show year in the history of the film industry in these parts.

July 8 and 9 have been selected as the dates for the testimonial benefit show to be given for Eddie Dustin, veteran St. Louis producer and exchange manager, at the William Fox Liberty Theatre. Shows will be given afternoon and evening on both days, an admission of 50 cents per person being charged. The Film Salesmen's Club of St. Louis is sponsor for the show and volunteer talent will be used.

L. Longdon, formerly city salesman for Goldwyn, has been appointed manager of the Delmonte Theatre. E. J. Lynch, former manager, has taken charge of the Leclair Theatre, Moline, Ill. The Delmonte and Leclair are owned by Fred L. Cornwell.

Harry Niemeyer, who has had charge of the publicity department of the Delmonte Theatre, St. Louis, sails for France on June 14 to seek his fortune in European film circles. Niemeyer, who has been abroad on several occasions, believes there is a big field for American showmen in France.

The Grand Theatre, Sparta, Ill., has been purchased by Bob Cluster of Johnston City, Ill.

T. Shannon has sold his Grand Theatre, Desloge, Mo., to H. C. Tuttle of Cuba, Mo.

J. Wesley of Gillespie, Ill., is the proud

father of twins. The neighbors say the pair have good lungs.

The Rev. C. C. Crawford's Men's Bible Class is using the New Aubert Theatre, Aubert and Easton avenues, for bible services on Sunday mornings.

The Columbia and William Fox Liberty theatres closed for the season on June 3 and are to undergo extensive remodeling. They will reopen in September.

The Marvel Theatre, Carlinville, Ill., was damaged by fire of unknown origin last week. Quick work on the part of the owner, Mrs. Frank Paul, prevented serious damage. The show was not interrupted.

William Goldman opened his Kings air-dome de luxe on the evening of June 2. Bill claims to have the finest al fresco theatre in town. He sure has outfitted it in first class style.

Out-of-town exhibitors seen along Picture Row included: J. Wesley of Gillespie, Ill.; W. R. Clarke, Hurst, Ill.; J. W. Saunders, Strand Theatre, Mattoon, Ill.; C. Luttrell, Jacksonville, Ill.; J. Calvin, Washington, Mo., and Tom Reid, Duquoin, Ill.

Perfect Projection draws the people just as surely as poor projection keeps them away. For perfect projection you must own and use F. H. Richardson's new 4th Edition Hand Book of Projection.

The Southeast

The Alcazar of Birmingham, Ala., formerly one of the best first-run houses, has undergone a complete change of policy as well as name. This house will hereafter be known as the Capitol and will change from first runs to second and third runs at popular prices. Marvin Wise is managing director.

Joe Steed of Ensley, Ala., has added another house to his string, bringing the total up to five. The latest is the North Birmingham Theatre, on North 29th street, and it is expected will open around the middle of June.

The Grand Theatre, Atlanta, under the management of Tom James, is devoting a week to screen tests to determine applicants' desirability as screen material.

A. R. McRae has opened a large Airdome in Decatur, Ala., for the summer months to capacity business. Mr. McRae is building a new 500-seat house in Decatur to open in the early fall.

J. H. Stellings, who left Southern Enterprises a few months ago, has returned to that organization as manager of the Spartanburg, S. C., house, succeeding Frank Strozier.

James Patterson, of the Palace, Augusta, has purchased the Crystal Theatre, Dublin, Ga., from Bob Hightower.

The following theatre owners were on Atlanta's Film Row the past week: C. A. Crute, Lyric Theatre, Huntsville, Ala.; Walter Brackin, Bainbridge, Ga.; R. P. Higgenbotham, Pastime, Leeds, Ala.; Mrs. A. F. Carswell and Miss Violet Carswell, Commerce Theatre, Commerce, Ga.

I. L. Kennedy, assistant manager of Atlanta's Howard Theatre, has resigned and will enter another line of business.

Baltimore

The Goodtime Theatre, Milton avenue at Hoffman street, has been sold by E. Hoffman, of Philadelphia, Pa., to R. L. Byrum, proprietor of the Princess Theatre, 1517 East Eager street. Mr. Byrum also will manage the Goodtime.

The site of the former Princess Theatre at Southern Pines, N. C., will be used for the location of another theatre building, it is understood. The building of the structure is being contemplated by O. L. Auf der Heide, of West New York, N. J., it is said.

According to the latest information from the West Virginia territory, M. A. Little of Martinsburg, is contemplating building a picture theatre on East Burke street.

The prize letter contest which is being conducted by the NEA newspaper service through its various papers throughout the country, of which the Baltimore Post is one, in an endeavor to get the best answer to the question, "What ought to be done for the improvement of motion pictures?" has been heartily indorsed by the following Baltimore theatre managers: Thomas D. Soriero, general manager of the Combined Whitehurst Interests, controlling the Century, New Garden, Parkway and Peabody theatres; Guy L. Wonders, Rivoli; H. D. Jefferson, Parkway; E. A. Lake, Loew's Hippodrome; E. M. Daley, New Theatre, and A. M. Seligman, Nixon's Victoria.

Philadelphia Testimonial to Lewen Pisor, Exhibitor

A unique testimonial wherein theatre owners and film men will unite to show appreciation of a theatre owner who has served both will be given in Philadelphia on June 14. While it is primarily a function in which an individual, Lewen Pisor, is to be honored, the affair has really a larger significance in that it testifies to the amity existing, quite appropriately in the city of Brotherly Love, between two factors whose interests are really mutual, but which often pull apart.

The inspiration for the testimonial dinner, which will be given at the Majestic Hotel, was the service as an exhibitor representative on the Arbitration Committee, co-jointly representing the M. P. T. O. of Eastern Pennsylvania and the Philadelphia Film Board of Trade. In this capacity he made so many friends that both interests united to pay him tribute. It is expected that more than 100 representatives of these two interests will attend.

Mr. Pisor, who is the owner of the Colonial and Savoy theatres in Phoenixville, is also a member of the board of managers of the M. P. T. O. A. The committee in charge of the testimonial is headed by Dr. S. M. Morris of the Model Theatre. His associates are William Heenon, manager of the First National Pictures, Inc.; Mike Landau, Oscar Neufeld, manager of the De Luxe Film Co., and Samuel Hyman of the Dazzleland Theatre, Frankford.

Transfer of the newly erected 56th Street Theatre, which is one of the largest in the West Philadelphia district, occupying almost an entire city square, to Harry Roth was announced a few days ago. A purchase price aggregating \$127,500 was involved in the deal made by its former owner, A. Weinstein. In addition to the theatre there are seven stores and four apartments on the upper floors. Benny Borowsky will book for the new management.

When the fall season is opened, the Cambria Theatre, of which George Naudascher is proprietor, will appear in its newly designed modern structure now in the hands of the contractors. The theatre is to be redecorated, a new cement floor laid, the operating booth to be removed to the rear and the outside repainted at a cost of \$10,000.

Extension of the theatre interest of C. D. Buss, proprietor of the Strand Theatre of Easton, Pa., to the coast of Florida were negotiated through the purchase of the Miami Theatre, Miami, Fla. The newly acquired amusement house is to be run in connection with the Miami Hotel, a fifty-room hostelry. It was purchased at cash price said to be over \$125,000.

Under its new ownership the Pastime Theatre, 1421 Point Breeze avenue, has passed into the management of Al Fisher, who has had many years of successful service with several of the larger theatres in this city. Harris Hanna, who just a few weeks ago sold out his interest in the house, has left for Hot Springs, W. Va., where he will remain indefinitely recuperating from a recent illness.

For the first time there will be shown in the mountain districts just beyond Wilkes-Barre, Pa., the screen star, Harold Lloyd. It is due to the live-wire management of the Bowman Creek Circuit, which came into being just a little over a year ago, that up-to-the-minute productions are given the moun-

tain folk. Tate Brothers, who control the group of theatres that abound in the towns in the territory, having under their management the Star at Dushore, Pa., the Pioneer at Mildred and the New at Lopez, cater to an audience of 2,500 at the group showings on the nights scheduled for the run.

Ground has been broken for the erection of the theatre which Isadore Blumberg will build on the plot of ground at the corner of Fourth and Noble streets. Although no definite title has been selected, it is, for the time being, to be known as the Spring Garden.

Closing the doors of the Hippodrome Theatre, of Pottsville, Pa., took place June 1. It is the purpose of the owner, Charles Housman, to keep it dark until September.

The coal region, which is perhaps one of the best patronized picture sections of the state, is to have another new amusement house. The addition will be in the linking of another to the chain of George Higgins and Son, which already controls one in Shamokin and another in Pottsville. The latest is to be in the town of Tamaqua, Pa., and will seat 1,000.

Cleveland

The finish of children's amateur night contests was spelled in police court in Cleveland when three exhibitors and three promoters appeared for hearing on charges of violating the state law relating to the presentation of children under 14 years of age before theatre audiences.

The three exhibitors, J. A. Schwartz, of the Homestead Theatre; Sandor Klinger, of the Carlyon, and M. H. Schief, of the Marquis, had their cases annulled when they agreed to discontinue giving the contests. They brought in a signed statement that 48 picture theatres in the city had agreed to eliminate the affairs from their weekly programs.

However, it is understood that contests for children 14 years old and more would continue, the state law not covering children above 14. There has been no criticism of performances by the older children, but the attack on the movie theatres resulted because of the fact that many small kiddies from 5 years up have appeared.

Attorneys for the three promoters, who staged such shows practically throughout the city, also brought in a signed statement that the defendants would agree not to book any child under 14 years of age. After a conference with the judge, prosecuting attorney and representatives of the state industrial commission, they were discharged.

Between the time of the arrests, which followed a crusade begun by the Cleveland Press against the children contests practice and the day of the trials, almost every theatre that had been featuring them dropped these performances. It is doubtful if many will resume them. Some intend to present the children's contests, limiting the performers to those 14 or over. The theatres are still giving the contests for adult amateurs.

Children's contests and adult contests have been most profitable for exhibitors all season. When these shows are given large audiences always have been the rule. In fact, several houses were practically existing on account of these contest nights.

The 38 exhibitors who withdrew their advertising from the Cleveland Press are still "out."

Pittsburgh

Business held up well in Pittsburgh during the week of May 28 in spite of the hottest weather of the season. "Souls for Sale" in its first week at the Cameraphone and second week at the State was successful. "Bavu" at the Cameo and Alhambra did very well, while "The Man from Glengarry" made a big hit at the Blackstone. "Within the Law" at the Grand and Liberty got the biggest crowds of the week. The other houses reported average business.

Floyd D. Morrow and Fred J. Pickett have taken over the Regent Theatre at Washington, Pa., from the Imperial Amusement Company. Mr. Morrow is well known in Pittsburgh film circles, having for nine months held the position of publicity manager for the Palace Theatre, Washington, and formerly manager of the Nelson Theatre, Fairmont, W. Va., for several years. Mr. Pickett has not been active in the theatre business lately, but was in former years connected with the Clarksburg Amusement Company at Clarksburg, W. Va., where he erected the first vaudeville house in the town, the Odeon. The new owners state that they will remodel the Regent completely.

Local exhibitors who attended the M. P. T. O. A. convention are as follows: Paul Huhn and Chris Vollmer, of the Idle Hour; J. Harry Hayward, Sharpsburg; John Newman, New Castle; John Alderdice, Dormont; Nate Friedberg, Ben Amdur and Attorneys Neeley and Zacharias, of the Associated Theatres; Hyman Goldberg, Western Pennsylvania Amusement Company; M. Winograd, Rochester; Jake Silverman, Altoona; Mr. Meinert, Scottdale; Wm. R. Wheat, Sewickley and Coraopolis; Aleck Moore, Hilltop; H. B. Kester, East Liberty; M. A. Rosenberg, Rialto and American; Harry Davis, Million-Dollar Grand (who was elected on the board of directors); Bill Lampropoulos, Latrobe; M. Roth, Duquesne; Tom Shrader, Olympic; Theodore Mikalowsky, Masonstown; Jim Velas, Wheeling; M. A. Sybert, Moundsville; C. C. Kellenberg, Carnegie; Sam Soltz, Independent Display Company; Fred Herrington, secretary of the Western Pennsylvania M. P. T. O., and Price Mansfield, of the Pittsburgh Press.

Barth Dattola, popular exhibitor of New Kensington, accompanied by his wife and child, will sail for Europe June 23 on the Majestic. This will be Barth's first trip to his old home in Italy in twenty-one years. His mother is still living and there will certainly be some happy reunion when Barth gets home. He expects to be gone four months.

The Koppel Theatre is the name of a picture house opened in Koppel, Pa., on Memorial Day. Seating capacity is 240. A \$1,600 electric piano has been installed. The proprietors are Messrs. Perriello and Crangi. The U. T. E. furnished the entire equipment.

A. M. Burt, of the Idle Hour and Burt's theatres, Mannington, W. Va., and his family have left for a two months' stay in New York State. Burt says he is all booked up for both theatres while he is absent.

J. S. Ott, of the Liberty Theatre, Littleton, W. Va., is closing his theatre during the months of June and July.

Great credit must be given Leo Conrad, managing director of the Nemo Theatre, Johnstown, Pa., on his electrical stage effect, which he has had constructed from an idea of his own. It must be seen to be appreciated.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Leon J. Bamberger Put Mexico City Wise to the Ways of the Exploiteer

LEON J. BAMBERGER has returned from Mexico City after a stay of nine weeks. During this time he increased business at the Olympia about 50 per cent and demonstrated the entire routine of American exploitation tricks.

It will be remembered that some time ago we commented that Bam evidently kept a scrapbook, and he came back at us with the statement that he owned six—all well filled. At that rate he used up a book in a week and a half, for he tried about everything going.

The Olympia is the leading picture theatre in the Mexican capital—a 3,500-seat house—comparing favorably with the average first-run theatres in the States, except that it has wooden seats instead of upholstered chairs. It is a two-balcony house, with an immense stage, a full scenic equipment and a 12-piece orchestra.

American Owned

It is owned by R. P. Jennings, with R. M. White as general manager and Harry Chaffee as house manager. The circuit consists of about twenty theatres, but the Olympia is the star.

Mr. Jennings applied to Paramount for aid in getting the house over, and Claud Saunders detailed his first assistant to go down and show them how it is done up here, so Bam packed up all his books, grabbed the latest copy of this department and sallied forth.

Once at work, he found that the chief obstacle to success was that the house did not seem to appeal to the middle classes,

and that the habit of eating dinner at nine or half-past was bad for the night shows, while the law operated to prevent opening before four o'clock in the afternoon.

Twilight Best

The show opened at four o'clock and ran until ten or even ten thirty, if any one stayed that long, but the first house was small and the best business was between five and seven.

There are three classes in Mexico, the upper class, the middle and the peons. The peons were counted out. They seldom have much money for entertainment and when they have they seek something more filling than pictures. The prices at the Olympia are 30 centavos for the top gallery, fifty for the balcony and a peso for the orchestra. On Saturdays, Sundays and holidays the upper floors are all fifty centavos and the orchestra remains at a peso. A peso is fifty cents in American money and the centavos are worth half a cent each in our currency.

The middle classes did not come. The orchestra did a nice business, but the balconies played to little or nothing. Bam's big problem was to get the middle classes in. He could not change the dinner hour.

A Questionnaire

The first drive was to find out why they did not come, and to this end Bam prepared an ample questionnaire, frankly stating that the management wanted to know what the matter was. The questionnaire, when filled out, was accepted at the box office as the price of one seat. Before Bam left some 2,000 had been turned in, and the chief trouble seemed to be that the house was "too high toned." In other words, the middle classes seemed to feel that it was not seemly to mix with the aristocrats who could afford a whole peso for a seat.

Bam did not have to wait for the bulk of the questionnaires to be turned in. He got the root of the trouble from the start, and he sailed in to offset this feeling by making them feel at home. They might not be willing to pay a quarter, but if they came in free they might realize that they were as welcome as the fifty cent people, so Bam turned loose an orgy of pass giving.

A Bamberger Paradise

He figures out that in the nine weeks he was there he must have distributed between 150,000 and 200,000 passes good for the balconies, and while not all of them were used, so many came that practically everyone in the class he desired to reach had visited the house at least once, and some had become regulars. Meanwhile he put the cash takings up about 50% above their former level, and kept them there. They responded to exploitation, and Bam fed it to them in large doses.

The newspapers were perfectly willing to hand out passes to their readers, and gave him enthusiastic co-operation. The attractions run a full week, and each week every paper was tied up to a contest of some sort, no two alike except in that tickets were the prizes. Bam worked them all.

The better returns, however, came from street work and house fronts, both of which were comparatively new. The theatre has its own printing shop, and Mr. Chaffee is a practical scene painter, working in the theatre's own paint room on flats built in the theatre's carpenter shop.

Sight Appeal Best

Comparatively few read the newspapers, so the surest appeal is through the sight stuff on the street and in front of the house. For the same reason Bam would tie shopkeepers to pass stunts in their windows because they would look in a window where they would not look into the newspaper.

Building on this, he carried stunts into the house, the most successful being a Parmol Bull Fight. For this a bull's head and shoulders, mounted on a truck, is run around the floor and the would-be fighters

Revives Old Slogan for a New Paramount

Here is the Paramount idea for Alice Brady in *The Snow Bride*. Naturally at this time of year the thoughts of the lobby decorators turn to cold lobbies, but we had hoped they had forgotten that "20 degrees colder inside," which belongs to another and earlier day. Better shoot that line and make more of the "Come where the snows are falling," which is a lot better without the tag.

This is a two sided display, either of which may be omitted if necessary, but the effect as shown is better than where only one side is dressed. If one is retained it will be better to keep in the one with the figures.

There is just the basis of the idea here, and it can be built up with hanging icicles, a real snowstorm, produced with a blower, and with real trees instead of painted cut-outs. Any set cottage can be worked up for snow, if you can borrow one, and slabs can be used for a ticket booth. Where the sale is from a window in the wall, make that portion of the lobby the cottage and sell through a window in the shack.

The design is by E. C. Brown, cashier of Famous Players-Lasky, who also designed the display for *The Covered Wagon*. First thing he knows, Brown will be working for Claud Saunders and someone else will be handing out the money. He's getting good.



A Paramount Release

GETTING SNOWED UPON IS A GOOD SUMMER SUGGESTION
A design by E. C. Brown, cashier of Famous Players-Lasky, for Alice Brady in "The Snow Bride." It is a good suggestion from which to work on a summer run of this picture, but cut out that twenty degrees cooler.

plant the banderillos and thrust the sword precisely as in the arena, with the important difference that the bull cannot talk back. They played to standing room the week of the bull fights and Bam declares that the contestants ran from three years of age up.

One for Hollywood

Dancing contests, film tests and all sorts of stage stunts were worked and when Bam left there was still in progress a hotly contested struggle for the honor of being sent to Hollywood to pose in a Paramount production.

This stunt was sponsored by the chief newspaper. The winner will be tried out in Mexico and the tests sent to Hollywood where she will be cast in one picture according to her latent skill and perhaps get a regular job.

Bam figures that with constant exploitation the business can be kept up to the increase, but believes that exploitation must be continuous to keep the populace keyed up.

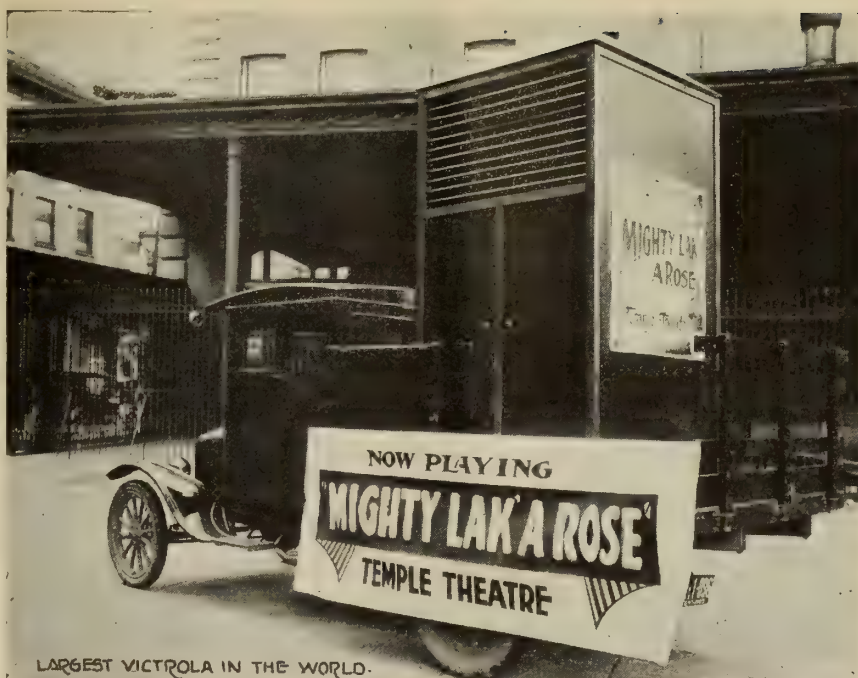
It was Mexico's first taste of exploitation and we hope to add the Olimpia permanently to the list of contributors.

Try Bucking Ford for Wave Effect

Adapting the idea of a modernized whale or Down to the Sea in Ships, Charles H. Ernst, of the Palm Theatre, Pueblo, went the Hodkinson whale a lot better through adding a ground swell effect. The original whale merely ran around the streets with no more wave motion than our supposedly paved streets yield under a Hylan administration—which is plenty enough. Out in Pueblo they have real paved streets, and Mr. Ernst felt that a little motion would help along, so the local Ford agency collaborated with the manager and turned out the first Witching Waves Roadster.

This was done by mounting the front wheels eccentrically. In trying to give the effect in a timed exposure, Mr. Ernst has rather overdone it and the men who held down the rear end of the car hoisted the front too far up. In reality the front wheels do not leave the ground, but there is an up and down movement of eighteen or twenty inches to each revolution of the wheels, the effect being set into the wheels about ten inches off center.

As a result the whale seemed to bob along the streets of Pueblo with a very realistic



LARGEST VICTROLA IN THE WORLD.

A First National Release

HERE IS "THE LARGEST PHONOGRAPH," NUMBER 56731

This was used by H. H. Morgan, of the Temple Theatre, Hamilton, Ont. Not having seen the other 56,730 machines, Hamilton was duly impressed, and it made unusual business for "Mighty Lak a Rose." This lacks a disc chamber.

whale glide, and the device was ten times as effective as the straight perambulator.

If you try for this effect remember that the wheels will stall if too far off center. Mount them so the push of the motor will a little more than overcome this tendency, and you can go in for a non-stop record, but go a couple of inches too far toward the rim and you'll have to push it along with a crowbar. When properly done there is not only an up and down movement, but some slight hesitation in the travel that materially enhances the effect.

The man who tells you your show is always good is not your best friend. The man who helps you most is the one who tells you when you are slipping.

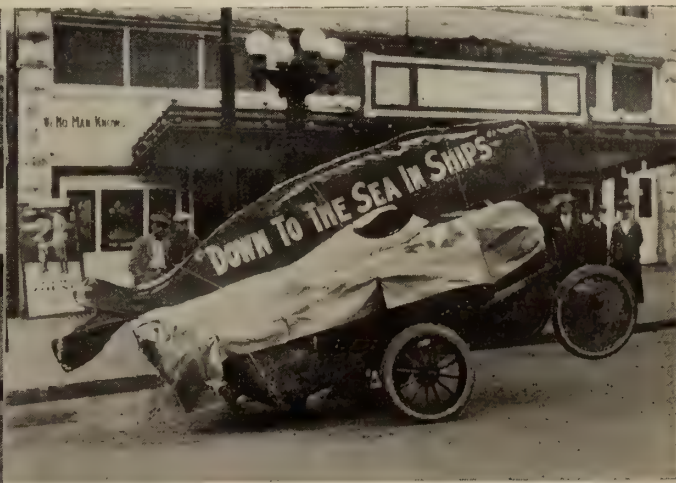
Circus Time

When the first small circus hit that portion of Iowa where A. H. Blank operates he hired a single elephant blanket in each town in which he had a house, making what might be called a blanket contract for the entire circuit. In Sioux City the Princess Theatre opined that it would make even an elephant laugh to see The Pilgrim and Bellboy 13. They sent a Bellboy 13 along with the bull to get further attention.

If the circus comes to your town and the circus people offer to sell you the blankets don't refuse because they are opposition. Advertise the next picture and get back the money you might lose circus day, but go after the circus business through some other exploit.

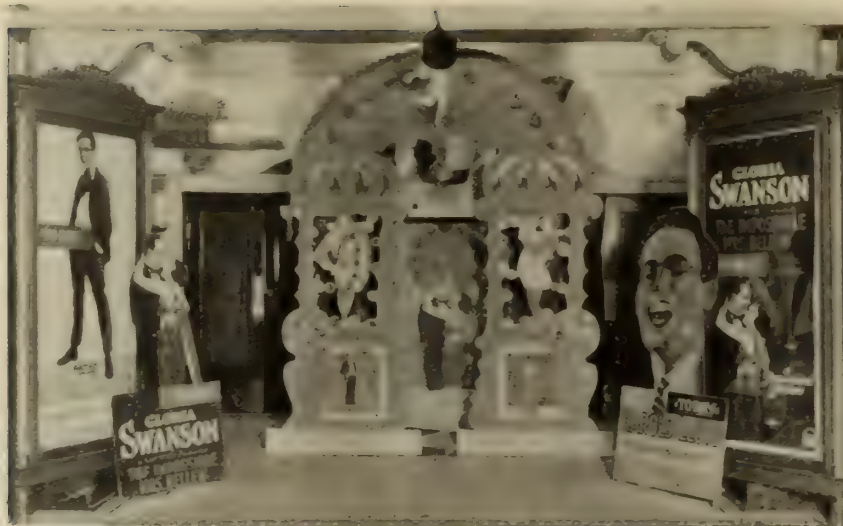


A Hodkinson Release



THIS LOOKS LIKE ANY ONE OF THE OTHER 23,973,448 FORD CARS. BUT IT ISN'T.

Take another look. This is the original Witching Waves Ford Speedster, designed by the Ford Agency in Pueblo, Colorado, for the Palm Theatre's adaptation of the touring whale idea. The left hand picture shows the Ford becalmed. The other gives the effect of a storm at sea. Really the effect is not so pronounced, but read the story.



A Paramount Release

THE CENTERPIECE IS MAKING ITS SECOND APPEARANCE

It was originally used on "Jazzmania" for the Palace Theatre. Bert Jordan borrowed it for "The Impossible Mrs. Bellew," repainting it a little and changing the cutouts to show Gloria Swanson. It cost little for a big show.

Different Lobby On Swanson Play

Breaking away from the old stuff, S. S. Wallace, Jr., of the Capitol Theatre, Oklahoma City, evolved this different dress for My American Wife. The cutouts suggest the jewel, and the miniature track and the medallion just above put over Miss Swanson and the equine atmosphere of the play. "Equine atmosphere" does not, of course, suggest that the lobby smells like a livery stable. Quite to the contrary. Wallace has done a clever bit of work.

Apparently the medallion is suspended by ribbons running to either side of the lobby, but it is anchored to a more substantial wire back of the banner card above. Vari-colored electrics jewel the frame.

Just below is a rather elementary race track scene, with the judges' stand, three horses, two judges and a crowd of ten spectators. It is small, but ample, because Wallace does not aim to sell on this alone. He uses it merely to build up the idea of the medallion, and it is plenty to serve its purpose.

The entire display cost less than ten dollars, and it looks a lot more because Wallace replaced cost with thought.

Side Boxes

Because he was using the cave lobby suggested in this department for Adam's Rib, E. B. Roberts skied the rest of the display. This was a pair of shadow boxes, one either side of the rather wide opening. They were enclosed in neat frames. One showed a cave man one-sheet and the other the modern scene, and they helped sell the idea to the patron of the Majestic Theatre, Austin, Texas.

Try hoisting your display some time, if only for the novelty.

Pigs is Publicity

Ellis Parker Butler advanced the argument that Pigs Is Pigs, but George Ritzler, of the Sigma Theatre, Lima, O., has changed the line to read as above.

He got a pig to play Mildred in Daddy and sent her around town in charge of a half grown boy, using a dog harness for a leader.

The kid was bannered "See Daddy," and everyone knew where Daddy could be seen, because a special cooperative section of the local paper had been devoted to a discussion of what to buy Daddy and where to buy it. Mildred is a lot better than a newsboys' parade, and is less of a nuisance.

Hyman Helped

Hooking in to the Near East Relief drive, Eddie Hyman, of the Mark Strand Theatre, Brooklyn, rode on most of the publicity stories with a special matinee at which clothing was demanded in lieu of cash admissions.

This was a morning performance, and in place of the regular feature Hyman put on Through the Back Door, as being more suited to his juvenile guests, adding the news reel and the smaller features to make a rounded program.

Don't try to overcome the summer heat with superlatives. You can't lie a little harder and get them in. Use fans.



A Paramount Release

SOME NEW KINKS IN A LOBBY DISPLAY ON MISS SWANSON

S. S. Wallace, Jr., of the Capitol Theatre, Oklahoma City, got away from the old ideas for "My American Wife," and incidentally he did all of this without utterly ruining a modest little ten dollar greenback. Good work!

Jazzmania Display Works for Swanson

Lately the Palace Theatre, Memphis, used a fine flash display for Mae Murray in Jazzmania. Probably you will recall a rather imperfect reproduction used at that time. It was not very good because the prism colors were too gorgeous to reproduce in photography.

Bert Jordan, of the Princess Theatre, due to run The Impossible Mrs. Bellew. It was a second run, and the Princess can stand as large an investment in exploitation as the Palace, but it cost very little to borrow the display the Palace had used, set a new cutout, paint out the old title, and make a splendid showing at small cost.

It put over Mrs. Bellew for a two-day run to very much better than the average, and the stunt is still good for additional showings, since it will not require much additional building to convert it to other use.

Meanwhile, Jordan is wearing a pleased smile when he thinks what it cost him to run the receipts up.

Only Half

Floyd D. Morrow, of the Palace Theatre, Washington, Pa., sends in a couple of heralds and writes that he sells off half his space to the merchants, who pay half the cost of the heralds and printing. That is good, but as good as the managers who sell the merchant most of the space for the entire campaign, reserving only a line for house and date. The herald sells the story. All you need of the space is to tell that you have it, and what. That can run in two lines, and the merchant can have the rest.

As most of the heralds repeat the story, this could be worked even better by letting the merchant advertise the house. One starts, "You Can't Fool Your Wife. She demands the best and buys her groceries from ——" and the merchant ad follows. Changing this to "You Can't Fool Your Wife all be seen at the Palace Theatre four days commencing Monday. See it and you know why you can't fool her. That's why she buys her groceries from Blank & Da. She wants the best at the lowest price, and she knows where to go," will help both house and merchant and the latter will pay all properly approached."

You can fool some people all of the time, but very few.

Glimpsed the Moon Through a Window

Although his lobby display on The Glimpses of the Moon was all handwork and decidedly good, it cost Ollie Brownlee only \$12 to put over the play at the Palace Theatre, Muskogee, Okla.

The window was all compo board, though a frame with translucent paper would have been better. It was kept opaque with the idea of giving greater prominence to the crescent moon, which was cut out and covered with oiled paper, backed by a gold lamp.

The figure stands about a foot in front of the window, apparently looking at the moon, and the display is flanked by two urns, painted on the flat, but suggesting the rounded surface and lettered with the title and the stars. Artificial flowers rise above the tops, though a shelf could contain a blooming plant at this time of year.

It is neatly done, a departure from the usual displays, and yet it cost only \$12 to put over, and the structure can be used again.



A Paramount Release

THIS DISPLAY COST OLLIE BROWNLEE TWELVE BONES

It served to put over "Glimpses of the Moon" at the Palace Theatre, Muskogee, Okla., and it offers a design which can be modified to fit many titles with a simple and artistic lobby display at a small cost.

Letters Now

Postcards mailed from some distant city are familiar to most managers for a teaser, but Al Sobler, of First National's Chicago office, prepared letters in which Richard Barthelmess confided to one thousand leading citizens of Streator, Ill., that his part in the picture, which was about to show at the Majestic came close to realizing his ideal of an actor.

The letters were in simulation of Barthelmess' personal correspondence paper, and were pen signed. Sobler shipped them to the home office to get the New York post mark. It proved an effective stunt both for interest and money.

Worked Cave Idea In Small Compass

Because the lobby of the Gem Theatre, Palestine, Texas, is very wide and the exploitation appropriation rather narrow, Walter Penn decided that he could condense the World suggestion on the lobby for Adam's

Pulled in 875

Walter Penn, of the Gem Theatre, Palestine, Texas, made a special appeal to the children with an extra matinee on The Pilgrim and Toll of the Sea, drawing 875 youngsters, of whom 875 came chiefly to see the Chaplin. This seems to be a linked booking over the Texas Southern Enterprises, and it makes a strong combination.



A Paramount Release

THIS ONE-ROOM CAVE IS SMALL BUT RATHER INVITING

Walter Penn, of the Gem Theatre, Palestine, Texas, built it from the World lobby suggestion, and got a good flash at a small building cost. The idea is all there, but it is worked on so small a scale that it paid a profit.

Sank This Ship to Economize Drawing

Most managers will want to make displays on The Isle of Lost Ships because of the unusualness of the feature, and they can save a lot of detail work by taking a leaf from the book of James S. Helsdon, of the Arcade Theatre, Ann Arbor.

He made a window display of a ship in a storm with a lighthouse to carry the lettering of the title. To avoid building a full rigged ship, he sank her before the display was made, only the masts with the wind-tattered sails showing above the raging cardboard sea.

There were three ground rows of billows and a sea cloth from the front row to the window, three rows of cardboard cliffs, and the light. A plain cloth was draped for backing, though a stormy sky effect can be simply achieved on white paper if nothing better offers.

The lighthouse was made square (though lights are generally round, to present less resistance to the wind), and carried three lamps, two white and one red, which worked on a timer. A single flasher socket will serve just as well and involve less trouble.

Mr. Helsdon is in luck, in that he has the services of a student at the university for a card writer. The chap recently won first prize in a poster contest, and Mr. Helsdon's lobby cards will not take a back seat to any of the Broadway houses.

Make Good

A lot of the first run houses are using the screen test on a truck to put over Souls for Sale. It makes a fine ballyhoo, but if it is put out as a screen test, we are wondering what the managers will tell the victims when they want to know how it came out.

Unless you have a genuine hook-up to send the stuff to Goldwyn and get action on it, it would be better merely to announce it as a filming and not as a test.

Be ready to make good or change the form of announcement. You may make money on Souls and lose more on other pictures.

Each time you use exploitation to sell a poor picture you are hurting the next good one.



A Paramount Release

THAT WHITE STREAK IN THE CENTER IS THE MILKY WAY

E. B. Roberts says so, and he should know, for he built it for the Majestic Theatre, Austin, Texas. It just does not photograph well. He had flashers back of the cutout stars and a crescent moon for a new style of arch.

Teased Autoists

Because Boston was in the throes of a discussion as to proposed new traffic laws, the Park Theatre took advantage of the situation to bring in a new automobile stunt.

Cheap manila envelopes were printed up with a 30-point "New Traffic Rules" with blank lines for "Car No." and "Owner" and in one corner was printed "Do you think the city should license auto drivers?"

One of these was noosed to the wheel of every parked car in town, and they looked so official that practically every owner opened it, to be told that traffic would be unusually heavy in the vicinity of the Park during the showing of Hodkinson's *The Affairs of Lady Hamilton*, and they were urged to drive carefully through the traffic jam.

This and a number of other stunts were put over by Louis R. Brager, of the Hodkinson home office in conjunction with the theatre staff, and it put business well up.

Bam Is Correct

Arguing that a liberal pass distribution brings in real money, Leon J. Bamberger, of Paramount, is preaching his gospel. One of his latest converts is W. R. Bedell, of the Rialto Theatre, Atlanta, Ga. He advertised that on a certain afternoon any woman presenting a natural white flower could see Betty Compson in *The White Flower* free.

The cash business on the day was \$100 better than the average and the run was 35 per cent. above the average. He was helped by the fact that he was using a Hawaiian troupe for the prologue.

Rolling the Ball

Persuading Howard Waugh, of Jamestown, to run an Adam's Rib Ball in the good old home town, Harry Royster, Paramounteer, bet him a hat it would be a cleanup. Entirely apart from the advertising, the De Mille production received, Waugh took down \$128 as his share of a 50-50 split, and he wanted to throw in a suit of clothes along with the hat.

Helped by Half

Being something of an optimist, E. L. Leonard, of the Metropolitan Theatre, Grand Forks, N. D., reports that the tie-up with a certain brand of soap helped him to put over East Is West to about 50 per cent. increase. Decidedly optimistic.

A Log Lattice

Looking around for a change from the white lattice, Charles E. Mitchell, of the Queen Theatre, Dallas, decided upon the rustic effect to match that section of Adam and Eve, and he showed the couple in a loving clutch in the centre of a lattice built from poles instead of 1x2s. Vines covered the bars and made a soft backing for the tableau. Electric lights in colors also aided the effect. If you are tired of the white lattice and want a change, try this out.

Mr. Mitchell also covered the box office with slabs, against which he placed a cutout, and the title, in cutout letters, was also backed by vines across the top of the arch.

Warming Norma Up

In addition to the candle stunt on *The Eternal Flame*, Oscar White, of the Rex Theatre, Sumter, S. C., used a cutout of Norma Talmadge from the six sheet. This was edged with a fringe of red tissue, blown out by an electric fan in the rear and lighted with red lamps. Simple and effective, and new as well.

Gave the Moon a Full Solar System

Of course E. B. Roberts could not give the moon a sun, but he did provide *The Glimpses of the Moon* with a moon, star and even a milky way when it played the Majestic Theatre, Austin, Texas.

The moon was crescent shaped and provided an arch under which the patron passed in appreciable numbers. It was done in aluminum paint with white features. Above was a shaped blue cloth with cutout stars, each being covered with translucent paper and backed by a flasher lamp, while in the centre was a pillar supposed to represent the milky way, and which looked better in the original than it does in the photograph. Three cutouts were pasted to the starry path.

It gave a different lobby, and an attractive one, and it cost only \$20 and brought in more than that.

Patrons Said Gimme and Got Fifty Cents

Working on the old angle that a saving bank is willing to make concessions to get an account, Charles Raymond, Goldwynner hooked the First National Bank of Madison Wis., to Gimme, for the Parkway Theatre. He put it over through Kenneth Damon, of the Parkway exploitation staff.

Composition "gold" coins were given out by the Parkway, each good for fifty cents or an initial deposit of one dollar for a savings account. This gave the theatre a chance to smash the line with "\$1,500 given away to patrons" for 3,000 of the coins were obtained. One side read "Compliments of the Parkway Theatre. One dollar opens an account." The other side offered "Good for 50 cents on a new savings account," and the name of the bank.

To make it more interesting, the bank offered a bonus to the oldest and youngest depositor and the one making the largest initial deposit. It was an excuse for a half page whirl in the papers, a hook-up with the bank, and those who did not take up the offer will carry the coins as pocket pieces as a further advertisement for the bank.



A Hodkinson Release

A NEAT IDEA IN A LOBBY BANNER FOR DOWN TO THE SEA

It was planned for the Palace Theatre, Washington, Pa., and makes a very good showing. The larger panel is set against the rear of the lobby and the side pieces angled, the title being lettered on a separate strip.

Practical Curtains Increased Display

Although the postal clerks wrecked the photomailer in which this display on *The World's Applause* was sent, the general idea shows. It was planned by W. E. Paschall, of the Palace Theatre, El Paso, Texas, and built by F. C. Gutierrez, the house artist, who used to build the displays for J. M. Edgar Hart when he managed the house.

The side six sheet sized displays speak for themselves. They are hand-painted and exceedingly well done. The central display is what drew the attention.

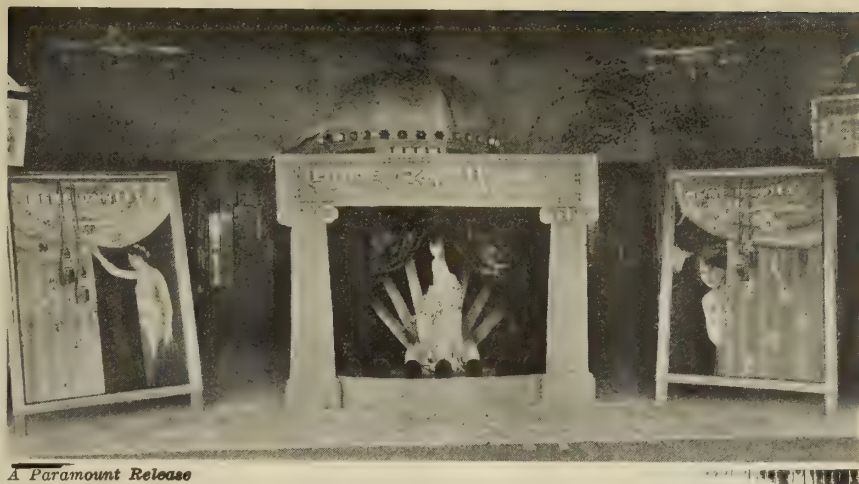
This was a miniature stage with curtains, grand drapery and footlights, with a figure of the star standing in front of a sunburst. Her costume and the sunburst were jeweled and at night made a brilliant show.

But the chief value lay in the fact that the curtains of the miniature stage slowly opened and closed, apparently of themselves, heightening the effect of a stage show. This was very simply accomplished by means of an eccentric. The peg was in the outer circumference of the wheel. The wheel was built of such a size that when the peg was most distant the curtains were drawn back and up, and lowered as the peg came back to the nearest side. A slow gear made this movement very gradual. It is very simple, but Mr. Paschall writes that innumerable arguments and some actual disputes as to how it was done provided a ballyhoo effect. That shows that the idea took hold.

Too Much So

For *Prodigal Daughters* at the Howard Theatre, Atlanta, Howard Price Kingsmore put out envelopes "For women only," which told on the enclosure that it was "The most daring exposure of a flapper and her age ever seen on the screen."

This would be a good seller in certain sections of the country, but it is not good down South, and Kingsmore will undo all Jones has done through careful work with the Better Films Committee, if he is not careful, and the Committee is one of the most constructive pieces of work ever done on behalf of the pictures, and the keystone of innumerable other organizations in various southern cities.



A Paramount Release

THE CURTAINS OF THIS DISPLAY OPENED AND CLOSED

It was done with an eccentric, but it looked mysterious and greatly increased the interest in the picture. Planned by W. W. Paschall, of the Palace Theatre, El Paso, and executed by F. C. Gutierrez, his house artist.

Kids Met Daddy

"Permitting" the local paper to invite the children at the Masonic Home, Montgomery, Ala., to a special showing of *Daddy* was the way H. C. Farley, of the Empire Theatre, put over Jackie Coogan. To get its own publicity the paper booked the story on the front page for several days, and it had to admit that *Daddy* was about the best play ever screened. That's old stuff in most places, but Montgomery editors are not hard boiled and hard shelled, and this was a novelty in the town.

The Night Special

Figuring that something different would emphasize the novelty of *Hunting Big Game in Africa*, Charles E. Sasseen, of the Queen Theatre, Galveston, gave a pre-showing one evening the week before the regular opening. As a result he got wonderful newspaper stories and a lot of verbal advertising that sent the *Snow* picture off to a flying start.

Chicago Likes It

Because C. B. C. has promised to take the winner and a chaperon for a four weeks' tryout in their next production, the *Chicago Journal* is making the welkin ring with its Only a Shopgirl Contest.

The picture is showing at the Orpheum Theatre, and the house is profiting by the *Journal* screamers for two weeks and the *Journal*, of course, has been gaining circulation.

If you can't guarantee a trip to the Coast you can offer a loving cup or a goldpiece and do very well with it. It's old, but it is still frisky.

Attended the Races

In addition to the paper napkins and most of the other stunts on *The Stranger's Banquet*, the Orpheum Theatre, Huntingdon, W. Va., used a new stunt. There were running races for two weeks at the Fair Grounds and Manager C. E. Tipton got out a banner reading: "Are you a stranger here? If so, attend *The Stranger's Banquet* at the Orpheum Theatre," with the dates. This was 15 feet by 4 and faced the grand stand. Strangers who were visitors to the Rotary or Kiwanis clubs were invited to attend the banquet as the guests of the theatre, which gained large cards at both headquarters.

Beats Red Ink

The old red ink extra has been dormant lately, but the Allen Theatre, Winnipeg, found something new. It got out a one-sheet extra on red paper, printed in black, telling about a terrible circus catastrophe. Newsboys distributed 11,000 of these.

Ten test shows were made on the street each day and shown in the theatre, to hook to the girl who gained stardom angle, the work being done the previous week.

England Wins

Taking the frayed old gag of a police escort for a film from the express office to the theatre, the London office of First National put it all over the original.

It sent To'able David to Lloyd George by messenger boy. And the illustrated prints carried pictures of the kid receiving the print from the First National representative. That beats the cop-theatre combination.



A Paramount Release

NOT VERY ARTISTIC BUT IT GOT THE COIN

How the Suffolk Theatre adapted a 24-sheet for "*Bella Donna*" when that Pola Negri picture was played in Holyoke, Mass. No one could overlook the fact that Pola was among those present, and if they had a stiff neck there were the sidewalk signs.

Building Up Around the Press Book Cut

The Capitol Theatre, Dallas, Texas, does a neat job of filling in around a supplied cut on Bellboy 13. Like most First National cuts, the drawing is too deep, requiring a larger investment of space than would be required with a cut running across the page instead of diagonally. It is an awkward style, but almost a F. N. trademark. The Capitol fills in the open spaces nicely with lifted material. On the left is a big type



CAPITOL THEATRE **NOW!**

When a Young Man's Fancy Turns to Thoughts of Love—He Isn't Good for Anything Else!

That's what rich old uncle thought! "Not a cent of my money for you to squander on chums girls! You'll marry the woman of my choice in 15 minutes!"—and spoke was a man of his word!

But he didn't stop to consider that a young girl had very much to love with the only girl in the world working at the church, would have a maid and methods of his own.

BELLBOY 13

A Merry Hotel Mixup With a Thousand Rooms and a Thousand Laughs

Starring **DOUGLAS MACLEAN**

His Latest Since the "Hottentot" More Laughs Than a Bellboy Has Buttons!

PRICES

Matinee 35c
Nights, Sundays and Holidays . . . 35c

A First National Release

NICELY PADDED

appeal for people in a hurry, and on the right is an eight-point story for those who have more time for reading. As usual, the combination of line and half-tone shows up the latter at a disadvantage, but the bellboy badge is the big noise in the cut line. If we had a house and were building a space we would retain the badge and crop either the top or bottom cut, preferably the half-tone, though this gives the snappier scene. At that, the half-tone would not look as bad were the line cut out of the way. The small type is nicely led up to with an appeal in twelve-point, which is just enough to get the attention for the smaller letters. It is nicely planned to do a maximum of selling.

Ruff's Odd Teasers Interest Vancouver

Just to start the ball rolling for Robin Hood, Ralph Ruffner took a couple of teasers, as shown on this page. Each was two fours. Of course, everyone "knew" that there was something about pictures in the idea, and almost equally, of course, they suspected Ruff. But they were interested in making their moral certainty a cinch, so they watched for the Monday display, which was a three fourteens. Ruff liked this latter layout so well that he later used the same style of lettering on another feature. Noon is the opening hour at the Capitol Theatre, Vancouver, and this display was worked a week ahead, primarily with the idea of getting an

advance sale of the loge seats to interest the town. There were not enough of these to make any considerable money difference in the sale, but selling off the reserved section got the purchasers displaying their coupons to the less fortunate and instilled in these latter a desire to see the show even if they had to purchase unreserved seats. It was

and for many years to come unless some new discovery in the amusement world makes possible a greater entertainment." This carries the idea of a big production without recourse to the usual mass of adjectives. The rest of his sales argument was the half-year run in Hollywood where "scores of Vancouver people have already seen it," paying \$1.50 against the fifty cents he charged. We don't expect poor work from Ruff, but this strikes us as being a good job even for the Old Master.

This Ad Frame Is the Best Feature

The best feature of this display from the Melba Theatre, Dallas, is not the copy but the frame, plus the checkerboard effect. If there were a little more white space it would be better yet, but we rather imagine that the black squares were put in more to kill an



A SCREEN TRIUMPH!
ENTERTAINMENT PLUS SOMETHING MORE

A Picture that Measures Up to the Melba's High Standard of

Excellence

Clean, Wholesome Entertainment. See THE

CHRISTIAN

ADAPTED FROM THE FAMOUS NOVEL AND PLAY BY Sir HALL CAINE

—One of the most absorbing narratives of a man's religious life in a woman's charms that humanity has ever known. A tribute to every woman!

—All the world will thrill at the story of a man who forsook the call of religion for the lure of a fascinating theatrical star!

THIRTY MINUTES OF FUN AND NOVELTY!
Melba Dispatches Movies Showing Every Performance
Melba Grand Orchestra, Paul Harris Conducting

MELBA
Always a Dependable Program

A Goldwyn Release

A GOOD FRAME TOO FULL

open space than to gain an effect and that the result is more or less of an accident. However, the result is good, but if you use it, keep the text down to get a real display and not this sardine-style setting. The idea here seems to be to keep the light out. The top line didn't quite fill, so to "a screen triumph," which would be quite enough, is added: "Entertainment plus something more." Entertainment plus something less would be even more interesting. In the same way two slugs of selling talk are used below where either one would have been



DOUGLAS FAIRBANKS IN

ROBIN HOOD

DOUGLAS FAIRBANKS IN

ROBIN HOOD

It will happen at noon April second

The next biggest thing is an EARTHQUAKE

GREATEST FILM SHOW ON EARTH

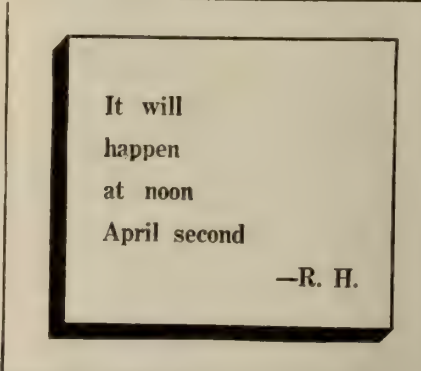
GREATEST FILM SHOW ON EARTH

Reservation of Loge Seats can be made now. Advance enquiries are heavy. Phone Boy 1861.

A United Artists' Release

THE TEASER BLOWOFF

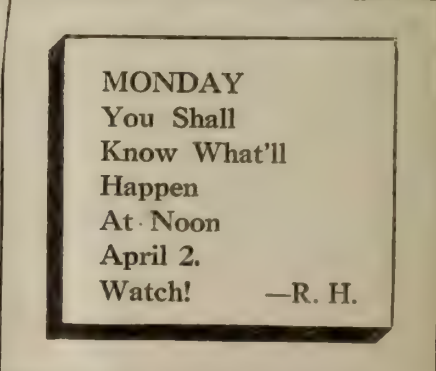
not so much to sell these seats as to sell others that the campaign was begun. Ruff in his Sunday splash used only a cross page sevens, or slightly smaller when you mark it into lines—about 95 lines deep, but he kept the space open, did not talk too much, and made what he did say count. He used the endorsements of Jack Barrymore, Thomas H. Ince and Burton Holmes and added this as his own contribution: "Robin Hood will be the finest picture presented here this year,



It will happen at noon April second

—R. H.

A United Artists' Release



MONDAY You Shall Know What'll Happen At Noon April 2. Watch!

—R. H.

A United Artists' Release

TWO TEASERS ON ROBIN HOOD FROM THE CAPITOL, VANCOUVER

sufficient. About the best line is the house slogan, "Always a dependable program," which is a decided advance over the "always a good show." Knocking out one of the two banks below the title would have given space for a better proportioning of the spacing, it would have given added importance to the selling talk left in, and it would have sold the entire idea better. The printer seems to be more at fault than the copy writer. He has worked hard to chink up all the open space with type, even to using too large a letter for "excellence" and so removing it from the lines above, to which it is related. Here a single word would have more than compensated for the reduction of this line. To make it read "A picture that MORE than measures up to the Melba's high standard of excellence" would have gone far toward creating an impression of unusual quality. As it stands, it sounds as though the production just about got by the manager's standards. It nullifies much of what is said in the remainder of the space.

Stillman Has Fine Talmadge Display

For a time the generality of Cleveland advertisements seemed to be getting constantly worse, and the houses are as yet nowhere near their old average, but now and then the Stillman shows a flash of the old excellence, and no one could ask for a better display than this 150 x 4 on Norma Talmadge

The STILLMAN
THE ARTIST INCOMPARABLE
In a Magnificent Production of an American Drama That Has Won 100 Medals

Thrilling Moments of Melodrama Lifted to Superb Heights by the Intensity of Her Emotional Acting; Flashing Humor Delights You the Next Moment.

NORMA TALMADGE
In Bayard Veillat's Famous Play
'WITHIN the LAW'
A FIRST NATIONAL ATTRACTION

Norma Talmadge Portraying Mary Turner, The Store Girl, Who Sent to Jail, Though Innocent, Turns Upon Her Persecutors, and Makes Them Pay—and Pay

Stillman Orchestra
Orchestra
Edith Hoffman
Dr. Hoffman
Director Victor Spizack

COMING
Rev. Books
"The New Do Well"
Book Theatre Memphis

A First National Release

A STILLMAN PEACH

on Within the Law. Perhaps if the reverse had not worked so well a different story might have to be told, but the reverse did come out a black, and even if it did not, the letters are so large that they would not have been killed off. The cuts on the bottom serve to break the severity of the display, and at the same time add to the suggestion of interest, but the layout and the contrast is more important than the cuts. It has worked out singularly well. We think that the text on the sides of the panel might have worked a little better if reversed, for that on the right is much stronger than the one on the left and should have been placed to be read first. It is a specific statement of the star and the nature of the play, simply said, and therefore convincing. The matter now on the left is merely glittering generality and winds up rather lamely in that the second phrase is so much weaker than the opening, the entire text reading: "Thrill-

ing moments of melodrama lifted to superb heights by the intensity of her emotional acting; flashing humor delights you the next moment." That last reads as though it might have been added to get the same number of lines on each side of the panel, and at best that sort of stuff can be stuck on almost any drama and is not peculiar to Within the Law. We would not be surprised if the original placement of the panels was the reverse of the present plan, the printer doing the shifting. The definite statement is always better than the general reader, which may sound imposing, but which means little or nothing. It does not matter that it reads well. It must sell well to be worth the trouble of putting it into type. Evidently the scene sketches are reductions from a larger size, for the caption on one is too small to be read. It should have been cropped off to be replaced by a six point set line.

Making a Noise for a Second Run Date

Taking Tess of the Storm Country for a return in Baltimore, the Wizard Theatre handles the feature to convey the impression that this is an event, and it sells the story better than did it merely offer the play as a return. It features "First time at popular prices" as though this were the big noise, and it will be accepted as such, not only by the patrons of the Wizard, but of other houses, who will be drawn over to the theatre by the attraction. There is a commendable absence of superlatives, and the text is written with a sound appreciation of the fact that Barnum was not always right. This is phrased to convey conviction instead of distrust and it probably sold the picture better. Most second run houses make the error of using the "Me too" style of announcement. They seem to feel that they must apologize for not having had the attraction first, and in doing so they strengthen the very feeling they should seek to combat. If the film is in good condition, Tess is just as good entertainment at the Wizard as it

was at the first run theatre. It should give entirely as much satisfaction and at a smaller admission. Working on these lines, the second run houses can make capital of the fact that they are a little late in showing the picture. From many angles the second run house should make more money with a really big attraction than the first run house, which must pay too much rental to clean up. Even the second run managers seem to feel that they do not class with the larger houses and are apologetic where they should be confident. The Wizard takes the right attitude and probably no one thought the less of the picture because it was shown elsewhere for more money a little earlier in the season. It deserves the extra money it probably made with this handling.

Eight Pages

The Ardmore Theatre, Ardmore, Pa., a little way out of Philadelphia, uses an eight-page program for its weekly offering, and uses an odd form. The sheet is a railroad folder, with the program on the middle inside pages, the sheets being folded so that the inside can be opened up as a whole. As Ardmore is a fashionable home colony and the program is made to appeal to the automobile trade up and down the Main Line, it is a much better job of printing than the average; just a black on white paper, but good ink and paper are used to get the best effect and influence persons who are used to things well done. A line under the program announces: "If you misplace this program you will find our advertisement in the evening papers"; which is something we do not recall having seen before. As a job of printing and display it is as neat as anything to come to this desk lately, and we are glad to see the program idea revived.

The post card date card commencing "Meet me" and signed "Minnie" was the special stunt for the Marshall Nielan picture at the Strand, Memphis. Some few patrons murmured Safety Last and went to the other house to see Lloyd, but the stunt held business against this competition and A. B. Morrison held his own.

WIZARD
MARY PICKFORD

In the
Crowning
Achievement
of Her Brilliant Career

Performances Start
9.30, 11.30 A. M.; 1.30, 3.30,
5.30, 7.30 and 9.30 P. M.

"Tess of the Storm Country"
FIRST TIME AT POPULAR PRICES
LIMITED ENGAGEMENT THIS WEEK ONLY
From the Novel by Grace Miller and its Dramatization by Rupert Hughes
The Strong Supporting Cast Includes
DAVID TORRENCE JEAN HERSHOLT LLOYD HUGHES GLORIA HOPE
And Others
"THE WORLD'S SWEETHEART"
In her entirely new and recently finished production of the famous screen classic the whole world loves—a production so much better than the original as to defy comparison and beggars description.
NEXT WEEK A magnificent production the entire world will applaud,
"WHAT'S WRONG WITH THE WOMEN?"
With a Brilliant Cast of Characters
A United Artists' Release
A RETURN ENGAGEMENT DISPLAY FROM BALTIMORE

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

CARDIGAN. (7,000 feet). Star cast. It was a dandy show. One hundred per cent better than expected. Film was good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

Associated Exhibitors

45 MINUTES FROM BROADWAY. Star, Charles Ray. Nothing to it; too much silly stuff. Patrons walked out when show was half over. Usual advertising brought very good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. A positive knockout and they, the exchange, knocked me out also. Film rental too much, but if you can buy it right, by all means play it. It pleased one hundred per cent. Our opposition was a revival. Used street stunt, posters and heralds. Had fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WOMAN WHO FOOLED HERSELF. (5,401 feet). Star, May Allison. Very good picture. Good scenes. Plot isn't much, but will go well. Considered just ordinary. Used four ones and one three sheet. Had fair attendance. Draw good class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

F. B. O.

CAPT. FLY-BY-NIGHT. (4,940 feet). Star, Johnnie Walker. This picture is on same order as "Mark of Zorro" and by same author; while story is not as good, you can advertise same on strength of the "Mark of Zorro" and get a good crowd. Patrons' comments were good. Used three ones, one three, one six and slides. Had good attendance. Draw all classes in town of 1,295. Admission 10-30. Charles F. Johnson, Plaza Theatre (400 seats), Punta Gorda, Florida.

CRASHING THROUGH. (6 reels). Star, Harry Carey. Wonderful plot. Photography good. Very clear long-distance shots. Cullin, Landis not at his best, but on the whole will get the money. Used ones, threes, 11x14, 22x28, slide. Had good attendance. Draw mostly factory class in town of 2,000. Admission 10-25. J. Wadsworth, Republic Theatre (500 seats), Great Falls, South Carolina.

GOOD MEN AND TRUE. Star, Harry Carey. A Western drama with a punch. If you have not played it, don't hesitate: book it. Used ones, slide, photos. Had good attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

MY DAD. (5,600 feet). Star, Johnnie Walker. Slightly above the average Northern. Used house program, stock and special slide, ones, photos. Had fair attendance. Draw rural and village of 400. Admission 15-25. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

MY DAD. (5,600 feet). Star, Johnnie

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Walker. Very good plot. Beautiful scenery. Brothers, don't ruin the snow scenes at first and elsewhere in the picture by overspeeding. Johnnie Walker is the cat's necktie on every mother's ideal of manly boys. Boost this picture, but not too much. Advertising slants, star. Had good attendance. Draw all classes in town of 500. Admission 11-20. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

First National

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Best Constance Talmadge picture for a long time. Not a big special, so don't pay too much for it. Won't stand a raise in small town. Film in good shape. Clean picture. Used ones, threes, photo. Had fair attendance. Draw general small-town class in town of 1,200. Admission 10-25, special 15-35. S. G. Hirsh, Princess Theatre (275 seats), Mapleton, Iowa.

LORNA DOONE. (6,083 feet). Star cast. A good, clean picture that pleased my patrons. Hooked up with schools and did satisfactory business in opposition to the big tent show. Used ones, threes, sixes, newspaper, heralds, etc. Had fair attendance. Town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

LORNA DOONE. (6,083 feet). Star, May Girancci. Following Mr. E. W. Collins' tip about the cleanliness of pictures, I am going to say that this is a "clean" picture. It has a strong story in it, and is very interesting. There are not many slow places in it. Used sixes, threes, ones, slide, photo. Had good attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre (500 seats), Farmington, Missouri.

LOVE NEVER DIES. (6,751 feet). Star, Madge Bellamy. Good picture. Pleased all who saw it. Usual advertising brought fair attendance. Draw high class in city of 115,000. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

MAMA'S AFFAIR. (5 reels). Star, Constance Talmadge. Entirely tiresome. Every one walked out, saying if that was all we could get in features—Larry Semon saved the full kick. Regular advertising brought fair attendance. Draw miner class in town of 1,000. Admission 10-22. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

MASQUERADER. (7,835 feet). Star, Guy Bates Post. Forget about Guy Bates Post; he delivers well enough and story pleases, but greatly overrated; half the rental would be about right. Lost us money. Fair attendance. Draw general type in town of 2,700. Admission 10-25 and 10-35. S. H. Blair, Majestic Theatre (500 seats), Belleville, Kansas.

MIGHTY LAK A ROSE. (8,000 feet). Star cast. Showed "Mighty Lak a Rose" to splendid business and pleased just about all of them. Certainly a wonderful picture—one that will do much good toward keeping down talk against the movies. We need so many good pictures if we are to weather the storm. "Mighty Lak a Rose" is one real one. Comes as near pleasing all of them as any picture I ever have played. Edwin Carewe is a director worth while, and I doubt if there is a better one. A man who can make a picture with ordinary settings of such interest is the man we want. Any one with half sense could direct a picture if money, money, money, to be wasted on costly settings, were all that were needed. Some of our directors seem to think the sets and glad rags make the picture. Poor fishes. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. Good program picture. Had fair attendance. Draw country town of 7,435. Admission 10-25. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

NOT GUILTY. (6,923 feet). Star, Richard Dix. This picture has a plot a little out of the ordinary and will please most any audience. Favorable comments by patrons. Used three ones, three threes. Had fair attendance. Draw all classes in town of 1,295. Admission 10-30. Charles F. Johnson, Plaza Theatre (400 seats), Punta Gorda, Florida.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. This exceeded all expectations in pleasing almost everyone. If you have any schools or colleges in your town you can expect all the students in to see this one. Draw residential class in suburban town. Admission, 10-15-20. J. L. Stallman, Darby Theatre (850 seats), Darby, Pennsylvania.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. Swell picture, but too long. Pleased those who know pictures, but everyone of the same mind—too long, extremely so. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

ONE CLEAR CALL. (7,450 feet). Star, Milton Sills. Very good picture. Pleased the audience. Attendance fair. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (300 seats), Carnegie, Pennsylvania.

PENROD. (8,037 feet). Star, Wesley Barry. The kids went wild over this and their parents liked it also. They lined up about all the kid talent in the movies for this, and it ought to please anyone. Ad-

vertising slant, put particular stress upon greatness of book. Had good attendance. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

PILGRIM. (First National). They certainly laughed, and loud, at this one, even though it is not his best. On four reels. Chaplin changes clothes with a person who was in bathing and the fun starts when the town people mistake Chaplin for the parson. Rental too high in proportion to return. Draw neighborhood class in city of three million. Admission 10-22. Charles H. Ryan, Garfield Theatre (700 seats), Chicago, Illinois.

PILGRIM. (4 reels). Star, Charles Chaplin. Some objection was raised in this town about showing this picture. Previewed it before a committee composed of all the ministers, superintendent of schools, teachers, etc., who all were loud in their praise of this picture. The only thing that any objection could be made to would be the service in the church, which could have been dispensed with. The picture does not take a slam at any religion, does not ridicule the church, and there is not any objection to showing of this picture. The above is what the committee reported on "The Pilgrim." While it is not the best that Chaplin has done, it will get a laugh, and what more do you want out of a comedy? Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

SONNY. (6,900 feet). Star, Richard Barthelmess. One of the best of the year. Everyone praised it. Had good attendance. Draw student and family class in town of 4,000. Admission, 10-22. R. J. Reli, Star Theatre (600 seats), Decorah, Iowa.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. A very good picture. Everyone likes Barthelmess. Used posters, newspaper, slide. Attendance good. Draw mixed class in town of 2,000. Admission, 15-25. Joseph L. Katz, Lyric Theatre (300 seats), Woodbine, New Jersey.

TROUBLE. (4,800 feet). Star, Jackie Coogan. This picture was liked by all; but it did not draw like we expected it would. Used lobby and daily papers with poor attendance. A. R. Workman, Coliseum Theatre (600 seats), Marseilles, Iowa.

VOICE FROM THE MINARET. (6,785 feet). Star, Norma Talmadge. Very good, but not as good as "The Leopardess" and "Jealous Woman." Draw very high class. Admission 25-10. Charles R. Holz, Strand Theatre (250 seats), San Anselmo, California.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. This is one of Norma's best and most entertaining pictures. See it and be convinced for yourself. You don't know what real screen acting is until you have seen Norma Talmadge in this picture. The picture is full of human pathos. See Norma here, the dear, and have no fear but what you'll be satisfied. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Best and most interesting of all Norma Talmadge productions; played to double the business on second night. Our first something unusual in this town. Used twenty-four, sixes, threes, ones, newspaper. Had good attendance. Draw sawmill and logging camp class in town of 4,034. Robert Marsden, Noble Theatre (600 seats), Marshfield, Oregon.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Her best picture to date, and one in which she comes back. Norma's work in this was wonderful after playing the "Voice from the Minaret." It was a great relief to see that Norma can still act.

Between Ourselves

*A get-together place where
we can talk things over*

Scores of exhibitors have shown the spirit of helpfulness toward their fellows by sending reports and using the dependable tip department to guide their choice of pictures.

But the badge for pure unadulterated service goes to P. A. Wills, Park Theatre, Champaign, Illinois, because Mr. Wills uses pictures so new that no one has had a chance to send reports on them.

Straight From the Shoulder is proud to have contributors who not only give as well as they receive, but who give—generously—knowing that their service can be rewarded only by the gratitude of hosts of their fellow exhibitors.

VAN.

Advertised this as premiere showing in New Mexico, star and play, regular mailing lists, posters, etc., to good attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Not so bad, but it doesn't seem to have as much action as the usual Mix picture. Hardly as good as "Do and Dare." Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

ARABIAN LOVE. (4,400 feet). Star, John Gilbert. A very good picture that pleased a hundred per cent. Gilbert does some fine acting which caused considerable comment. Used ones, photos, slide. Had good attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

BELLS OF SAN JUAN. (4,587 feet). Star, Charles "Buck" Jones. A very fair program picture, about as good as the rest of Jones' pictures. Nothing extra. Used threes, slides. Had fair attendance. Draw mostly factory class in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

BUCKING THE BARRIER. (4,566 feet). Star, Dustin Farnum. A pleasing picture which enjoyed good business. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

BUCKING THE BARRIER. (4,566 feet). Star, Dustin Farnum. Dustin Farnum has some very fine bits of acting in this production. He has an unusual role as a society man and a prospector, which is about evenly divided through the picture. Scenery good. Print in fine condition. Clean picture. Usual advertising brought fair attendance. Draw factory class in town of 3,000. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. People declared this to be as good as "Monte Cristo," with John Gilbert interpreting a difficult part capably.

Suspense is fairly well carried and story fair. Moral view, clean. Print in good condition. Used lobby only. Had very good attendance. Draw factory class in town of 3,000. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Very thin entertainment. Gilbert has no draft. Draw everybody with two bits in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (450 seats), Neillsville, Wisconsin.

DO AND DARE. (4,744 feet). Star, Tom Mix. The worst that Mix has made in some time. My patrons came out knocking. One told me to get one more like this and then close the house, but at that Mix gets me the business. Had good attendance. Draw all classes in small town. A Mitchell, Dixie Theatre, Russellville, Kentucky.

DO AND DARE. (4,144 feet). Star, Tom Mix. I consider this one just about as good as any Tom Mix has ever made, with the exception of "Just Tony." When a picture pleases everyone, both young and old, I feel that it should be praised. You can't go wrong on this, for Fox sells you at a reasonable price, considering the class of production. Good attendance. Draw country town people, town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre (250 seats), Romanoke, Alabama.

FAST MAIL. (6 reels). Star, Charles "Buck" Jones. An extra good action picture. Plenty of hair-raising stunts. Extra good where they like Westerns. Used sixes, threes, ones. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

FOOL THERE WAS. (7 reels). Star cast. Good picture, well played by cast, but some seem to think that it did not end right. Did not live up to book story. Used 11x14, slide, one, three, six, twenty-four. Had fair attendance. Paul L. Grimes, Strand Theatre, Salisbury, North Carolina.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles Jones. Average Jones picture. Slides and posters gave fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HONOR FIRST. (5 reels). Star, John Gilbert. A tiptop dual role subject in which John proves his talent to be a long way above the ordinary. John is admired by the men and adored by the ladies. Watch him, boys. We predict a real future. A splendid program picture. Advertising slants, war trophy exhibit. Had good attendance. Draw mixed class in town of 3,000. Admission 10-23-35-50. L. Wyatt, Opera House (400 seats), Windsor, Nova Scotia.

JUST TONY. (5,233 feet). Star, Tom Mix. If Fox would make a few more pictures like "Tony" exhibitors, I believe, would voluntarily ask to be charged more for that type of entertainment. I know that I would. This picture packed my house the second day and the fans are still talking about it. Had excellent attendance. Draw residential class in town of 5,000. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

LIGHTS OF NEW YORK. Star cast. Good picture. However, title misleading. Used newspaper, threes, ones. Had good attendance. Draw mixed class. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

MADNESS OF YOUTH. (4,710 feet). Star, Billie Dove. A little out of the ordinary run of pictures. Not much of story but good entertainment. Billie Dove returned in an exceptionally good role. Talk about your beauties, she has them all beat. Used ones, photos. Had fair attendance. Draw small

town and rural class in town of 955. Admission 10-25-10-30. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

PAWN TICKET NO. 210. (4,971 feet). Star, Shirley Mason. Shirley Mason for us is good. A drawing card. Nice little picture. Everybody seemed pleased. Used threes, ones, sixes, photos. Had fine attendance. Draw all classes in town of 2,000. B. F. Trammell, Moran Theatre, Moran, Texas.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Very good feature. Pleased everyone. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats). Belvidere, New Jersey.

ROUGH SHOD. (4,486 feet). Star, Charles Jones. A good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

ROUGH SHOD. (4,486 feet). Star, Charles "Buck" Jones. An average program Western, in keeping with the other pictures of this star and producer. No compliments; no complaints. Regular lithos and mailing list returned average attendance. Draw from farming community of 1,000. Admission 10-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. Just fair. It pleased about fifty per cent. Regular advertising returned good attendance. Admission 10-25. R. Mason Hall, Grand Theatre (328 seats), Northfork, West Virginia.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Tom Mix is just three jumps ahead in this picture, which is a good program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. A regular Mix picture, with some new scenes. Alma Bennett sure puts the beauty shops in the shade here. Good photography, good cast, good horse stuff. Used sixes, threes, ones, photos. Had good attendance. Draw small town and rural class in town of 955. Admission 10-25-10-30. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. An exceptionally good picture. All who saw it expressed the best comment, but it didn't get them in. Just an ordinary program picture crowd. Used ones, threes, 11x14, slides, newspaper, window cards. Had poor attendance. Leila N. Holin, Colonial Theatre, Lebanon, Indiana.

UP AND GOING. (4,350 feet). Star, Tom Mix. Tom Mix always has a pull in my small town but the price is too high for the size of my town and therefore I hardly come out on my receipts. Had fair attendance. Draw miners in town of 1,000. Admission 10-22. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

VERY TRULY YOURS. (5,000 feet). Star, Shirley Mason. About the average Shirley Mason. Probably pleased many. Personally, I saw all I wanted to of it first show. Used ones, stock and special slides, photos, monthly program gave good attendance. Draw rural class in town of 400. Admission 25, children 15. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

VILLAGE BLACKSMITH. (8 reels). Star cast. A very good picture. Will please the older people. No mistake will be made in booking this if you can get it reasonably. Take it up with the schools and it will go over big. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

WEST OF CHICAGO. (5 reels). Star, Charles "Buck" Jones. A five-reel Charles "Buck" Jones picture of the usual program variety. Failed to draw price of rental and

EMPTY CRADLE (Truart). Star, Mary Alden. A picture that appeals to the women. An unusual story that gets them. One of the good pictures of the year. P. A. Wills, Park Theatre, Champaign, Illinois.

SNOWDRIFT (Fox-Chas. Jones). One of the best Northern pictures I ever had. Good story and photography. Picture ends with a fight that is a real wallop; however, the story ends rather short. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

SCARS OF JEALOUSY (First Natl.-Frank Keenan). A good picture, poorly titled, that failed to register at box office. Two days barely covered price of picture. Jefferson Theatre, Goshen, Indiana.

exploitation. Advertising slants, all accessories, heavy mailing list. Had exceedingly poor attendance. Draw better and transient class in town of 1,200. Admission 10-30. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

WHO ARE MY PARENTS? All star. Fine picture of the program order. Pleased all. Used newspaper, threes and ones. Attendance good. Draw mixed class in town of 4,000. Admission, 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

WHO ARE MY PARENTS? All star cast. While it is a good picture, I scarcely made enough to pay for film on this; probably on account of the title. Usual special advertising gave very poor attendance. Draw general class in town of 3,000. Admission, 10-20. Charles Martin, Family Theatre (400 seats), Mt. Morris, New York.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. A very nice little program picture in five reels. Nice scenery. Good acting, but poor photography in spots. Condition of film fair. Had fair attendance. Draw all classes in town of 2,800. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

YOUTH MUST HAVE LOVE. (4,386 feet). Star, Shirley Mason. Pleased one hundred per cent. A good picture for this star. Not one unfavorable comment. Used ones, photos, slide. Had fair attendance. Draw small town class. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

YOUTH MUST HAVE LOVE. (4,386 feet). Star, Shirley Mason. Shirley Mason is a favorite here. Her work is very good. Can't see why Fox doesn't star her in bigger pictures. Story too light. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. Interesting picture. Everyone well pleased. Shirley Mason certainly has some "pep"; others in the cast "good." Used one six, one three, two one sheets, and photos. Had good attendance. Draw mixed patronage. Elmer E. Stearns, Dewtell Theatre, South Dayton, New York.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. Here, just an ordinary picture; parts good and parts not so good, but will get by if well advertised. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. As is usual with Shirley Mason product, right good program picture. Miss Mason popular. Used usual lobby and newspaper space. Fair attendance. College town of 4,000.

Tips on Some Late Ones

WHERE THE PAVEMENT ENDS (Metro). Cut down to about six reels, this would be a fine production; as it is it's too long and dragged out. About the only thing to play up is the fact that it's a Rex Ingram picture, which may mean much or little to your audience. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

SCARS OF JEALOUSY (First Natl.-Frank Keenan). Good picture that pleased all. Would not class this as the best Ince production, but taken as a whole it was well directed and produced. Frank Keenan could not be beat. Close-ups of Marguerite De La Motte were good and her acting was above average. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

Admission, twenty-five cents. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Another picture that the business would be better off without. Heavy dramatic, gruesome and improbable. Has really no entertaining value. In justice to the producer it is well done in every respect and Lon Chaney puts over a wonderful character part, acting is great, but no one cares to see such stuff. Audience is glad when it is over and something more cheerful is on. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE CHRISTIAN. (8,000 feet). Star cast. The title is better than the picture, although the picture went over here above the average program. Used teasers, trailers, photos, one one, slide. Had little better than average attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

THE CHRISTIAN. (8,000 feet). Star cast. This picture was either badly cut or poorly directed. Guess it was the first. Still it unquestionably is a good show, but without drawing power. Had favorable comment from those who saw it. Used paper and throwaways. Had poor attendance. Draw mixed class in city of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. Our first one from Goldwyn, but not going to be the last. Please ninety-nine per cent at least. Certainly a good as "Connecticut Yankee" for us. Prin fair. Used banner, paper, posters and slide. Had excellent attendance. Draw small town and rural class, town of 282. Admission 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

FROM THE GROUND UP. (5 reels). Star, Tom Moore. Got my crowd roaring with two good comedies and then put this on and the chuckles continued. However, it would have gone over on its own strength for it is the funniest Tom Moore I have seen. Tom is great and the titles are a big part. Used ones, stock and special slide photos, monthly program gave good attendance. Draw rural class in town of 400. Admission 25, children 15. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

GIMME. (5,679 feet). Star cast. Nothing to this picture. The poorest Rupert Hughes picture. Patrons left house before screening was over. Please can you tell me where the "special in this one." Don't pay this a special. The title is enough to keep 'em

out. "Gimme," is this a title to bring business in your theatre? Advertised with six, three, one, photos, cards, window. Nothing extra for attendance. Draw very good class in big city. Victor D. Stamatis, Throop Theatre, Throop Avenue and Fulton Street, Brooklyn, New York.

GODLESS MEN. (6 reels). All star cast. A remarkable picture and is sure to please all the men and, I would think, most of the women. Usual advertising returned fair attendance. Draw general class in small town. Admission always 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

GOLDEN DREAMS. (4,618 feet). Star, Carl Gantvoort. A Zane Grey that is liable to disappoint. The devices of the plot seem rather amateurish. Action supposed to take place in Mexico. Types and atmosphere interesting. Considerable dense night scenes that are hard to coax the light through. Ones, stock and special slides, photos, monthly program, gave poor attendance. Draw rural class in town of 400. Admission twenty-five cents, children fifteen cents. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

MAD LOVE. (5 reels). Star, Pola Negri. Better than most of this star's foreign-made productions. Not much of a story, yet seems to hold interest. Photography good. Death ending. Used ones, slides. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MAN FROM LOST RIVER. (5,694 feet). Star, Housé Peters. The story is alright, but, oh, the film was as rotten as an apple. Ended different from any other picture. Used posters and cards. Had fair attendance. Draw working and business class in town of 600. Admission 15-25. N. W. Gorki, Eagle Theatre (400 seats), Eagle River, Wisconsin.

POOR RELATION. (4,609 feet). Star, Will Rogers. Enjoyed by all. Titles in this are great. Rogers never fails to please. Draw transient patronage. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SIN FLOOD. (6,500 feet). Star cast. Not exactly what we expected as a special. A fair picture, but story rather weak. We just couldn't get them in on this one. Used mailing list, billboard, lobby. Had poor attendance. Draw high class in city of 115,000. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

STRANGER'S BANQUET. (8,531 feet). Star, Claire Windsor. This is the first Marshall Neilan we have run that "flopped." Title is misleading. Story risque in theme, only Neilan's master hand saved it from utter failure. Usual advertising brought poor attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Hodkinson

DOLLAR DAVIS. Just program picture; no more drawing power than a fourteen-year-old plaster. Usual advertising gave often attendance. Draw any and all in city of 10,000. Admission 10-20-30. George C. Zinsz, Harbor Theatre, Corpus Christi, Texas.

FACE OF THE WORLD. (5,700 feet). Star cast. Good program picture. Satisfying moral on worries about radical activities over the world. Never heard of this picture day before showing. Slipped in on me by eleventh hour change and had to run. Was hardly justified in displaying temper so far as the picture was concerned. Had fair attendance. Draw good class railroad people in town of 500. Admission 20-30. H. G. Braden, Little Red School Theatre, Avery, Idaho.

HEARTS' HAVEN. Star, Claire Adams. Consider this one of the best pictures I ever run. A good many of my patrons told

Not Signed

Two reports have come in without, signature, name of theatre, etc.

They are "Is Divorce a Failure?" and "Temptation."

Won't you please send in the missing dope, Mr. Sir, so we can publish your kindly sent tips?

me so. Hodkinson sells pictures so that you can make a profit, and good pictures. Used three ones, three threes, newspaper. Had good attendance. Draw all classes in town of 1,295. Admission 10-30. Charles F. Johnson, Plaza Theatre (400 seats), Punta Gorda, Florida.

KING SPRUCE. Star, Michael Levin. This kind of picture no good for us. No drawing power. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-20 regular. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

MYSTERIOUS RIDER. (6 reels). Star cast includes Robert McKim. A good program picture—that's all. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. First three reels drag, but the finish is good. A pleasing program picture. Story was all there, but film was in poor shape. Irene Castle's name draws them in. Used slides, herald, billboard. Had good attendance. Draw farmer and townspeople in small town. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

VEILED WOMAN. (5,300 feet). Star cast. Here's another lemon: Did not gross film rental on it, and had displeased patrons besides. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

WHILE PARIS SLEEPS. (4,850 feet). Star, Lon Chaney. Fair picture. Regular advertising gave fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star, Lon Chaney. This is a splendid picture with a horrible name. Will stand lots of boosting. Used ones, threes, photos. Had fair attendance. Draw town and country class in town of 1,700. Admission 10-20. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. Very good with excellent photography and scenes. Once you get your patrons acquainted with Miss Dana, her pictures will always draw a good crowd. The trailer on this was not up to the usual standard. Used trailer, billboards, good lobby. Had excellent attendance. Draw residential class in town of 1,500. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

FORGOTTEN LAW. Star, Milton Sills. Very good. Milton Sills as usual more than satisfactory. It is not a big picture, but better than some advertised as specials. Used mailing list. Had fair attendance. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HEARTS AFLAME. (8,110 feet). Star, Frank Keenan. Ninety per cent picture. Anna Nilsson in cast. On nine reels and no padding. Several big punch scenes. Forest

fire well done. A real good melodrama. Good enough for any size house for an extended run. Charles H. Ryan, Garfield Theatre, 2844 Madison Street, Chicago, Illinois.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. This was one of the most perfectly acted and directed pictures that I have ever had the pleasure of seeing. Pleased one hundred per cent. Used ones, threes, photos, slides, heralds. Had good attendance. Draw small town class in city of 1,000. Smith Read, Patriot Theatre (250 seats), DeKalb, Texas.

TOLL OF THE SEA. (4,600 feet). Star cast. The most beautiful picture I ever ran and a well acted cast. Different from any colored picture I ever ran. Boost it. Advertised with lobby, cut-outs. Good attendance. Draw mixed class in large city. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

TRIFLING WOMEN. (9 reels). Star, Ramon Navarro. Mighty good picture of its type. Good direction and settings in keeping with atmosphere. Fine acting, and Navarro ought to develop into a first class star. However, the picture did not draw here. Divided opinion on it. Some don't like the tragedy in it even though the ending is twisted to make it a happy one. Had poor attendance. Draw mixed class, farm and town of 5,000. Admission, 10-35. Walter James, Coliseum Theatre, Cherokee, Iowa.

TRIFLING WOMEN. (9 reels). Director, Rex Ingram. In our opinion, "Trifling Women" is one of the best pictures ever made, but to our surprise this picture failed to come across at the box office. Surely not the fault of the picture. Draw high class patronage in city of 40,000. Admission, 15-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Alice Brady. A picture pulsing with the tang and romance of the moonlit South Seas, where they fight like beasts, with tooth and claw, where the law is laughed at, and jealousy takes the knife, twisted to the hilt. Love and danger—John Russell's story deals with them both. "Where the Pavement Ends" will greatly add to Ramon Navarro's popularity as a screen artist. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

YOUR FRIEND AND MINE. (5,750 feet). Star, Enid Bennett. In spite of Sunday we did a very good business. The picture pleased them all. If Metro would advertise the specials in billboards it would be a great help for the exhibitor. They charge big money, why don't they do it? I don't mean Metro only, but all those who rent you the "specials." Let the people know that they are specials this way, only the exhibitor who pays big must not forget summer is here and they must help the exhibitor not only by charging him very much smaller rental, but in every way, especially the small houses, or they loose 'em all together. Draw very good class in big city. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

YOUR FRIEND AND MINE. (5,750 feet). Star cast. This one did not make much of a hit with my patrons although I considered it a very fair offering. I would not advise billing too heavy, but if you must play it, play up the eternal triangle for what it is worth to your following. Usual advertising brought fairly good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. Walter C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. A very nice little program. Not flashy, but earnest. It will please the ordinary fan. Had fair attendance. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Paramount

ORDEAL. (4,592 feet). Star, Agnes Ayres. Some liked it; others didn't. All in all it is good entertainment. Miss Ayres will not draw for me; we took in \$3.25 over the cost of the picture. Lost money as you know. Advertised with posters. Poor attendance. Draw neighborhood class in town of 4,200. Regular admission 10-22. Specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. This is one of Meighan's good ones. This one went over fine. Used newspapers and posters with good attendance. City of 12,000, with varied admission. Louis Pilosi's Theatre, Old Forge, Pennsylvania.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. A splendid program picture that pleased one hundred per cent, but did not draw. Used posters, photos, mailing list. Had poor attendance. Draw neighborhood class in town of 4,200. Admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Picture fair. Title did not draw for me. Fifty per cent of those who looked at the photographs passed up the show. Used twenty-four, ones, six, three and programs. Attendance below average. Oil field town of 2,000. Admission 10-30 and 10-50. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

TRAIL OF LONESOME PINE. (5 reels). Star, Mary Miles Minter. This is a good one; has a good title for a drawing card. Well liked by all. One hundred per cent. Used six, three, ones, 11x14, slide, papers. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

TRAVELIN' ON. (6,267 feet). Star, William S. Hart. This one pleased about ninety per cent and brought them in, despite a rainy night. Used photos, ones and slide. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

TRAVELIN' ON. (6,267 feet). Star, William S. Hart. Pleased all that saw it. A good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

UNDER THE LASH. (5,675 feet). Star, Gloria Swanson. My people do not care for Swanson in this sort of stuff. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

WIFE TRAP. (5,207 feet). Star cast. Another foreign made picture that did not win the approval of my patrons. Acting not even ordinary. Used ones, photos, slide. Had poor attendance. Draw church community, in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star cast. A mighty fine production with a mighty fine cast that gave mighty fine satisfaction. Great fodder for the "highbrows." Advertising slants "In Days of Old When Knights Were Bold." Had satisfactory attendance. Draw mixed class in town of 3,000. Admission 10-25-35-50. L. Wyatt, Opera House (400 seats), Windsor, Nova Scotia, Canada.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Picture went over to big business and public very pleased. Had big attendance. Draw better classes in city of 50,000. Admission 25-35-50. C. E. Cody, Gladmer Theatre (1,000 seats), Lansing, Michigan.

Shirley's Latest

LOVE BOUND (Fox-Shirley Mason). A very new picture that has a very good story, with a bit of melodrama in the last reel to give it a balance. Print was coated in some places with paraffine and I had some trouble in getting it through. Clean picture. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

WHITE OAK. (6,208 feet). Star, William S. Hart. I consider this one of Hart's best; story goes back to fifties, but good entertainment for those that like Hart. Regular advertising brought fair attendance in spite of rain. Draw mixed class in town of 1,000. Admission 10-25 to 10-40 and up. L. S. Goolsby, Royal Theatre (240 seats), Marvel, Arkansas.

WHITE OAK. (6,208 feet). Star, William S. Hart. A very good picture. Good acting. Hart draws big here. Used two ones, photos, heralds, one column advertisement. Had good attendance. Draw farmers and town people in town of 750. Joseph J. Mahowald, Alhambra Theatre, Garrison, North Dakota.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Well staged and titled. I would say about fifty per cent would like it in a small town. I have been receiving good prints on Paramount pictures. Used posters, slide, newspaper. Had fair attendance. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Just a fair program picture wherein Valentino does his finishing act. This star a dead one here. A few good comments and a few good kicks. Business poor. Draw better class in town of 1,200. Admission 10-30-40-50. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Not as good as "Grandma's Boy," but buy it and play it on that basis—for it will send them home with a smile. Usual advertising; the star is the slant. Good attendance. Draw from small town and surroundings. David Chait, Palace Theatre, Flemington, New Jersey.

Playgoers

HILLS OF MISSING MEN. (5,074 feet). Star, J. P. McGowan. Not much of a story for the screen. Those who saw it were not enthusiastic. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Preferred Pictures

SHADOWS. (7,074 feet). Star cast. Very pleasing audience picture. Photography and colored titles very pretty, but no particular drawing power. Had fair attendance. Draw better classes in city of 50,000. Admission 25-35-50. C. E. Cody, Gladmer Theatre (1,000 seats), Lansing, Michigan.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. An extraordinarily well produced picture. Well directed and acted. Estelle Taylor did some of the finest portraying of moods possible. Had fair at-

tendance. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Selznick

BROADWAY AND HOME. (5 reels). Star, Eugene O'Brien. One of Eugene O'Brien's best. Stood up well for second day. A good story, well acted. Used threes, ones and 11x14. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-25. George Hockly, Dixie Theatre (250 seats), Wynona, Oklahoma.

DE LUXE ANNIE. (7,000 feet). Star, Norma Talmadge. One of the Talmadge reissues, and it went over big. Played this along with "In Days of Buffalo Bill" and it was well received. Used ones, photos, slide and newspaper. Attendance 315. Draw working class in town of 3,800. Admission runs from ten to twenty-five cents. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

ONE WEEK OF LOVE. (7,000 feet). Star, Conway Tearle. In my opinion this picture will please everybody. Seven reels of interest and thrills. The photography in this picture is excellent and I am sure will please a hundred per cent. It was a little old for us. Attendance only good in spite of rain all evening. Usual advertising. Draw very good class in big city. Victor D. Stamatis, Throop Theatre, Throop avenue and Fulton street, Brooklyn, New York.

PAWNED. (5,000 feet). Star, Tom Moore. A very good picture that was much liked here and did fairly well at the box office. Draw health seekers and tourists. Usual advertising gave good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

POINT OF VIEW. Star, Elaine Hammerstein. Fair picture, but title has no box office value. The titles on some pictures make one think a hop head picked them after a heavy shot. Used threes, ones and 11x14. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-25. George Tockly, Dixie Theatre (250 seats), Wynona, Oklahoma.

United Artists

THE LOVE FLOWER. (D. W. Griffith). Star cast. I don't know why I can't get better attendance on Griffith pictures than on ordinary pictures when his pictures are truly wonderful. Usual advertising brought poor attendance. Draw miner class in town of 1,000. Admission 10-22. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

THE NUT. (6 reels). Star, Douglas Fairbanks. All Fairbanks pictures are good; therefore this one draws the people, too; pleased seventy-five per cent. Never had a Fairbanks like this one; not so very good in this one; can do better. Used all kinds of advertising. Attendance poor on account of rain. Draw mixed class in city of 27,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (300 seats), Woodbine, New Jersey.

Universal

ANOTHER MAN'S SHOES. (4,251 feet). Star, Herbert Rawlinson. A good, clean, snappy picture. Draw everybody with two bits in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (450 seats), Neillsville, Wisconsin.

BOLTED DOOR. (4,126 feet). Star, Frank Mayo. A good entertaining sort of a picture that does not seem to attract much attention. It gets by without a great deal of comment one way or the other. Draw

general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Belaire, Ohio.

DANGEROUS GAME. (5,087 feet). Star, Gladys Walton. Very good picture and is one that should especially appeal to kiddies. The fairies appearing made it very interesting to all types in my audience, and the picture drew very favorable newspaper comment. Advertising angles, had two little fairies on view. Had very good attendance. Draw residential class in town of 1,500. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

HUNTING BIG GAME IN AFRICA. Splendid. Why not more of such pictures. People surely enjoy them. Used everything worth while. Had good attendance. Draw sawmill and logging camp class in town of 4,034. Robert Marsden, Noble Theatre (600 seats). Marshfield, Oregon.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Nothing special about it. Play up the horse races, but be careful about any other part. Pleased fairly well. Used trailer, heralds, ones, photo, slide. Had poor attendance. Draw small town and rural class in town of 450. R. J. Tyson, T. & E. Theatre, Ohiowa, Nebraska.

MIDNIGHT GUEST. (4,795 feet). Star cast. Not much of a picture. Could be better with the stars that are in it. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

PAID BACK. Star, Gladys Brockwell. Fair picture and went over nicely. Usual advertising brought good attendance. Draw mixed class in city of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

STEP ON IT. (4,225 feet). Star, Hoot Gibson. Good western. Had the comedy developed in the first reel been carried throughout it would have been a knockout. Print in poor shape. Regular advertising brought fair attendance. Draw agricultural class in town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TRACKED TO EARTH. (4,477 feet). Star, Frank Mayo. Good, clean entertainment. Pleased about seventy-five per cent. Supporting cast very good. This will go over where "out door stuff" is demanded. Regular advertising brought poor attendance. Draw small town and rural class in town of 282. Admission 10-25. W. R. Russell, Lyric Theatre, Cushing, Iowa.

WHAT WIVES WANT. (4,745 feet). Star, Ethel Grey Terry. What wives want, they usually get, as fully shown in this picture, which is a good program picture. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

WOLF LAW. (4,463 feet). Star, Frank Mayo. A fine offering in program pictures. We need more of this class of production and value. Our folks are fed up on too many pictures with special casts doing automatic walking stunts and depending on former work to put them over. Advertising slants, a Universal. Had good attendance. Draw better and transient class in town of 1,200. Admission 10-30. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

Vitagraph

BLACK BEAUTY. (7 reels). Star, Jean Paige. This is a very good picture of its kind. It went big with the kiddies and the grown-ups, too. We have had better pictures, many of them, but this one gets them in some way. Usual advertising returned very good attendance. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

Up to You

"What do you think of receiving reports from the standpoint of a spectator? I have been an exhibitor for a number of years, but my theatre was destroyed by fire several months ago.

"Work on a new one will start in the near future, so I will be back in the harness in the near future.

"I enjoy Straight From the Shoulder very much, but it could be made much more valuable to the exhibitor if every exhibitor, before sending in his report, would first consider every angle of the picture, such as his personal viewpoint, by securing the viewpoint of some of his patrons, by listening to the criticisms of some of his patrons, etc. Forget personal enmity. Condemn a picture when it should be condemned and praise it when praise is due. By all exhibitors following this idea the 'lemons' on the market will be short lived." T. H. Whittemore, formerly manager Select Pictures Theatre, Newcastle, California.

Mr. Whittemore is surely qualified to report—don't you think so? His tips will be welcomed and his suggestions are valuable.

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. Good plot and acting. With only time to advertise four hours, drew good attendance. Used three one sheets, photos. Had good attendance. Draw miners, farmers and merchants in town of 750. Joseph J. Mahowald, Alhambra Theatre, Garrison, North Dakota.

Warner Brothers

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. Get this if you can. Wesley Barry's best. Patrons very much pleased. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. The picture is entertaining and well acted, but for some unaccountable reason it would not draw. Be careful in buying this one. Advertising slant, stars in cast. Had poor attendance. Draw villagers and retired farmers in small town. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

Comedies

THE ALARM. (Fox). Whenever an Al St. John comedy comes on the screen you can't keep the audience quiet. These comedies are about the best two-reel comedies we have ever run on Saturday nights. Used ones. Had very large attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre (500 seats), Farmington, Missouri.

COLD CHILLS. (Mermaid). As good as they make and you can promise your patrons it will be the best. Used extra billboards, press display. Had poor attendance. Draw very scrappy class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE DUDE. (Educational-Cameo). A fair comedy that drew the average amount of laughs. Good, clear print. Draw from country and town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

ELECTRIC HOUSE. (First Natl.-Keaton). The best Keaton we have ever had in the house; we have run them all. It is a real, unique bunch of joy for everyone. Draw general type in town of 2,700. Admission 10-25 and 10-35. S. H. Blair, Majestic Theatre (500 seats), Bellville, Kansas.

FELIX SAVES THE DAY. (Rodner-Cat cartoon). Have run four of these; this one is a dandy. They are liked by the kids, and they go big with everybody. William Thacher, Royal Theatre, Salina, Kansas.

FORWARD MARCH. (Vitagraph-Jimmy Aubrey). Can't say anything good for this one. Aubrey comedies are too silly. That stuff won't go any more. This one got a laugh or two. I am off of these comedies. William Thacher, Royal Theatre, Salina, Kansas.

HIGH AND DRY. (Fox). A fast and funny comedy that upholds the Fox standard of high class fun. We always satisfy our people with a Fox comedy on the program. Draw factory class in town of 3,000. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

MY WIFE'S RELATIONS. (First National). A complete knockout. One of the best two-reel comedies we have ever had the pleasure of running. We never worry about the show pleasing when Keaton is on the bill. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

OFF TROLLEY (Pathe). These comedies are very good and they sure do pull the kids but have been getting them in poor condition. If you can get good prints run them. Used one sheets. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (210 seats), Baltimore, Maryland.

OH, PROMISE ME. (Hodkinson-Chas. Murray). A fine comedy that pleased every one; kids and grown-ups alike enjoyed a good laugh. Dandy print. Draw from country and town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

PUNCTURED PRINCE. (Metro). Good two-reel comedy. Nothing out of the ordinary, but the small crowd that attended seemed to enjoy it. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

A SAILOR-MADE MAN. (Asso. Exhib.) (4 reels). Star, Harold Lloyd. A very good four-reel comedy that keeps the audience laughing all the way through it. Used sizes, threes, ones, photo, slide, etc. Had extra large attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre (500 seats), Farmington, Missouri.

SPIRIT OF '23. (C. B. C.-Hallroom Boys). The Hallroom Boys are always good; haven't had a bad one yet. They like this "spirit and spooky" stuff. Give us more like this one; they go big. William Thacher, Royal Theatre, Salina, Kansas.

TWO OF A KIND. (Universal). A very laughable "Century" comedy. Will please the majority. Print fair. Regular advertising gave good attendance. Draw small town and rural class in town of 282. Admission 10-25. W. K. Russell, Lyric Theatre (136 seats), Cushing, Iowa.

WATER WORKS WONDERS. (Juanita Comedies). Worst two-reel comedy ever shown at this theatre. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Serials

IN DAYS OF BUFFALO BILL. (Universal). Star, Art Acord. For me eighteen episodes of junk. A nice, misleading serial. Lost money on it. To begin with, it needs a star. Draw family class in town of 5,962. Admission 10-25. William C. McIntire, Rose Theatre, Burlington, North Carolina.

JUNGLE GODDESS. (Import & Export). Drawing better each week. The acting of the ape is great; you get a big laugh out of him every new episode. Picture getting livelier all the time. Prints good. Advertising slant, the animals. Draw according to picture, from town of 2,800. Admission 20-30. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

PLUNDER. (Pathe). Star, Pearl White. Not up to the average; attendance falling off every time I show it. My patrons say that Pearl has lost her pep. Regular advertising (with feature). Attendance off. Admission 10-25. R. Mason Hall, Grand Theatre (328 seats), Northfork, West Virginia.

Short Subjects

AESOPS FABLES. (Pathe). The best there is in the short subject line. Draw mill and farmer patronage in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (350 seats), Warren, Arkansas.

ALLIGATOR FARMING. (Fox). This is one of the one reel educational films that really deserve mention. They show extremely fine taste, photography excellent, entertainment value one hundred per cent and as a balance for any program are as fine as can be found at the rental price. Draw better and transient class in town of 1,200. Admission 10-30. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

FIGHTING BLOOD. (F. B. O.). This two-reeler hits a new spot in entertainment in spite of the fact that it is of the same type as the "Leather Pushers." It is different in every respect. Makes a wonderful Saturday picture in a short show and all classes eat it up, even the ladies and younger girls ask for more of it. It is a clean, entertaining type of picture that helps the business. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

HARD TO BEAT. (Universal). A picture hard to beat and should please most anywhere. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

HOPE. (Hodkinson). Star, Mary Astor. One of the best short subjects (two reels) I have ever seen. Had very good attendance. Neighborhood patronage. Woodlawn Theatre, Chicago, Illinois.

LAND OF KING TUT. (Fox). Fox people are putting this out to get in on the Egyptian publicity, but it is nothing more than a scenic of the Nile region. A little view of what is supposed to be King Tut's tomb does not compare with what the news weeklies have been offering. You will get in bad if you exploit it as a special picture of the King Tut stuff. Draw general class in

Straight From the Shoulder
welcomes reports on pictures, new or old, because it is the mission of this dependable tip department to give exhibitors reliable booking tips. If you are not already doing so,
SEND REPORTS ON THIS WEEK'S SHOW.

city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

State Rights

COTTON AND CATTLE. (Westart). Star, Jack Mower. Absolutely rotten. A big piece of cheese for me. Patrons went out kicking and asking if it was amateur night. Used six, three, one, slide. Had good attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (210 seats), Baltimore, Maryland.

CUB REPORTER. (Goldstone). Star, Richard Talmadge. (5 reels). This picture was only fair and could have been improved upon had the effort been made; but it will get by if properly advertised. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

ENLIGHTEN THY DAUGHTER. (Enlightenment Photoplay Corp.). Star, Zeena Keefe. (7,000 feet). Ran it three nights. Business fair. Well advertised. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (300 seats), Carnegie, Pennsylvania.

FLESH AND BLOOD. (Commonwealth). Star, Lon Chaney. (5,300 feet). Good picture that satisfied majority. Lon Chaney certainly is a wonderful character actor. One cannot praise him too high. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FRIVOLOUS WIVES. (Fidelity). Star, Vera Sisson. I don't know where they dug this one up. I played it on Sunday night to a whale of a mob, but was sorry afterward, as it is as bad as the "Sheik" was good. Advertising slants, star. Had good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

NOTORIETY. (Weber & North). Star, Mary Alden. (8,600 feet). Good picture. Very entertaining and interesting. Will please all seeing it, but be sure you get a

good print. The film was very poor. Make them give you good film, you pay for it. Many complained about film. Advertised with six, three, one, photos, cards. Had good attendance. Draw very good class in big city. Victor D. Stamatis, Throop Theatre, Throop Avenue and Fulton Street, Brooklyn, New York.

ONLY A SHOP GIRL. (Federated). Star cast. (6,400 feet). Lots of thrill to this one. Good story, plenty of punch and one of the best fire scenes to date. Good if your public like melodrama. Usual advertising brought good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

SURE FIRE FLINT. (C. C. Burr). Star, Johnnie Hines. (6,000 feet). Starts off with a laugh, which ends in roars. Keeps 'em anxious all way through wondering what the next stunt Hines will pull. Used ones, threes, sixes, photo, slide. Had fine attendance. Draw all classes in town of 1,500. B. T. Trammell, Moran Theatre, Moran, Texas.

UNKNOWN. (Enterprise). Star, Richard Talmadge. A new star for me, but he will be a good one. My town likes this athletic comedy stuff. Dick sure puts it over. Used ones, photos. Had fair attendance. Draw small town and rural class in town of 955. Admission 10-25-10-30. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

WHEN EAST COMES WEST. (Enterprise). Star, Franklin Farnum. (5,000 feet). Best I ever had. Franklin Farnum a good western type. Breezie Easons name as director always means a good action picture in my estimation. Draw small town and rural class in town of 955. Admission 10-25-10-30. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

WILD CAT JORDAN. (Phil Goldstone). Star, Richard Talmadge. (5 reels). Stunt stuff good. Pleased fairly well. I have run all the Talmadge pictures and find them good in stunts, but weak story. Good program pictures. Used ones, photos. Had fair attendance. Draw small town and rural class in town of 450. R. J. Tyson, T & E Theatre, Ohio, Nebraska.

WHERE IS MY WANDERING BOY TO-NIGHT? (Equity). Star cast. (6,579 feet). Hesitated on this one three months, but finally played it to very good business, with fair profit. Pleased greater majority. Had good lobby, three daily papers, gave out cards, supposedly from a mother asking where was her wandering boy. Ran blind ad boy lost, created much interest. Had very good attendance. Draw best and middle classes in city of 175,000. Admission 10-35. N. L. Royster, Alcazar Theatre (340 seats), Birmingham, Alabama.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

TitleStar.....Producer

Your own report.....

Advertising SlantsAttendance

Size of TownType you draw from

NameTheatre.....City.....State



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Ragged Edge"

Goldwyn Picture Introducing a New Leading Woman, Mimi Palmieri, Is One of Average Strength
Reviewed by C. S. Sewell

A feature of interest in connection with "The Ragged Edge," a Goldwyn release made by Distinctive Productions, is the fact that it marks the initial screen appearance of a new leading woman, Mimi Palmieri, who is featured with Alfred Lunt, who makes his second screen appearance, having appeared in a previous Distinctive production, "Backbone." Miss Palmieri, prior to her debut in this picture, was a widely photographed fashion model, whose likeness has appeared many times in magazines. She is a beautiful woman of a tall brunette type, and, considering it was her first screen work, produced a good impression. She seems to be entirely at home before the camera and works with restraint, never over-acting.

Mr. Lunt strengthened the favorable impression he made in his previous picture, and gives a good performance of a man who is afraid to let his love have full sway, believing he is wanted by the police for a deed which, while probably ethically right, is legally criminal. The lifting of this cloud and the explanation righting matters seems rather trite one.

Based on a novel by the well known author, Harold McGrath, it is a story of China and the South Seas. It is high class from a production standpoint and there are some colorful Chinese scenes. The acting of the supporting cast, which includes George McQuarrie, Christian Frank and the Chinaman, Charles Fang, is good. The story itself, however, is a rather light one for a picture of this length and could have been filmed with considerably less footage. The action is not always convincing and there are some minor discrepancies.

Harmon Weight's direction does much to hold the interest and he has nicely worked up the development of the romantic angle, but he was handicapped by the story, which never rises to any strong convincing dramatic heights or develops any great amount of human interest or unusual angles. Taken all in all, there are enough good points to make the picture make it an offering which should appeal to the average audience.

Cast

Howard Spurlock.....Alfred Lunt
Luth Enschede.....Mimi Palmieri
h Cum.....Charles Fang
he Doctor.....Wallace Erskine
McIntock.....Geo. MacQuarrie
Higgins.....Charles Slattery
he Wastrel.....Christian Frank
eudence Jedson.....Grace Griswold
ngelina Jedson.....Alice May
ev, Luther Enschede.....Charles Kent
otel Manager.....Percy Carr
ev, Dalby.....Sydney Drew
ne Aunt.....Hattie Delaro
.....Marie Day

Based on novel by Harold McGrath.

Directed by Harmon Weight.
Scenario by Forrest Halsey.

Length, 6,800 feet.

Story

Howard Spurlock takes money which is rightfully his from an uncle, and goes to the South Seas, believing the police are trailing him. Conscience stricken, he takes to

IN THIS ISSUE

Divorce (F. B. O.)
Exciters, The (Paramount)
Heart Raider, The (Paramount)
Mark of the Beast (Hodkinson)
Prairie Mystery, The (Truart)
Ragged Edge, The (Goldwyn)
Railroaded (Universal)

drink. In Canton he meets with an experience which puts him in such shape he needs careful nursing, and Ruth, a young woman inexperienced in the ways of the world, nurses him back to health. Believing he has compromised her by allowing her to do this, he marries her and soon learns to really love her, but refrains from letting her see it. The arrival of his aunt, who has trailed him, explains that the uncle died without reporting the matter to the police, and all is straightened out satisfactorily.

"Railroaded"

Entertaining Story in Universal Picture with Herbert Rawlinson
Reviewed by Mary Kelly

As Herbert Rawlinson is presented in an unusually sympathetic role in a story with some rather novel twists, this production should mean entertainment for a majority. The plot may go to extremes at times but as this serves a dramatic purpose it is not generally objectionable. On the whole it is sufficiently interesting to be of value to the average showman.

The settings are charming reproductions of English country places. This is a feature in which the picture excels, as both the interiors and exteriors are decidedly pleasing.

Edmund Mortimer has achieved particularly good results in bringing out the dramatic ability of the star. Rawlinson gives a more convincing performance than usual and succeeds in making human the character of the man victimized by his father's stern regard for the law. His imprisonment in a secluded manor brings about a romance with the daughter of the house. This part is attractively played by Esther Ralston, who enhances her good looks with a wardrobe of pretty clothes.

Cast

Herbert Rawlinson.....Richard Ragland
Esther Ralston.....Joan Dunster
Alfred Fisher.....Hugh Dunster
David Torrance.....Judge Garbin
Lionel Belmore.....Foster
Mike Donlin.....Corton
Herbert Fortier.....Bishop Selby

Story by Margaret Bryant.
Scenario by Charles Kenyon.

Direction by Edmund Mortimer.

Photography by Allen Davey.

Length, 5,390 feet.

Story

Judge Garbin's son Richard escapes from prison and is discovered by his father. The Judge extracts a promise that the boy will finish out his five-year term by living in an isolated mansion under the care of a stern guard. Richard surprises them all by falling in love and his father makes him confess his past to the girl. Richard then leaves believing he has broken the girl's heart, but reconciliation with both his father and the girl follows.

"Divorce"

Jane Novak Gives Appealing Performance in Domestic Drama Released by F. B. O.
Reviewed by Mary Kelly

In this F. B. O. release, a simple story is appealingly presented in a way that will interest the average woman. The picture is an unsensational treatment of a familiar domestic theme, but because of the quality of the acting and directing it makes good entertainment.

It is the formula of the marriage which suffers when sudden prosperity comes, that has been used here. Jane Novak and John Bowers give excellent performances. The usual contrast between a wife of simple tastes and a husband attracted by new business friends and life at the club is the basis for the conflict. Jane Novak plays this part, which might so easily have been mutilated by over-acting, in a charming, reserved manner. She is not obviously "emotional," and her manner of dressing is in equal good taste. John Bowers seems especially adapted to his role which he makes more than usually interesting.

The child is played by Philippe de Lacy. He helps considerably to make the domestic scenes appealing and takes part in some scenes that will be appreciated for their naturalness. Chester Bennett, the director, has achieved an effect of smoothness and dignity that will be admired by the discriminating. The picture has good box-office value, especially in theatres patronized mainly by women.

Cast

Jane Parker.....Jane Novak
Jim Parker.....John Bowers
George Reed.....James Corrigan
Mrs. George Reed.....Edythe Chapman
Gloria Gayne.....Margaret Livingston
Townsend Perry.....Freeman Wood
Tom Tucker.....George McGuire
Winthrop Avery.....George Fisher
"Dicky" Parker.....Philippe de Lacy

Story by Andrew Bennison.
Direction by Chester Bennett.

Photography by Jack MacKenzie.

Length, 5,900 feet.

Story

Jane and Jim Parker and their small son Dicky are happy in their love which they say is for "yesterday, today and forever." When Jim is suddenly promoted he demands a beautiful home in which to entertain his friends. Jane does not get accustomed to the new life and drops behind. Jim gets interested in another woman and proceedings for a divorce start. Then Jim loses his position and realizes what he has been sacrificing. He finds Jane and Dicky back in the old cottage and they start all over again.

"The Heart Raider"

Fine Paramount Attraction Stars Agnes Ayres in a Role With Popular Appeal
Reviewed by Mary Kelly

With plenty of action and a brilliant performance by the star, this Paramount picture should be a marked success in first-class theatres. It has many popular attributes which will affect the box-office.

Agnes Ayres, who previously demonstrated that she has an abundance of "go," wins even added honors in the restless role of the girl who sets out to change the intentions of a confirmed bachelor, just for the

mere adventure of it. She is a sparkling figure in many effective scenes. Her beauty is at its supreme advantage in bathing suits and various insubstantial but attractive costumes. She is amazingly pretty in some of the close-ups and plays with unusual animation.

There are a number of spectacular escapades. A moonlight pageant ends in a runaway of one of the chariot teams, staged by the heroine as an unscheduled thrill; a midnight swim lands her on the yacht of the neighbor who poses as a woman-hater; a motor boat race in a storm provides opportunity for a romantic rescue. There is uninterrupted action and a number of attractive scenes. The scenes at the Palm Beach resort are a treat to feminine eyes and to anyone who admires attractive summer frocks.

Miss Ayres is supported by Mahlon Hamilton in a role which will interest the fans, and a cast of others in rather unimportant parts. It is strikingly a one-star picture. But in this case this means excellent entertainment for almost everyone. The star's admirers will be sure to like her and others too will be attracted. The picture has been very well directed with the possible exception of the comedy of a fop character which seems rather trite and uninteresting.

Cast

Muriel Grey.....Agnes Ayres
John Dennis.....Mahlon Hamilton
Gaspard McMacon.....Charles Ruggles
Reginald Grey.....Frazer Coulter
Mrs. Denlie (John's Aunt).....Marie Burke
Jeremiah Wiggins.....Charles Riegal
Based upon story, "Arms and the Girl," by
H. R. Durant and Julie Herne.
Scenario by Jack Cunningham.
Directed by Wesley Ruggles.
Photographed by Charles Schoenbaum.
Length, 5,075 feet.

Story

Muriel Grey is the cause of her father's taking out heavy accident insurance. Her fast driving irritates the insurance company who send an agent to marry the girl, thus ending her father's obligations in caring for her. Meantime the girl is pursuing a bachelor whom she overheard saying he would never marry Muriel. She gets in no end of trouble, ending of course in the bachelor's change of heart which satisfies the insurance company.

"The Exciters"

Bebe Daniels and Antonio Moreno in Conventional Paramount Attraction

Reviewed by Mary Kelly

Despite an interesting cast and a promising opening the outstanding impression is that this picture does not reach the standard which the Paramount clientele has come to expect. The material is not rich in imagination and the direction has not offset this. While the picture will pass as a fair attraction in many theatres, it is lacking in the distinguishing qualities that one would naturally expect.

The title and the opening comments promise something superlatively peppy. Bebe Daniels is cast as a young "exciter," a product of the jazz age, born on an express train and trying to keep up the pace. She is first shown in some water sports including aquaplaning and a motor boat race. These scenes are of a type that is always appealing, particularly in hot weather. From then on there is no display of unusual vitality as the drama involves a familiar story of crooks and a hero-detective who appears at first to be one of the band.

Antonio Moreno's performance of this last-mentioned role is one of the attractive features of the production. He seems superior somehow to the trite situations and gets unsuspected results. The scene in which Bebe Daniels and he find themselves trapped in the crook headquarters shows their dramatic ability to advantage while the rest of the picture gives Miss Daniels little more than a chance to pose—which she does charmingly. Seaside scenes and attractive

boudoir sets carry a certain appeal. The cast and atmosphere will help greatly to make the picture a success provided your patrons do not expect too much.

Cast

Ronnie Rand.....Bebe Daniels
Pierre Martel.....Antonio Moreno
Rackham, the lawyer.....Burr McIntosh
Ermintrude.....Diana Allen
Roger Patton.....Cyril Ring
Hilary Rand.....Bigelow Cooper
Mrs. Rand.....Ida Darling
Della Vaughn.....Jane Thomas
Mechanician.....Allan Simpson
Minister.....George Backus
"Gentleform Eddie".....Henry Sedley
"Flash".....Irvil Alderson
"Flash".....Tom Blake

Based upon stage play by Martin Brown.
Scenario by John Colton and Sonya Levien.

Direction by Maurice Campbell.

Photography by George Webber.

Length, 5,939 feet.

Story

Ronnie Rand, whose watchword is speed, is obliged to marry on a certain day or lose a rich inheritance. She meets Pierre Martel, member of a band of crooks, in dramatic circumstances, and, convinced he is a man's man, she marries him. Martel's confederates seek to blackmail Ronnie and when she refuses to sign a check, the crooks seek to kill Martel, but he is saved by the timely arrival of the police. It then develops that Martel is no crook, but that he is a United States Secret Service man who had joined the robber band to get evidence against them. There is plenty of this and Ronnie, somewhat disappointed that her husband is no burglar after all, makes the best of the situation and both are happy.

"The Mark of the Beast"

Thomas Dixon's Picture Released by Hodkinson Is Strongly Dramatic and Holds the Interest

Reviewed by C. S. Sewell

From story to completed film, "The Mark of the Beast," distributed by Hodkinson, is the work of Thomas Dixon, the author of "The Birth of a Nation." In this his first attempt to handle the entire production of one of his stories, including even the direction, he has succeeded in producing an entertaining picture, strongly dramatic, even melodramatic at times to the extent that some of the action seems a little far-fetched. It is a picture that for the greater part holds the interest of the spectator tensely.

Mr. Dixon's connection with the show business has stood him in good stead in making this picture, for, although he described it as a drama of the subconscious mind and has built up his theme on the working of this apparently uncontrollable force which causes the woman in question against her own judgment to throw over a refined man for one of obviously lower type who turns out to be a burglar; he has appealed to the intellect through the emotions. The result is a picture that while it will interest higher class patrons from its psychological side has plenty of thrills and punch scenes to hold its own with the average audience.

The entertainment qualities of the picture are enhanced by an excellent cast. There are only five players and each one has ample opportunities for fine individual work that stands out. Robert Ellis appears as the doctor-lover interested in psycho-analysis, whose sweetheart (Madelyn Clare) is the victim of the "beast instinct within calling to the beast." Warner Richmond is the burglar, and Gustav Von Seffertitz and Helen Ware are cast as his father and mother. Throughout the picture there is pathos and a strong appeal to the sympathies, and it is relieved by slight touches of humor. A feature of the picture is the close cutting of the scenes and elimination of excess footage.

Mr. Dixon has not overlooked the value of close-ups, good photography, pretty exterior shots, or the introduction of a mystery element in building up a dramatic cli-

max. In fact, good showmanship is evident throughout.

Cast

Dr. David Hale.....Robert Ellis
Ann Page.....Madelyn Clare
Donald Duncan.....Warner Richmond
John Hunter.....Gustav Von Seffertitz
Jane Hunter.....Helen Ware

Story, scenario and direction by Thomas Dixon.

Photographed by Harry Fischbeck.

Length, 5,988 feet.

Story

Dr. Hale, delving in psycho-analysis, is particularly interested in the sleep-walking proclivities of his sweetheart, Ann Page. His theories are soon put to a dramatic test as a situation arises wherein Ann is thrown in contact with a man of obviously lower type, is strangely attracted to him and soon marries him. He takes her to a hotel in the mountain. Dr. Hale follows. Ann's husband soon reveals his real nature and occupation, she turns from him and a fight follows. The next morning he is found murdered and the Doctor suspects Ann, but it develops that the old woman in the hotel has stabbed him in seeking to get his money, not knowing that he is her own son.

"The Prairie Mystery"

Truart Feature Starring Bud Osborne Is a Western Story of Ordinary Entertainment Value

Reviewed by C. S. Sewell

Bud Osborne, who is familiar to screen patrons for his roles as a heavy in short length westerns, has a heroic role as the star of "The Prairie Mystery," released on the state right market by Truart Film Corporation, and acquires himself creditably. It is a Western which for the most part follows along familiar lines. The influence of the Ku Klux agitation is seen in having a band of rustlers who wear black masks and hoods and attempt has been made to get away from the obvious by a surprise climax in which the leader is revealed as a woman ranch owner. This situation, however, gives you the impression that it has been forced for effect.

There is quite a lot of hard riding and some good fighting, outdoor atmosphere and other elements that are characteristic of the average Western. The production is not especially well made and the action not at all times consistent. The hero after a lapse of several years appears very little older, and the attempt to throw suspicion continually on the wrong party rather weakens the outcome. Altogether it is a production that should have its greatest success with small neighborhood houses or as a feature on a double bill.

At the head of the supporting players is Pauline Curley, who gives a good performance. Harry Gerard is well cast as the villain. The remainder of the cast are satisfactory.

Cast

Jim Holmes.....Bud Osborne
The Orphan.....Pearl May Norton
Paula Wilson.....Pauline Curley
Tom Hendon.....Ben Hall
Andy Spence.....Harry Gerard
Natalie Somers.....Hazel Evans
Sophie Higgins.....Norma Willis
Jerusha Hopkins.....Rose Curley
Capt. Jinks.....Monte Collins, Sr.
Story and direction by George Edwards-Hall.
Photographed by John J. Pastor.
Length, five reels.

Story

A wagon train is attacked by outlaws. A band of settlers ride to their rescue but when they arrive all have been killed except a boy and girl. Jim Holmes, leader of the rescue party, adopts the two children. Several years later, when they have grown up, Jim realizes that he loves the girl and asks her to marry him. She agrees out of gratitude though she really loves the boy. A band of masked rustlers invade the neighborhood and Jim is suspected of being their leader. It finally turns out that the leader is a woman and that she has caused the boy to join the band. This development exonerates Jim but shows him that "youth appeals to youth" and he rides away leaving the boy free to marry the girl.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Arrow Specialists Establish New Precedent in Boston

BOSTON—The Arrow Film Corporation is in receipt of advice from Independent Films, Inc., of Boston, Mass., that the engagement of "Lost in a Big City," the big Blazed Trail special at the Park Theatre, which was concluded on Sunday, was phenomenally successful.

This production, which is being distributed by Independent Films, Inc., received very favorable reviews from all of the Boston newspapers and from present indications bids fair to be one of the really big box office successes of the current season.

Added features of the show at the Park Theatre were the personal appearance of Miss Jane Thomas, who has the leading role, supporting John Lowell in this production, and the first of the new Eddie Lyons' Comedy Specials, "For the Love of Tut." This comedy is said to be one of the very best that this clever comedian has ever made and was given a most cordial reception by the capacity audiences which crowded the Park Theatre during the engagement.

Another indication of the live-wire showmanship of Independent Films, Inc., was the fact that the Boston Theatre, a few doors down the street, was jamming them in with another big Arrow special, "Jacqueline, or Blazing Barriers." This makes five big Arrow specials to play in the first-run down-town houses of Boston within a period of two weeks, and is a tribute to the keen showmanship of Boston exhibitors and the ability of Messrs. Patten, Heffron and McConville, who compose Independent Films, Inc.

Michigan Exhibitors Seek Shorter Films

DETROIT—In defense of the almost unanimous stand being taken by motion picture exhibitors all over the country against the universal practice of making features seven, eight, nine and even ten reels in length, the producers here claim they are merely making up what their customers want. The counter charge against the exhibitor is that he is as greatly impressed by the number of feet in a picture as in the nature of the story, its players or its possibilities of appealing to his patrons. This charge, of course, is not directed at the managements of important first run houses but at the majority of the small town and neighborhood exhibitors.

Phil Gleichman, manager of the Broadway Strand Theatre, contends that 99 out of 100 features released today are unnecessarily padded.

Jack Morris has resigned as office manager for the Minter-United and plans to enter the exhibiting field.

K. C. Exchangemen Act On "Bicycling"

KANSAS CITY—At the film board luncheon last week a measure was brought up to expedite the prosecution of any exhibitor caught "bicycling" films. A body was appointed to investigate all communities where films are held without reason.

The film exchange is legally responsible for the delivery of films to the exhibitor. The exhibitor in turn should feel quite as responsible for the prompt return of a film he has used. If a print is held for any reason whatever, an injustice is done to the exchange, and what is quite as important, fellow exhibitors are made to wait for their show material.

NEW YORK—Despite the advent of the summer months independent firms are continuing to be incorporated. Three new independent producing firms are now being organized and are expected to take out incorporation papers within the next few months.

St. Louis is to have a news weekly, "Things You Ought to Know," which will be produced by the Quality Motion Picture Company of America, 6800 Delma boulevard, University City, Mo. The first number will be issued within the next few weeks. The initial numbers will be devoted to St. Louis happenings and institutions. Romaine Fielding, president and director general of the company, will have personal supervision over the news pictures.

H. E. Schiller is getting lined up for his Lichtman pictures. The three current releases: "Daughters of the Rich," "The Girl Who Came Back" and "Are You a Failure?" The pictures all have lots of action and the last one in particular, has a story behind it that ought to please 'em all.

Jack Underwood, of Enterprise, announces that he has secured the Southern Illinois and Eastern Missouri rights to Jess Willard in "The Challenge of Chance." It will be released at once.

Joe Desberger, formerly manager for the American Releasing Corporation, has accepted a position on Charley Werner's Metro sales staff.

Truly B. Wildman, Enterprise branch manager, announced this week the release of "The Romance of a Lemon," an instructive and very entertaining Educational one-reeler.

Clarence Bricker arrived back in Los Angeles the middle of this week with negatives of pictures he had started releasing through the East Coast Productions, Inc. The distribution contract with that firm was cancelled by Mr. Bricker.

If a deal now goes through Col. William Selig will make a series of four pictures for Truett Film Corporation. Truett already has signed Elaine Hammerstein, who returned East several weeks ago; William Farnum, Larry Semon and Roland West.

Two Ben P. Schulberg productions for release through Al Lichtman's Preferred Pictures Exchanges, were completed last week. They are "Mothers-in-Law" and "The Broken Wing," both on the 1923-24 program.

According to a report being circulated here several independent producers are trying to induce Mary Miles Minter to sign a contract whereby she will be starred in a series of six pictures.

Judge Films "Brass" for Divorcees-To-Be

CHICAGO—Clever exploitation of "Brass," the screen adaptation of Charles G. Norris' novel of marriage and divorce, reaped a brilliant crop of publicity during the showing of this Warner Brothers' feature at the Chicago and State Street Theatres during the week of May 28. A tie-up with a Domestic Relations judge created tremendous interest in the picture, which played to capacity houses during its run.

Three days before the picture's Western release, Mr. G. H. Dummond, the Warner Brothers' representative, threw out his opening barrage, by using "Brass" as a means of uniting couples aground on matrimonial reefs. Judge William L. Morgan consented to show the film to several cases.

His chambers were transformed into an auditorium, as an instrument of reconciliation. As a result, four couple were reunited and saved from divorce.

A World Premiere

Notwithstanding the fact that Irving M. Lesser has decided to hold all of the Super Five Series of Principal Pictures Corporation for fall release, he has arranged a world premiere of the first of the series, "The Spider and the Rose," at Grauman's Million Dollar Theatre in Los Angeles, where it is now playing to capacity houses.

TIMELY EDITORIALS

BY ROGER FERRI

HE film man who has confined his activities mainly to planning is finding out that there is no room in this market for him, for he is not even figuring with the "also rans."

JUNE marks the advent of the off-season. But the current week, judging from theatre clippings that have reached our desk, show 37 important first run bookings of independent pictures. Not a bad hot weather record, eh?

FRANCHISE methods are seemingly growing in popularity and fortifying live independent exchanges with a line of product that enables them to better combat the national program company competition. However, there are several franchise propositions being advertised in the market that should be rigidly investigated before accepted by exchangemen.

WE would like to see more exhibitor reports on independent pictures in Van's "Straight From the Shoulder Department." The wise showman will contribute liberally to this excellent department, for it constitutes frank and honest opinions on pictures as exhibitors found those pictures. Do your share!

S TATE righters have in all probability come to the conclusion that the dead must rest. That no doubt accounts for the quietus on "Tut-Ankh-Amen" picture announcements.

T O the gentleman who will furnish us with a substitute term for "all-star casts" we will present a season pass to the Great Lakes.

T HERE seems very little likelihood of any reduction in rentals next season if reports concerning the exorbitant salaries some stars and players on the Coast are receiving can be taken seriously.

P RESS books should be useful—not useless. This is not our line—it belongs to a complaining exhibitor who asks: Why the press book?

I NDEPENDENT producers are working overtime seeking valuable "names" and established stories for next season's releases. And the lineup before us beats that offered any previous season. The independent market today is just about 1000 per cent. stronger, financially and artistically, than it was a year ago—and even much wiser.

Blue Ribbon List of Independent Exchanges

NEW YORK

REOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features: Eddie Polo and Adventures of Tarsan serials; Eddie Lyons and Billy West comedies; Prisma and Burlington educational.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

ARROW EXCHANGES. 729 Seventh Avenue. Lost in a Big City. Jacqueline. Man and Wife. None So Blind. Streets of New York. The Rip Tide. The Little Red Schoolhouse. The Broken Violin.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novels. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

REOWN PICTURES, INC. 831 South Wabash Avenue. See Reown, New York City. Same product.

BUFFALO

REOWN PICTURES, INC. 505 Pearl Street. See Reown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. To Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mathe Building. Seven Richard Talmadges. Seven Franklyn Farnams. Eight Jack Hoxies and Al Neal Haris. Charles Chaplin revivals. "Deserte at the Altar."

ATLANTA

PROGRESS PICTURES, INC. A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC. A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC. A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

C. C. Burr Buys Another Story

C. C. Burr this week purchased the screen rights to Gerald C. Duffy's original story, "The Restless Age," which he plans as one of the eight features he will make during the coming season. Mr. Duffy is the author of several Johnny Hines starring vehicles. Mr. Burr also owns the screen rights to "The Average Woman," Dorothy De Jagers' Saturday Evening Post story, and "Three o'Clock in the Morning," which has been completed and was "dogged" on an unsuspecting audience at the Gotham Theatre in New York City last week.

W. Ray Johnston, Vice-President of Arrow Film Corporation, returned to his desk this week, having spent a week in Iowa, after having attended the Chicago convention. He reports conditions in that territory exceedingly satisfactory and states that he considers the situation there more favorable to independents than ever before in the history of the business. This same view is taken by Tom Curran, Arrow's special representative, who returned to New York this week from Louisville, Ky.

Word from Los Angeles this week brought information to the effect that the latest Arrow-Eddie Lyons comedy special, had been entitled "Captain Applesauce." A print of the comedy reached the New York offices of Arrow late this week. Eddie Moran is now working on the third picture of his new series.

First Graphic Exchanges of Buffalo and New York City this week

held a sales meeting in New York for the purpose of discussing plans for the exploitation of their new product. Those who attended were: Jack Berkowitz and Bert Kulick of Buffalo, and B. H. Mills, Samuel Sepulwin, Max Kerzner and Irving Meisel of New York City. Harold Filkins has been added to the New York Graphic sales force.

Jack Cohn of C. B. C. Film Sales Corporation this week announced that he had received word from Detroit to the effect that Kunsky's would play that firm's latest picture, "Temptation" the middle of the month. The picture also has been booked over the entire Consolidated Theatre Corporation circuit of Indiana by St. Grier, who owns the northern Illinois and Indiana rights to the feature.

Business in New England this past week took a decided flop due to the hot weather, according to reports sent to this department from various parts in that territory. About 33 1/3 per cent. of the smaller movie houses in that territory are being closed, but the opening of the summer resorts opens new ones, thus bringing down that percentage to about 20 per cent.

David Belasco, the famous stage producer who has allied himself with the Warner Brothers was to have left last Saturday for California to supervise production of the Warner pictures. However, business prompted him to change his plans at the 11th hour. He will in all probability not go now for about two weeks.

Maurice Costello, who is keeping busy in the East, has signed with Murray Garsson for an important principal role in the next production that the independent producer will make at some eastern studio, starting about the first of June.

Coast Independents Will Heed Distributors' Demand; Rapf Cutting Down Footage

LOS ANGELES (Special)—That all future productions bearing his name will be somewhere within the five and six reel footage, and will never exceed this number, is the statement made by Harry Rapf, in charge of a production unit for Warner Brothers. The departure in policy follows an exchange of correspondence with hundreds of exhibitors and deep study of the situation. It is also the result of the continuous controversy that has been in the foreground of discussion apropos of short versus long features.

"I intend to reduce the footage, and thus fall in line with the demands the exhibitors," Mr. Rapf said. "From querying them, I have come to the conclusion that they demand pictures within these limits, and not take to the seven, eight and nine reel features."

"It is quite difficult to tell a story in such a short number of reels, I do not think I must be in the exhibitor's corner, and I shall work to this end. As the best means to further this shall spend a lot of time with a scenario writer eliminating the superfluous, and whipping the content into such shape that when the picture is cut, it will not hurt the continuity. This means that a great deal of hard work and time will be needed before the picture is shot."

Warner Films to Be Ready in Early Fall

The first six productions of the eighteen pictures to be produced by the Warner Brothers for the coming season were announced last week by Harry M. Warner. All of the productions will be completed for release early this fall; three are now being produced while preparations are under way for the filming of the others.

The six include "The Gold Dig-

gers," a David Belasco production; "Cornered," the play by Zelda Sears and Dodson Mitchell; "Lucretia Lombard," the Kathleen Norris novel being produced by Harry Rapf; "The Printer Devil," featuring Wesley Barry; "Little Johnny Jones," featuring Johnny Hines by arrangement with C. C. Burr; and "Tiger Rose," the Belasco play starring Lenore Ulric.

Many independent exchangemen from various Eastern cities came to New York Tuesday to participate in the annual film golf championship tournament.

David J. Chatkin, one of the first independent men to handle short subject and booster for those sort of film, formerly head of the Consolidated Film Exchanges of Los Angeles and San Francisco, has been made acting domestic sales manager of Educational Films Exchanges, Inc.

Sam Morris, of Warner Brothers, returned to New York Monday following a swing around New England cities that are showing that firm's much advertised production, "Main Street."

Floyd Brown, of H. Lieber Company, of Indianapolis, this week closed a contract with C. C. Burr for the Indiana rights to "You Are Guilty," starring James Kirkwood, with an all-star cast.

Ed Davis, formerly with the Seattle Arrow Exchange, has gone over with the Hodgkinson Exchange, of that city, as booker, according to information received in this city this week.

Nat Levine, formerly head of Plymouth Pictures, Inc., and now an exhibitor in New Jersey, last Friday night tendered a farewell dinner to Al Fineman, the popular Warner Brothers' exploitation man, who left on the SS. Majestic for England Saturday. He will act as exploitation man for Warners in Europe. His friends arranged a little surprise, having detailed a cameraman, Joe Traub, to photograph the already-blue Al shaking hands with the captain of the giant steamship.

Resolute Film Sales, Inc., this week announced the following sales on J. G. Mayer's "The Greatest Question": Lennon & Sheffield Exchange of Seattle, for Oregon, Idaho, Montana, Colorado, Utah, Wyoming, New Mexico and Alaska.

Max Graf, the coast independent producer, gave a very interesting talk that was broadcasted via radio in New York on Sunday, dwelling on various phases of the picture industry.

J. Searle Dawley has completed the production of "Broadway Broke" for Murray Garsson. Whether or not this picture will be State righted is undecided. Thus far all of Garsson's pictures has been sent through Metro.

The demand for American independent pictures abroad is increasing tremendously, judging from foreign sales announced during the month of May.

Clifford S. Elfelt, the coast producer, who has opened an independent distributor, will shortly start on a tour of exchange centres selling territorial rights to "Danger" with J. B. Warner.

Ben Blumenthal was another film man who sailed for Europe Saturday on the SS. Majestic.

"Main Street" Is Off With a Bang

BOSTON — (Special) — Warner Brothers were considerably in the limelight in this section this week, for their latest special, "Main Street," was the principal attraction at the more important houses in this section. That much advertised and highly praised Sinclair Lewis story opened this week in eight theatres in five New England first run cities, with indications that every run would be a money-maker, despite the fact that the current week has been the hottest this section has ever had at this time. Three Boston houses—the Park, Modern and Beacon all are showing "Main Street."

The showings of "Main Street" represents one of the most important booking deals ever negotiated by an independent concern in this territory, for with the booking of "Main Street" these same big houses virtually obtained an option on all the big Warner Brothers-David Belasco specials slated for release next season. The picture opened Monday in Portland, Providence, Worcester, New Haven and Bridgeport. The open ings, despite the heat, were big.

That "Main Street" will establish a summer run record in this territory is certain, for the bookings on this special will keep the picture humming all during the months of June, July and August. There is not a single

theatre of any consequence in New England that has not booked this picture with opposition houses being forced to the limit to line up suitable competing features.

For the express purpose of giving to the trade an exact detail account of how the picture was put on, exploited, and what it drew, the independent editor of Moving Picture World leaves New York Thursday for the purpose of covering the showings in every city.

William Shapiro, manager of the Franklin Film Corporation, distributors in New England of the Warner Brothers' product, is confined to his bed with illness, according to a report circulated along Piedmont street this week.

Harry Ascher and Sam Grand will be known as the Asher & Grand Distributing Corporation and will start releasing the early part of August. Meanwhile the two are lining up territorial distributors in the various territories.

"The Greatest Menace," the dope picture, headlined at Fay's Theatre in Providence, R. I., this week. The picture did not draw and neither did the vaudeville, the hot weather hitting everything hard in that city.

New England exhibitors are joining in with theatre owners of other parts of the country in the demand that the feature pictures be shorter in length. They argue that some of the best pictures of the year have shut off a certain amount of revenue from their theatres because of the meaningless waste represented in surplus and superfluous film.

Eileen Percy Signs With C. B. C. Films

Eileen Percy has been signed by the C. B. C. Film Sales Corporation this week for a leading role in "Yesterday's Wife." This feature, from the novel by Evelyn Campbell, to which C. B. C. has purchased the screen rights, will be the first of the series of Columbia Pictures which that company will distribute.

The C. B. C. feature product is being planned to guarantee the distribution of "A Feature a Month" during the entire 1923-24 screen season, starting with September 1st. This product will be divided under two producing banners—one, a series of big special productions which shall be called Columbia Pictures, the Gems of the Screen; and the other a continuation of the big C. B. C. Box Office Winners series.

Philly 'Changes Lay Off Buying

PHILADELPHIA — (Special) — Independent exchanges in this territory are temporarily laying off buying any new product. The local offices went after product last season tooth and nail and a good picture had little difficulty finding a buyer here. However, with the advent of the off-season and most of the exchanges well stocked up a production must be an extraordinary big one before any localite will consider buying.

The heat here has hurt business considerably in Philadelphia, Washington, Baltimore, Harrisburg, Wilmington and Trenton. Exhibitors in those territories have been forced to switch bookings, but all in all independent pictures have come in for a goodly share of what business there is available via the box office in this territory.

Lou Burman, of Independent Film Corporation, distributors of Warner Brothers' pictures in this section, has announced that he will not release "Main Street" until the latter part of August when that special will open at either the Victoria or Stanton, both Stanley theatres.

While "The Greatest Menace," the anti-dope picture, will continue playing through its scheduled two-week run at the Garrick Theatre, it will come out a heavy loser. The Garrick is a legit house that was rented to Tony Luchese, of De Luxe Film Exchange, on a straight rental basis. The hot weather, however, started hitting away at the picture immediately after the opening and business has been slow since then.

Gene Marcus, of Twentieth Century Film Exchange, is directing the attention of the trade hereabouts to his lineup of pictures for summer release. Gene believes that it is when the public is most adverse to going indoors for entertainment that theatres must give big pictures and really "sell" the public. Marcus is releasing Truett and Principal Pictures Corporation specials.

None of Principal's "Super Five"—"The Spider and the Rose," "Temporary Marriage," "Bright Lights of Broadway," "The Man from Ten Strike" and "East Side West Side"—will be released in this territory, however, until the early part of September.

Independent exchangemen have had enough of boardwalk experimenting in Atlantic City, judging from what is heard on Vine street. Several legit houses there have offered themselves as exploitation theatres for forthcoming independent specials, but the exchangemen have not even been interested enough to go into the money end of the proposition.

A MONEY MAKER A MONTH

WATCH FOR ANNOUNCEMENTS OF

C.B.C.'s

BIG MONEYMAKERS
FOR THE FALL

Sol Lesser Signs Unknown Beauty "Dancers in the Dark" Now Title of D. C. Goodman Picture

Sol Lesser, president of Principal Pictures Corporation, this week laid aside all laws and customs regarding girls having to work up in the movies, by signing pretty June Marlowe, aged 17, of Minneapolis, to play important roles in forthcoming Principal Pictures Corporation productions.

The contract covers a three-year period and Miss Marlowe, who had never before been in studio work, was called on for immediate work in the Harold Bell Wright story, "When a Man's a Man."

C. B. C. Will Star Chicago Girl

In accordance with a plan expressed a long time ago when "Only a Shopgirl" was in the making, the C. B. C. Film Sales Corporation this week selected a Chicago working girl, and will send her to California to appear in motion pictures. The girl's name is Betty Arnold, and she was selected as the prettiest and best film type in the entire city and its outlying districts from among thousands of girls who were considered for the opportunity.

Hot Weather Puts Crimp Into Box Office Receipts On Independent Film Shows

The hot weather that suddenly gripped the eastern and middle western cities during the past ten days put a decided crimp in box office receipts at theatres showing independent pictures. The business the first half of this week was decidedly off because of the intense heat. Reports that poured into this department on Thursday morning indicated a discouraging flop in attendance, with very little likelihood of any pickup as long as the hot weather continued. Even the most pretentiously exploited pictures fell down beyond financial repair.

Whether or not the past few days constitute a criterion of what is to come time only can tell. Showmen are hoping for the best, for a continuation of such disastrous business can result in only one thing: a general shut-down. About 15 per cent. of the theatres of the country have closed, according to statistics compiled for this department by exchanges.

PROVIDENCE, R. I.—(Special)—Independent productions are having their inning in this city, for at the Strand Theatre Warner Brother's "Main Street" is getting its premiere, while at the Victory F. B. O.'s "Mary Of The Movies" is headlining. At the Modern, Principal Pictures Corporation's "The World's A Stage" with Dorothy Phillips is holding the top berth.

PHILADELPHIA—(Special)—The hot weather is hitting "The Greatest Menace" hard at the Garrick Theatre where it is being shown on a straight rental basis that brings only the house any worthwhile money—and that has been already paid out. The picture is not catching on at all despite the heavy exploitation that has been very cleverly put over by the De Luxe Exchange. It had been expected that this anti-drug picture would clean up, but it will be lucky to stick through its two weeks.

CHICAGO—(Special)—The squabble put up by Warner Brothers when the Balaban & Katz interests held on to the release of their pictures has brought about a satisfactory remedy of the differences between the two, for "The Little Church Around The Corner" succeeded "Brass" at the Chicago Theatre this week. Although the weather had become much warmer and is holding up on the draw, the picture has done comparatively good so far this week. "Brass" did a satisfactory business last week at the same house.

WASHINGTON—(Special)—This may be Shriners' Week and one of the liveliest weeks Washington has ever known, but theatrically it doesn't mean a thing, for they will not come in. The hot weather, of course, has contributed materially to the hold-back, for all houses report a particularly heart-breaking decline in receipts. Independent pictures in down-town houses this week were being hit hard because of weather conditions, with no chance of an even break with a turn in the weather.

ATLANTA, GA.—Independent pictures in this territory, like everything of a theatrical nature, were hit hard this week by the heat in whose grip the Southeast has been since the early part of last week.

CHICAGO—(Special)—Arrow's special, "Jacqueline or Blazing Barriers," proved a great hot weather picture at the Castle Theatre last week and with the limited capacity of the house, managed to turn in a comparative excellent gross.

Zambreno Gets All of Arrow's 1923-24 Pictures

One of the most important sales announced in the independent field in some time was consummated by W. E. Shallenberger and W. Ray Johnston, respectively president and vice-president of the Arrow Film Corporation, during their sojourn in Chicago on the occasion of the M. P. T. O. A. convention last week. This contract, which embraces seven features, two serials, and thirty-eight comedies, was closed with Frank Zambreno, president of Progress Pictures Company for Northern Illinois and Indiana.

The pictures included in the deal are: "The Rip Tide," "The Little Red Schoolhouse," "The Broken Violin," "None So Blind," "High-Speed Lee," "Man and Wife," "Jacqueline, or Blazing Barriers," "The Fighting Skipper," a serial starring Peggy O'Day, Jack Perrin and Francis Ford, and the new Arrow serial, "The Santa Fe Trail," which is now in course of production in Hollywood under the direction of Robert Dillon, starring Neva Gerber and Jack Perrin; the twelve new Eddie Lyons Comedy Specials and fourteen new Mirthquake Comedies, and the Tom and Jerry series.

During the past three weeks, while he has been cutting and editing his next special production to be released by Equity Pictures Corporation, Daniel Carson Goodman has been concentrating upon a suitable title for his picture and although "The Daring Years" has been given to it as a temporary title, still Dr. Goodman realized that it was not of sufficient scope and lacked the punch and class as embodied in the production itself. The new title is "Dancers in the Dark."

The cast includes Mary Carr, Tyrone Power, Mildred Harris, Clara Bow, Chas. Emmett Mack (through the courtesy of D. W. Griffith); "Skeets" Gallagher, late star of "Up She Goes," the Broadway success; Sam Sidman, Helen Rowland and Joseph Depew, the two juvenile stars in "Timothy's Quest," and the entire chorus of "The Gingham Girl."

Cast Set for "The Unknown Purple"

With the actual starting of production on "The Unknown Purple," Roland West's phenomenal New York stage success, the announcement of the completed cast has been made. Within the past few days James Morrison and little Jackie Lee have been cast in important roles and thus two more well-known names have been added to an already superlative list of stars which includes Henry B. Walthall, Alice Lake, Helen Ferguson, Rosemary Theby, Ethel Grey Terry, Stuart Holmes, Brinsley Shaw and Richard Wayne.

"Main Street" Opens at the Strand

"Main Street," the Warner Brothers' feature adapted from Sinclair Lewis' widely discussed best-seller of social life in America's hinterland, will be given its Eastern premiere at the Mark Strand Theatre, for two weeks beginning Sunday, June 10th. Widespread curiosity and interest have greeted the announcement of this story's translation to screen form, and preparations are being made by the Strand management for a record-shattering run.

Larry Semon Returns to West Coast; Cliff Elfelt Signs Jane Thomas on Long Term Contract

Larry Semon, who was signed in Chicago several weeks ago by Truart Film Corporation, returned to Los Angeles this week from New York, where he held a series of important conferences with his new managers. While in the East Mr. Semon and his associates mapped out their production plans for next season. While in the metropolis Larry had a wonderful time, having been spoofed at by his pal, Will Rogers, at the Follies, and the guest at a series of special parties and dinners given in his honor. He is expected to start production on his first feature length comedy for Truart independent release late this month.

Jane Thomas, who has been freelancing in the East and who will be remembered by independents as having been one of the outstanding features of Arrow's "Lost In A Big City," and whose latest picture is Paramount's "The Exciters," this week signed a long term contract with Clifford S. Elfelt, the Coast independent producer-distributor, who has opened distribution offices in the Chandler Building, New York. She will be starred in a series of specials that Mr. Elfelt will sell on the franchise basis in the independent market.

Dell Henderson, the director, and Doris Kenyon, together with a number of other players and studio employes, arrived in Portland, Me., Sunday morning. They will be in Portland for two weeks during which time they will shoot backwoods scenes for Charley Blaney's story. Blaney incidentally is producing the picture, which is the first of a series of six productions.

This department is in a position to state that within a few weeks it will be able to exclusively sign the engagement of Lionel Barrymore by an independent producing company. All articles are virtually signed. However, he will not be able to work for the independent until the latter part of September by which time his current contract will have expired.

Mary Carr, Dore Davidson and others of equal fame will be co-starred in a cleverly cast production entitled, "Broadway Broke," which

Murray Garsson has produced. J. Searle Dawley directed.



CLIFFORD S. ELFELT
West Coast producer, who is in the East with "Danger."



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Make Good Program for Entire Week

More and more exhibitors, says statement by Associated Exhibitors, are finding out that Associated features are fitted to make an admirable week's program, even in theatres where two or more big attractions are required in the same week.

Constance Binney in "A Bill of Divorcement" was at the Claridge, Montclair, N. J., during three days of a recent week, and in the last three Florence Vidor in "Conquering the Woman" was offering. At the Strand, Youngstown, Ohio, "When Husbands Deceive," was the feature for an entire week, with Harold Lloyd in "High and Dizzy," a rather attraction, furnishing the element.

Personal Appearances to Be Continued

The series of personal appearance triumphs for Leah Baird, which set in when the popular player was traveling through the southern states en route to New York from Los Angeles is to be continued on her westward trip. Associated Exhibitors is arranging for Miss Baird to stop off at nearly all its branches between the oceans and make personal appearances at many key points in connection with the runs of "Is Divorce a Failure?" the first of the Leah Baird 1923 Specials.

H. Shaw Will Direct Metro Film

Harold Shaw will direct "Held to Answer," Peter Clarke McFarlane's mystery story which will be one of the Metro all-star specials for the coming season.

Mr. Shaw was signed by Milton E. Hoffman, Metro production manager, following the completion of "Rouged Lips," Viola Dana's newest starring picture which Mr. Shaw directed.

Virginia Pearson in New Borzage Film

Virginia Pearson is returning to the screen after an absence of two years in which she starred in vaudeville.

She has just signed a contract with Arthur H. Jacobs to play the leading feminine role in the next Frank Borzage production for Associated First National Pictures, Inc.

Miss Pearson will resume her work before the camera in the story which Mary O'Hare is now writing, and which Borzage will personally direct, with Chester Lyons at the camera.

Godsol, Hearst and Friend Enthusiastic

Amplifying the announcement made last week by Goldwyn-Cosmopolitan of its distributing program for the season of 1923-1924, including a total of 44 productions, F. J. Godsol, president of Goldwyn; William Randolph Hearst, president of Cosmopolitan, and Arthur S. Friend, president of Distinctive, issue statements concerning the product which their individual companies will produce next year.

Just before sailing for Europe, Mr. Godsol said in part: "During the entire past year my executive associates, Edward Bowes, Abraham Lehr, and I have employed the large financial resources and organization of Goldwyn in securing the most gifted directors, the most important players and well known stories and plays.

"The merger of our distributing organization with Cosmopolitan Productions and the association of Distinctive Pictures, together with certain other extraordinarily high class individual productions, makes the exhibitor who presents our product dominant in this field. We are fortified

immeasurably by the presence of June Mathis as editorial director."

Mr. Hearst's statement regarding Cosmopolitan pictures follows, in part: "The plan of production for the coming year involves a preponderance of pictures of the educational excellence and artistic and dramatic merit of Knighthood. No phase of tense interest, no possibility of dramatic action or emotion will be neglected; but to interest will be added instruction in the hope of making the picture not only the enlivening but the uplifting force that it should be in the community."

Mr. Friend said concerning the Distinctive output: "Distinctive has a schedule of magnificent features for 1923-1924—big in story, big in immediate box-office value and tremendous in good-will power. Every Distinctive executive works on the principle of personal responsibility for his share in production. Naturally, having mapped out a super-size program we are happy that our pictures are to be released through Goldwyn-Cosmopolitan. To be associated with people who are doing big things is an inspiration."

First National Buys Four More Stories

Supplementing its already splendid array of story material for the coming season, First National Pictures, Inc., announces the purchase of four more works that have proven their popularity with the reading public. All four are exceptionally well adapted to screen presentation. They are "The Sea-Hawk," by Rafael Sabatini; "Rope," by Halworthy Hall; "The Moving Finger," by Elizabeth Iron Folsom, and "Pearls Before Cecily," by Charles Brockett.

"The Sea-Hawk" is a sea yarn. The story is laid in the time of Queen Elizabeth. It is planned to give "The Sea Hawk" a lavish production.

"Rope" is a comedy-drama with a wealth of opportunity for individual characterization.

"The Moving Finger" is a smart society drama with a triangle situation as the basis of the action.

"Pearls Before Cecily" is a Saturday Evening Post story that in picture form will be classed as a comedy drama.

Schulberg Plans to Film "Maytime"

Production plans are being completed by B. P. Schulberg for the filming of "Maytime," Rida Johnson Young's play which is now in its seventh successful year on the stage and which was a recent purchase of Schulberg's from the Messrs. Shubert. It will be one of fifteen popular stories to be released in the near future by Preferred Pictures through the Al Lichtman Corporation. Gasnier will direct. Gaston Glass and Ethel Shannon will play the two principal roles.

Tells of Value of Metro Film

When Mr. and Mrs. Martin Johnson's Metro picture, "Trailing African Wild Animals" was enjoying popular runs at leading theatres in various cities it was chosen by educational authorities for presentation at schools. This was in line with the endorsement of the picture by the American Museum of Natural History.

As a specific example is the request made by Mr. J. C. Stiers, superintendent of schools of Washington, Pa., to all school teachers under his jurisdiction that they bring "Trailing African Wild Animals" to the attention of their pupils and urge their attendance at the showing of the picture at a local movie house.

Francis McComas Joins Famous Players

First of the world's eminent artists to desert brush and palette for the screen, Francis McComas has become a member of the art department of Cecil B. DeMille productions.

McComas is considered the world's greatest artist in water colors. Three thousand dollars is the usual price for a canvas from his brush. He has been awarded every important water color prize in America including the Dana Gold Medal. He has been acclaimed in Paris and London as "America's Greatest Artist."

Millarde to Direct

"The Governor's Lady," a Belasco stage success which is being put into film form at the William Fox New York Studios, is the next picture to be directed by Harry Millarde since he completed the screen version of the Hutchinson novel "If Winter Comes." The Belasco drama was written by Alice Bradley. Jane Grey and Robert T. Haines have the two leading roles in moving pictures. Anthony Paul Kelly made the scenario.

Associated Authors to Film "Harbor Bar"

Thompson Buchanan of the Associated Authors trio is adapting Peter B. Kyne's "Harbor Bar," one of that author's most popular stories, for the screen. The film version of Kyne's story will go into production as soon as work on "Richard, the Lion-Hearted," the initial release of the Authors

trio is completed for distribution by Allied Producers and Distributors Corporation.

In connection with "Harbor Bar," Mr. Buchanan is now making a tour of all the harbors on the Pacific coast seeking a location for filming the story. Woodward S. Van Dyke will direct.

City and State Authorities Aid Campaign for "Human Wreckage"

Mrs. Wallace Reid's photo-dramatic memorial to her husband entitled "Human Wreckage" and distributed by the Film Booking Offices opens next week at Ackerman-Harris Century Theatre, San Francisco, and Grauman's Million Dollar Theatre, Los Angeles, sometime later in the month.

At the urgent request of the San Francisco Center Club, an organization of 2,400 professional and club women, Mrs. Reid left Los Angeles Thursday night for San Francisco to launch her national crusade against narcotics. A number of Los Angeles dramatic critics and persons prominent in the industry went with her.

Acting Mayor Ralph McLaren and a committee of club women met Mrs. Reid at San Francisco

Friday morning and escorted her to her headquarters.

Never before in the history of San Francisco has the town turned its united efforts to aid the presentation of a picture such as is being done in advance on Mrs. Reid's anti-narcotic film. The Golden Gate City is handling the exploitation on the production as it would a political campaign. Over the signature of Mrs. Reid thousands of personal letters have been mailed to prominent clergymen, lawyers, physicians and other prominent men and women in public life. The acting Mayor of the city has proclaimed a Narcotic Educational Week beginning June 9 on which date the picture opens for its premiere run. City and state officials have got behind the campaign against drugs with the assistance of unusual newspaper support.

At Los Angeles plans have been made to make the premiere showing of the picture an event of state. Mayor George E. Cryer and a number of high city and state officials attended a private showing of the film last week and acclaimed it as not only a revelation of the evils of dope, but a story holding real heart interest.

Walker Starts

Johnnie Walker started last week on the production of his fourth F. B. O. picture, based on an original story by Frederick Stowers and known as "The Worm," which he recently purchased from Charles Ray. Roles thus far have been assigned to Mildred June, J. Farrell McDonald, Tom Ricketts and George Cowl. William Worthington is directing.

"Covered Wagon" I Lauded by Preacher

The Rev. John Haynes Holme of the Community Church of New York, one of the largest and most influential of New York churches, devoted practically his entire sermon on Sunday, May 1, to James Cruze's Paramount production, "The Covered Wagon." He spoke extemporaneously without even notes, but, after his sermon, he summed up his impression of the picture in these words:

"The Covered Wagon" is incomparably the finest picture that I have ever seen. Don't fail to see this picture!"

Swift With Lichtman

Paul J. Swift, until recently general manager of the Associated Booking Corporation, has resigned from that post to become special representative for the Lichtman Corporation.

C. K. Young Stars in "A Wife's Romance"

Of the many pictures in which the popular star, Clara Kimball Young has appeared, none, it is said by Metro, have had the color, the exotic freshness and the picturesqueness which are found in her latest Metro picture now nearing completion, called "A Wife's Romance."

The story is taken from the widely read novel, "La Rubia," by H. W. Roberts and every effort

was made by Harry Garson, the producer, and Thomas Heffron, the director, to invest the picture with the same warmth and romance and passionate life of the Latin countries as is found in the book.

The story is one of Spain and has to do with the one brief moment of happiness that came to the wife of an American consul in Madrid.

First National List of June Releases

Three "big time" screen entertainments, ideally suited to combat the first onslaught of warm weather, are offered by Associated First National during the month of June.

Human interest comedy is represented by "Penrod and Sam," Booth Tarkington's famous story of American boyhood, which is presented by J. K. McDonald through Associated First National. William Beaudine directed and Ben Alexander enacts the principal role. It will be released in six reels.

"Children of Dust," presented by Arthur S. Jacobs and directed by Frank Borzage, is a dramatic romance. The story is by Trisram Tupper and was published under the title of "Terwilliger" in the Metropolitan Magazine and later as a newspaper serial.

Thomas H. Ince's mystery comedy, "A Man of Action," is a three June release. The story was written directly for the screen by Bradley King. It was directed by James W. Horne and Douglas MacLean has the featured role.

Fisher Back with Plans for Future

Victor B. Fisher, supervising director of Fisher Productions, returned to Los Angeles last Tuesday after a week's visit to San Francisco, where the home office of the company is located, with plans for producing in Los Angeles on a large scale.

Immediately upon his return contracts were signed by Mr. Fisher for larger space at the Hollywood Studios on Santa Monica Boulevard, which will house the enlarged producing activities of the organization following the completion of "Youth

Triumphant," the initial Fisher offering.

To handle the new producing schedule Mr. Fisher has appointed David Chapman, prominent San Francisco oil man, to the post of assistant supervising director. Mr. Chapman will be Mr. Fisher's right hand man in future productions and returned to Los Angeles with the producer.

As soon as "Youth Triumphant" is finally cut and titled, Mr. Fisher will leave for New York to arrange for its distribution.

Hodkinson Films Show Up Fake Promotions

The production of a series of photoplays, unique in the screen world, has been started under the auspices of the Investors' Vigilance Committee, through the medium of which the unwary will be shown the wiles and methods of "get-rich-quick" schemes, confidence workers and crooked stock and security salesmen, in a manner which cannot help but drive home the lesson of caution and care in the making of in-

vestments and in any transaction in which securities are involved.

These pictures will be two reel features, issued at the rate of one a month, and will be given nationwide distribution through the W. W. Hodkinson Corporation.

The first of the series, entitled "Wild Cats" has just been released. The new photoplays are being produced for Investors' Vigilance Committee by the Buckley-Ferguson Productions, Inc.

"What Am I Bid?" a Universal Re-issue

"What Am I Bid?" one of the best pictures ever made by Mae Murray, is to be reissued by Universal this summer, it has just been announced. When first released, several years ago, it was a box-office sensation and went far towards making Miss Murray the popular star she is today. It headed the list of Universal special pictures for many months.

"What Am I Bid?" was directed by Robert Z. Leonard, the same director who made "Peacock Alley," "Jazzmania," "Broadway Rose" and her other recent successes. It was the first picture made after Miss Murray and Leonard were married, and it became known throughout the industry as the "honeymoon picture."

Metro Films Listed Among Month's Best

Two Metro pictures are included in the month's seven best photoplays as listed by Lewis F. Levenson, motion picture critic of Movie Weekly. These are Fred Niblo's production of "The Famous Mrs. Fair" and Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals."

Movie Weekly publishes such a

list each month and it is considered of great value among the fans. It is picked up by many dailies through the country and thus broadcast among thousands of movie goers.

In speaking of "The Famous Mrs. Fair" Levenson says, "It is a perfect example of a famous play transferred to the screen."

Making Meighan Film

Many scenes for Thomas Meighan's latest Paramount picture, "Homeward Bound," which Jack Cunningham adapted from Peter B. Kyne's "The Light to Leeward," are being filmed on the Thames River at New London, Conn., where the annual Yale-Harvard boat race is held.

Collier Engaged for Prominent Part

Arthur H. Jacobs has engaged William "Buster" Collier to play a prominent part in his next Frank Borzage picture for First National, the temporary title of which is "Dust in the Doorway."

Julanne Johnston in Fairbanks Film

Julanne Johnston, one of the most promising young screen players has been selected by Douglas Fairbanks for the cast of his new picture, "The Thief of Bagdad," which he is now preparing to put into production at an early date. Roaul Walsh will direct.

"The Fog" Selling at a Rapid Rate

Rapid distribution of Max Graf's latest Metro picture "The Fog" with Mildred Harris and Cullen Landis among others in a notable cast, is being effected through the various sales territories by the live wire Metro salesmen. The number of advance play dates already booked record it as a winner among a host of other important Metro productions for the current season.

Acquires Rights to Shackleton Film

Ernest Shipman announces that he has acquired from the Motion Picture Sales Agency, Ltd., of London, the exclusive American rights in "Southward on the Quest," the six-reel pictorial record of the late Sir Ernest Shackleton's last expedition to the South Pole.

Vitagraph Serial Soon Available as Feature

A favorite for William Duncan fans soon will be in the hands of the exhibitors. It is "Smashing Barriers," a feature edited from the great thirty-reel serial made by the star. The new version is no mere re-edited edition of an old picture. The six reel film quickens the action, speeds the drama and increases the thrills of suspense. Nothing vital is lost.

Calls for Duncan in "Smashing Barriers" as a serial have been frequent from exhibitors throughout the country. The editing of this picture was one of the unique tasks which has been accomplished. The title editor and cutter of Vitagraph were set to work to

edit thirty thousand feet of film to a feature length of about 6,000 feet.

The big fight scene between Joe Ryan, who played the heavy, was kept in the six reel story. This escape of Duncan and Edith Johnson, including the rescue of her father in the story, and the slide down the precipice all had to be joined together with a story that retained them in their dramatic relations.

Edith Johnson, who has so long been Duncan's leading woman, plays the lead in the story, and opposite Duncan is Howard Vincent and a dozen other hard riding evil doers contest in an effort to down Duncan.

First National Soon Starts "Thundergate"

A new First National unit will be busy within a week's time at the United Studios when "Thundergate" will be put into production. The cast has practically been completed by Joseph de Grasse, who will direct the picture for First National.

Owen Moore, popular star in his own right, has been cast in the leading male role. Virginia Brown Faire, who was recently placed under a long term contract by First National, and Sylvia Breamer, who played the leading feminine role in "The Girl of the Golden West," and is another First National contract-holder, will fill important roles.

Tully Marshall will play the part of an old Chinese overlord, a serio-comic role. Marshall comes to the "Thundergate" cast direct from a run of successes which include "The Covered Wagon," "The Hunchback of Notre Dame" and Maurice Tourneur's "The Brass Bottle." Edwin Booth Tilton and Robert McKimm complete the cast.

Thomas Gubbins is technical advisor to de Grasse. In this

capacity he will supervise the erection of the elaborate Oriental settings and will also be called upon to translate de Grasse's instructions to the several hundred Chinese to be employed in atmospheric roles.

"Thundergate" is screen adaptation of "The Lord of Thundergate" by Sidney Hershal Small, which appeared first in Sunset Magazine and has since been published as a novel. The action is laid in America and China and in screen form will be one of the most pretentious Chinese plays ever filmed.

Supporting Gilbert

John Gilbert, who has the title role in the Booth Tarkington and Harry Leon Wilson play which William Fox is turning into a screen drama will have the support of Gertrude Olmsted and Jean Arthur in the characters of Adele Randall and Ann Playdell respectively. The star's part was originally acted in the stage version by Nat Goodwin.

"Bird of Paradise" to Be Filmed

"The Bird of Paradise," Richard Walton Tully's stage success, is to be produced in photoplay form. It was announced this week that the play would be brought to the screen by Mr. Tully himself, for First National release.

"The Street Singer" Nearly Finished

The end is in sight on the work of making Mary Pickford's newest United Artists attraction, "The Street Singer," on which she has been working since early in March.

E. Carewe to Film "The Bad Man"

With the technical staff engaged and an all-star cast of players being fast assembled, everything will be ready within the next two weeks for the filming of "The Bad Man," which Edwin Carewe is to produce for First National. Holbrook Blinn will have the title role.

Has Prominent Role

Robert Anderson, creator of the role of M'Sieu Cuckoo in D. W. Griffith's "Hearts of the World" has been engaged by Reginald Barker to play a similar role in the latter's picture, "The Master of Woman" which is now in course of production at the Louis B. Mayer studios and is scheduled for release by Metro Pictures Corporation.

Additions to Cast

Several important additions have been made to John M. Stahl's cast for his new Louis B. Mayer-First National attraction, "The Wanters," in the signing of Eddie Gribbon of "Molloy-O" fame, Lillian Langdon, William Buckley and George Fisher to play vital characters in the picture. The story, written by Leila Burton Wells, presents a rather cynical arraignment of the shams of society life in a theme that is rich with both human interest and comedy.

LUDWIG G.B. ERB,
PRESIDENT



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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe Seeks Exhibitor Reaction As to 10 and 15 Episode Serials

Within a few months Pathe expects to have gathered from exhibitors data as to the most practicable length for a serial. This is automatically involved in the booking of "Her Dangerous Path," a ten-episode serial which Hal Roach is producing featuring Edna Murphy.

This innovation will enjoy a thorough test, says Pathe, as it will follow the fifteen-episode Ruth Roland chapter-play, "Haunted Valley," will be followed by another fifteen episode Roland production and comes at a time when "The Timber

Queen" and "Plunder," both fifteen-episode serials are still being heavily booked.

In seeking to determine exhibitors' preference regarding serial length Pathe announces that while a large class of houses recently declared the fifteen episode serial admirably suited to their requirements and that this is in accordance with testimony gathered two or three years ago; the increased circulation of this type of production has included a class of exhibitors, mainly in the larger cities, who have gone on record as favoring a shorter length, in some instances suggest-

ing ten episodes. This, it is pointed out would more nearly conform to the usual magazine serial in length and to wonder whether fifteen weeks is not rather a long time to look forward to the thrilling denouement of a serial.

Incidentally Pathe points out that the sandwiching of this ten-episode serial between two of standard length really does not place a handicap on it as it will be benefitted by a variety of dramatic material and a striking novelty of construction to compensate for apparent disadvantages.

Under One Roof

Educational's production manager, E. H. Allen, has leased extensive space in the Fine Arts Studios in Los Angeles, where the new series of Mermaid, Jack White Specials, Lloyd Hamilton specials and Cameo Comedies will be made. The combining of production forces under one roof is announced as in line with policy for minimizing overhead and allowing for a greater amount to be spent on actual production and securing the best material and talent.

Four Day-and-Date

Pathe believes that a record has been made by Hal Roach single reels, from the fact that four are playing at the same time in prominent Los Angeles theatres. The Mission is showing "For Art's Sake," Clune's "The Noon Whistle," "The Uncovered Wagon" is at the Kinema and "Dippy-Do-Dads" at the California.

Educational Promotes Chatkin to Acting Domestic Sales Manager

David J. Chatkin, who for the past year has been a special field representative for Educational has been appointed acting domestic sales manager of that company. In announcing the appointment, President E. W. Hammons of Educational calls attention to the fact that he has known Mr. Chatkin for eight years during which time he has sold short subjects exclusively and that he was

one of the first persons to operate an exclusive short subject exchange, entering the business when all films were short subjects, he has been associated with the handling of this type of production throughout his career.

Prior to his association with Educational, Mr. Chatkin was connected with Warner's Features, United Film Service, and Consolidated Film Exchanges of Los Angeles and San Francisco,

and during the past year as field representative, he has worked with Educational exchanges in Cleveland, Detroit, Cincinnati, Louisville, Indianapolis, St. Louis, Minneapolis, Chicago, Pittsburgh, Milwaukee and New York. Early in August he will begin a tour that will take him to the remaining Educational exchanges.

Mr. Chatkin's appointment is in line with Educational's plans for a bigger and better program.

News from Century

Century Comedies report that the third story, "Swells," for the Gorham Follies Girls is in readiness for production. Al Herman is now directing Buddy Messinger in "Buddy at the Bat." Buddy has completed "Don't Get Fresh." "Taking Orders" is the Baby Peggy release for June.

New Comedies for Vitagraph

Vitagraph will release a series of eight Sam Hellman comedies being produced by Chester International Pictures Company, the first being "A Twosome at Taura," dealing with a golf friend ship wrecked on a South Sea island. The series is based on comedies published in Saturday Evening Post and are said to be a new and distinct type.

Bray Jungle Film

In line with the present vogue for animal hunt pictures, Hodkinson announces a single-reeler, "Colonel Heeza Liar in the African Jungle," in which this comic caricature has all sorts of thrilling and mystifying adventures. Cartoon work and photography is combined and real animals are used in this film.

First Engle-Earle

Al Herman has finished "Golfmania" for Century. This is the first of a series of twelve comedies for release through Universal which star Jack Earle and Billy Engle.

St. John's Newest

Al St. John's newest two-reeler for Fox, scheduled for early fall release, presents him as a correspondence school detective. The title is "Clues."

Carl Laemmle Says Serials Are Good Medicine for the Summer

President Carl Laemmle of Universal which recently reorganized its serial department and announces a series of super-serials for the coming year takes a fling at those within the industry who knock chapter-plays, the distributors who run down this form of entertainment and those exhibitors who consider themselves too high-toned to use them.

Referring to the fact that he could spend days quoting incidents where houses have been saved from the sheriff by a jam-up serial night and of live house managers who would not be without a serial or two on their program, Mr. Laemmle addressed himself to the "high-toned" exhibitor who probably realizes a serial will help his box-office but considers it "bad medicine."

"They don't know that a good chapter play is good medicine," continued Mr. Laemmle, "serials, as many are made today, are really a high class product, good enough for any house. We are making chapter pictures that will stand up with any other screen product in grip of story, thrills,

quality of players and artistry of photography.

"Many will be astounded to know that the first chapter of 'In the Days of Daniel Boone' cost more than \$30,000, an amount greater than many five or six reel pictures. The Chapter picture is coming into its own, many scoffed when we promised the 'thrills from history serials' would

be first-run serials, but our records show they have opened up a new field. That's why Universal has projected a year's supper of super-serials. I can't force a sick man to take good medicine, but I certainly can shake the bottle and hold the spoon for him when I see him look peaked. I would rather do that than buy him flowers."

Seven Varied Subjects on Pathe Program for June 17

Headed by Stan Laurel in the Hal Roach single reel comedy, "Pick and Shovel," in which the star meets with comic adventures in a coal mine, the Pathe program for June 17 contains seven subjects, including Topics of the Day and Pathe News.

Ruth Roland's serial, "Haunted Valley," reaches its seventh episode in which she is abducted by her powerful enemies following the dramatic robbery and return of important papers.

"Springtime," which is enjoying

a pre-release showing during the current week at the Capitol Theatre, New York, is the Paul Terry cartoon. It shows in an amusing manner how old farmer Al Falfa after seeking to vamp a beauty on a bathing beach learns the moral, "There is no fool like an old fool."

Pathe Review 24 contains an artistically photographed section showing fog effects on the seashore, another showing in detail the modern manufacture of shoes, then there are views of young kingfishers, and a section depicting the experiences of a nurse.

Newsy Notes

As proof of his contention that exhibitors are fast losing their opposition to radio, J. G. Rohlf, of the Hodgkinson forces, calls attention to the fact that many houses throughout the country arranged tie-ups in connection with "The Mystery Box."

Archie Mayo has completed his second Century comedy, starring the Gorham Follies girls.

Will Rogers has notified Pathe that he will leave for the Pacific Coast soon and on June 11 will commence work on the series of two-reelers which Hal Roach will produce.

As an example of intensive advertising of a short subject, A. H. Blanke's Strand in Omaha carried a two-column five-inch ad in the Bee and the World-Herald on a recent Sunday, with a three-column seven-inch ad in the Daily News of the preceding day.

Vitagraph's latest Urban Popular Classic is "Nature's Handiwork," which deals with the transformation of caterpillars, moths and butterflies.

"Those College Girls" is the title of the fourth of the series of Keystone comedies which Tri-Stone is reissuing.

Each episode of Ruth Roland's new serial, "Haunted Valley," distributed by Pathe, is playing a full week's run at Friedman's Tower Theatre in St. Paul.

Max Davidson, distinguished for his excellent portrayal of Hebrew characters on the stage and screen appears in a role of this kind in the Christie comedy, "Plumb Crazy."

"Modern Truths from Old Fables" and "Roving Thomas in San Francisco" are two recent Urban Popular Classics announced by Vitagraph.

Two Century comedies recently completed are "Miles of Smiles," featuring Baby Peggy, and "One Exciting Day," starring Billy Engle.

National Motion Picture League has recommended for showing to adults and young people two Educational subjects, "From the Windows of My House," a Bruce Wilderness Tale, and the Cameo comedy, "Exit Stranger."

Short Subjects Reviewed in This Issue

Back to the Woods (Educational)
Children of Holland (Chadwick)
Fresh Eggs (Pathe)
Grim Fairy Tale, A (F. B. O.)

Pathe Review 24 (Pathe)
Pick and Shovel (Pathe)
Sea of Dreams (Educational)
Springtime (Pathe)
Trapped (Rodner)

"Springtime"

(Pathe—Cartoon—2/3 reel)

It would probably have been more appropriate had cartoonist Terry titled this picture "Summertime," for the subject deals with flirting on the beach which is usually identified with this season. Old Farmer Al Falfa tries various means to vamp a fair beauty but without success, and finally learns "there is no fool like an old fool." It is hardly up to the average of this series either in humor or in cleverness.—C. S. S.

"Back to the Woods"

(Educational—Comedy—Two Reels)

A melodramatic note in this Christie comedy helps to furnish an unusual amount of action and suspense. The laughs are generously sprinkled throughout the story, but automobile chases, tree-felling and the mysterious disappearance of the heroine's father furnish some thrills as well. On the whole it should be popular entertainment. Neal Burns and Vera Steadman are featured. M. K.

"Children of Holland"

(Chadwick—Educational—One Reel)

This Post picture is devoted to a study of the younger set of the famous Zuider Zee section. It is rather quiet and unvaried, showing the babies and youth of a country where all the families are large and apparently good-natured. The village scenes are

Pathe announces that so successful has been the experiment of jazz music with Aesops Film Fables that all future releases will be accompanied by a musical effect sheet.

restful and the costumes, particularly of the wee girls who are dressed like old ladies, are amusing.—M. K.

"Fresh Eggs"

(Pathe—Comedy—Two Reels)

There is a goodly number of laughs in this Hal Roach comedy on the subject of chicken raising. Paul Parrott plays an inexperienced farm hand and gets some unusually amusing effects. The astonishing results of feeding the hens a new kind of mash which will make them lay is a good fun-provider. Many new twists and snappy sub-titles help to make it very satisfactory amusement.—M. K.

"A Grim Fairy Tale"

(F. B. O.—Series—Two Reels)

Witwer's hero of the "Fighting Blood" series becomes a matinee idol in the Ninth Round in which he takes part in an amateur theatrical. This is perhaps less individual than others of the series, although there are some laughs in connection with the home-talent play. The number ends with a punch, as the boy enters the ring and wins because he thinks his girl's love depends upon it.—M. K.

"Pathe Review No. 24"

(Pathe—Magazine—One Reel)

Beautiful scenes showing a fog on the seashore open this reel. Then there is an interesting section showing how shoes are made in a large factory. "A Leaf from Life" illustrates some of the duties of a trained nurse. The color section shows beauty spots in secluded nooks in the state of New Jersey. Altogether it is an interesting number.—C. S. S.

"Sea of Dreams"

(Educational—Special—One Reel)

Recalling the distinguished art of "The Enchanted City," Warren Newcombe's second one reel fantasy is now available under the title of "Sea of Dreams." Its motive and style of production is much the same. A series of exquisite paintings frame a story of love, of doubt and constancy. Two human figures, a man and a girl—the latter played by Hazel Lindley—supply the emotional note forming a connecting link between dream sensations and actuality.

The appeal which this production of uncommon beauty makes will depend not as much upon cultivated tastes as upon a certain quality of sensitiveness in the spectator. Its very unusualness will be striking to many. It will bring a response from every one who is interested in the strange experiences and perspectives of dreams. There is something so completely above ordinary about a production such as this that it will add conspicuously to the program of an ambitious showman. It is beautifully photographed and lighted. M. K.

"Pick and Shovel"

(Pathe—Comedy—One Reel)

The action in this single reel Stan Laurel comedy, released by Pathe, takes place in and around a coal mine. There are several gags of a familiar sort and some new ones which will produce the average number of laughs. Stan Laurel has a style of work all his own, which adds materially in making this an entertaining number which will please the average audience.—C. S. S.

"Trapped"

(Rodner—Cartoon—One Reel)

This is another tribute to the free imaginative skill of Max Fleisher. It shows the clown active as usual in complicating things for the artist who gets tangled up in a life-sized spider web. It is well done and should please.—M. K.

Semon Making Four More for Vitagraph

Vitagraph announces it will release four two-reel Larry Semon comedies during the 1923-24 season which will round out his contract, and that Mr. Semon has returned to Los Angeles and is now working on the new series. But one of the present series remains, "The Midnight Cabaret," which will be released later this month. The new comedies will be released in September, November, January and March.

"Hallroom Boys" Make Hit in Chicago

Following a showing in Chicago during convention week of the new Hallroom Boys Comedy, "High Fyers," at the Chicago Theatre, C. B. C. reports a flood of letters from exhibitors all over the country announcing they are booking the entire series and praising this comedy in the highest terms, stating it is a "knockout." Al Kahn of Crescent Film Service of Kansas City says he is being deluged with requests for bookings in his territory.

Chadwick Handling New Post Pictures

Chadwick Pictures Corporation has secured world rights to a series of single reel pictures filmed by Clyde Elliott for Post Pictures Corporation during an eighteen months trip abroad. They deal with the costumes, manners and customs of various countries, eighteen deal with cities of other lands, nine with children of other lands and sixteen are under the general title "In Other Lands"



SHORTS ALMOST MONOPOLIZE ELECTRICS

Note one-half of front sign for Paramount-Empress Theatre in Salt Lake features Louise Fazenda in Educational-Mermaid comedy, "Cold Chills," which also got space over door and sign on right, while another short gets sign on left.

PROJECTION

EDITED BY F. H. RICHARDSON

What Is Your Idea?

A projectionist, whose name I think would better be kept out of it, for rather obvious reasons, writes:

Dear Brother Richardson:—Have been reading the articles relating to your trip west with much interest, especially the one describing your visit to Chicago.

And now I want to ask you this question: Is it encouraging for a projectionist to spend years of his life, and in some ways the most valuable years, too, studying in an endeavor to master the fundamentals of projection, all the while giving the best there is in him in the way of service, and then to see a projectionist, or rather an OPERATOR show up with a pair of pliers, a screw driver and a wise look, and go to work in the same block of the same city, at the same, or possibly even a better wage than he is himself paid?

Nor is that all, for although the latter produces projection which is decidedly punk, compared to that he is himself delivering, the purveyor of punk has more privileges. For instance: If he wishes to take a vacation, or leave for a few days he can, in most cases, get away without trouble, whereas the efficient projectionist has trouble getting off, even for a few hours.

This condition may or may not account for the fact that there are very many projectionists who take little interest in the art of projection, regarding it merely as a means of drawing wages each Saturday night. It seems to me that unless a man has lots of courage, an incident like the afore named might well cause him to say: "Aw, what's the use?"

Cards Re-titled

You have probably noted that the Pennsylvania license cards have been re-titled from "Moving Picture Operators' License" to "Motion Picture Projectionists' License," which is a step in the right direction, though there is still much to be asked at the hands of the law makers, or example: an increase in observation port size.

We are still forced to make a 4x8-inch knot hole answer, and it is turned the wrong way at that. This, of course, means that the projectionist must keep his eyes near the front wall if he is to have a clear view of his screen, thus increasing the fire hazard, at least to some extent; also the light is apt to be neglected, due to the stretching necessary to reach the controls.

Worse Than That

As a matter of fact the small observation port operates even worse than that, for it operates, in practice, to cause the average projectionist to look at his screen only semi-occasionally.

Of course there are men who will do their work right under any and all difficulties, but they are not so many. Nor can one alto-

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

gether blame them for getting careless, when every one from the architect and law maker down seems to take pains to see how difficult they can make it for him to do good work.

As to the discouragement of the plyers plus screwdriver plus IGNORANCE—plus don't-give-a-damn "projectionist" who gets just as much money, and even more privileges than the up-to-date, conscientious projectionist who delivers the goods—well, it IS discouraging.

That is exactly what I saw in Chicago, and made comment thereon. That left-handed genius in the Alcazar receives exactly the same remuneration as the men in the Chicago Theatre who are real projectionists. I guess it is easier for him to get off, too, because surely the manager would interpose no objection. He could not possibly draw any one who would give any more entirely ROTTEN service than the chap did while I was there, so why should he care?

Fault of the Union

This situation is primarily due to the mistaken policy of the projectionists' union, and of unions in general, of conveying the idea that the employer has fulfilled his duty completely when he agrees to and does pay the union scale, instead of encouraging the view that the scale is merely the MINIMUM to be paid the poorest men in the union.

Another view, equally fair, is that the union owes it to the employer to admit no man who is not competent to deliver high grade service in return for the scale, and then compelling him to do it. This latter is absolutely right, but unfortunately it is not a practical thing for the union to put into practice in its entirety, BUT it is entirely

possible and practical for the union to compel its members to put themselves in position to deliver high grade service, and then to COMPEL THEM TO DO IT. Certainly that would require expenditure of energy. Everything worth while requires that. But it would stop the display of a union card in the box office in conjunction with screen results which disgrace the projectionist and, therefore, the union he belongs to. Mind you, I firmly believe in the union. Without it we would be lost. I do not, however, believe in handing it bouquets when bricks are more appropriate, and unions, like all other human institutions, are NOT perfect—not by Adam sight.

Yes, it does take courage to keep on the straight and narrow path of high grade service when one encounters such things. I've been up against it and I know.

I would like to hear from others on this matter. It strikes very deep into the heart of things. What do YOU think about the whole proposition, and my own comments thereon.

New Arc Control

Out in Kansas City, Missouri, one A. B. Standeford, who styles himself night "operator" at the or of the (I don't know which) Idle Hour Theatre, of that city, has invented an arc control which the accompanying illustration shows very well. It is for direct current only, and cannot be used for an alternating current arc.

The device is described as an automatic, continuous arc-feed, which may be attached to any make of projector. It consists, so far as I am advised, of a small 115-volt motor, immediately beneath which a resistance coil is mounted, presumably in the housing shown, which regulates the speed of the motor, hence of the feeding of the carbons.

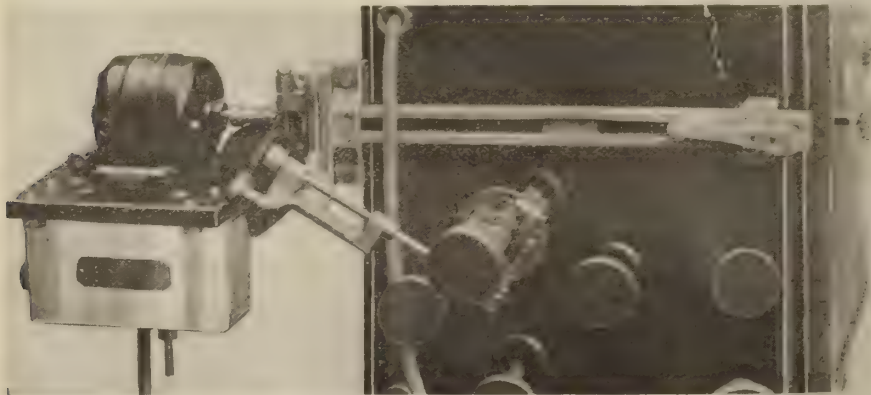
As nearly as I am able to determine from the photograph, the motor is attached, through a train of six gears, to the carbon feed control of the lamp. The method of installation apparently is unique. From the somewhat meagre description of the device, plus the photograph, it seems that the bar A clamps to the lamphouse without in any way marring the same. By this I mean that no holes need be drilled in the lamphouse, as no bolts are used.

Connection Method Vague

Just how the connection between the motor and the carbon feed rod is made with different makes of lamphouse when the distance of the rod from the left-hand edge of the lamphouse varies considerably, and the rod comes out at a heavy angle to the wall of the lamphouse, I don't know.

Presumably the matter is taken care of, but the location of the motor seems to be fixed and the connecting rod apparently is not of the telescoping variety. As to the motor speed being governed as finely as is necessary by the scheme used in this device—well, mebbly, but all the same I've my doubts. Would like to have reports from projectionists, other than Friend Standeford, as to its performance.

This article is not meant as a detailed description, but merely as an interesting item of projection news. If the device proves out it will doubtless be included in the Blue



ARC CONTROLLING DEVICE

Invented by A. B. Standeford, of Idle Hour Theatre, Kansas City, Mo.

Book of Projection in the form of a detailed, fully illustrated description, together with instructions for installation and operation.

Mr. Standeford, who is night operator of either the Idle Hour Theatre or of the projectors therein, has my best wishes for success in the introduction of his invention, always assuming it to have real merit.

Caution: When descriptions of mechanisms, etc., are sent this department they should be very complete, to the end that our readers be able to form an intelligent idea as to their probable merit.

His First Letter

George M. Lallish, projectionist, Westville, Illinois, has the following to say:

Dear Brother Richardson:—This is my first letter to the department. In it you will find nine dollars, six of which is for the Blue Book and three for that ole reliable, the Moving Picture World, which same I cannot get along without.

I have been a World reader ever since 1911, which was my first year in projection. I first went out with a small road show, using gas light for projection. Am now working in a small place in Danville. Have one projector. The lamphouse is Type E and the projector itself a Power Six. It has been in use two years and probably will last two more. Take current through a General Electric mercury arc rectifier, thirty-ampere capacity.

Think I must be getting forty-five at the arc, though, for I get a good light. Projection distance is eighty feet and the picture fourteen feet wide. The projection room is nine feet six inches by five feet six inches, with a six-foot six-inch height.

Old Films

Came here from Shenandoah, Pa., two years ago, and have worked in this place ever since. Get the very oldest films on the market, but as they are on hand the day before they are used I am able to put them in fair condition. The condition of the films has improved. I think that is because when the exchange found the films always came back in good shape they sent better ones.

I have made a splicing block which makes splices 1/16-inch wide. I scrape both sides of the film. Find these splices hold much better than the wide patch, and cause no jump on the screen. I certainly do find some splices which ought to take first prize.

Don't know what men mean by making such botches, or why they are not ashamed—that is, if they possess such a feeling as shame. I have received film which has run off the sprocket nearly all the way through the whole reel of film. Surely the projector which caused such damage must need a lot of fixing. I have not had a film run off a sprocket in two years.

Will send a drawing of a light I have made for framing the film. It works with a switch, so that when I open the projector gate the lamp lights. When the gate is closed the light goes out. Have used it a year. It works very well.

I would be glad to examine your framing light drawing when you have time to send it.

No, you are not getting forty-five amperes from a thirty-ampere rectifier tube, or if you are you are buying tubes very frequently. You can, by intelligent, careful work, get a very good illumination on a fourteen-foot picture with thirty amperes A. C.

Evidently you have your optical system

about right, and get all there is to be had from your light source through the collector lens of your condenser.

Good and Bad

Your work in putting the films into condition is both good and bad. I do NOT approve of projectionists doing film exchange inspection and repair work. It amounts to working for the exchange for nothing.

The exchange contracts to deliver films in usable condition—condition to put on as good a show as is possible, considering the "rain" and cut-outs in old film.

The theatre management pays the exchange to make all necessary mechanical repairs and put the films into what can be fairly termed perfect mechanical condition, with no ripped sprocket holes, mis-frames or bum splices.

On the other hand, the exchange has the right to demand that the projectionist does not abuse the films or make bum splices.

But I know how it is. I was the same. I got films in such horrible condition that often I put in from one to three hours getting them into condition, because I just would not and could not put on a rotten show.

It is a tough proposition. The exchange takes a mean, cheap advantage of the man who, rather than do discreditable work, will do the repair work the exchange gets paid to do, free of cost.

The whole thing sums up in the fact that exchanges just simply will not give films adequate, careful inspection, making record of their exact condition when sent out and when returned. If exchanges did that they would be in position to stop film abuses pronto, to the huge benefit of all concerned.

Uses Both Craters

Clarence Layton, Lindo Theatre, Freeport, Illinois, wrote some while ago. His letter was mislaid.

Sorry, friend Layton. Hope I'm not too late to help you, though probably you've given up long since and said naughty things about Richardson. He says:

Have a Brenkert spot light and have been having trouble with a double spot. Am unable to get away from it. If I almost or quite freeze the carbons the double spot disappears, but as soon as they are separated the double is on the job again. Have a 120 foot projection distance, using A. C. on the spot.

Attached find four cents, stamps, for carbon copy of department reply, which same please send as soon as possible.

Distinctly Good

Um, "soon as possible" is distinctly good, under the circumstances. Well, darn it all, accidents will happen, so please forgive me this time.

Your double spot is caused by projecting the image of both craters. When using a spot, what you really do is project a more

or less out-of-focus image of the carbon crater to the screen.

When you use A. C. on a spot you are up against getting two images on the screen instead of one. The thing to do is to set your carbons that as little as possible of the light from the lower crater is used. In other words, so that as little as possible of the lower crater is "in sight" of the collector lens.

If it were me I would first try giving my lamp, as a whole, a rather heavy angle. Then I would set my carbons in line with the rack bars, as per figure 119, page 404 of the Blue Book, which is the same as the regular D. C. set. I would use a 5/8 upper and as small a lower (cored, of course) as possible, advancing it just enough so that the crater on the upper carbon was as nearly as possible facing the collector lens, and the crater on the lower as nearly as I could get it facing backward.

You can do all this, friend Layton, if you work intelligently and carefully. What you want is as nearly as possible the condition shown in the diagram. You won't be able to exactly duplicate it, but can get pretty close to it if you work carefully, and have your lamp well lubricated with graphite, so that its controls work easily and well.

An Invitation

A. G. Attora, projectionist, Strand Theatre, Springfield, Illinois, wrote under date of April 24:

Dear Mr. Richardson: Note that you are traveling, visiting theatres and describing things as you find them. Wish to extend to you my personal invitation to visit Springfield; also the invitation of the members of Local Union No. 323.

We feel that we would like to meet you personally, also that you would not regret visiting the home of the immortal Lincoln.

Sorry, Brother Attora, but your letter did not reach me until my return to New York. I say I am sorry because had I received the invitation in time I might have come.

I am and always have been a great admirer of Lincoln. He is my ideal of a MAN. I would have been willing to make some considerable effort to visit you and to have stood beside his grave.

A Laugh

I ran across an old letter today from Clarence J. Malloy, Ballston Spa, New York. Brother Malloy ordered a Blue Book—Handbook—and wound up with the following remark:

* * * Don't forget to hurry the Blue Book along for projecting motion pictures without one is like trying to steer a gas wagon with a flat front tire.

It can be done, after a fashion, but it's damn hard.

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Son of the Desert.....W. Merrill McCor.....			
Quicksands.....Chadwick Dix.....Mar. 24.....			4,144
Outlaws of the Sea.....Marguerite Courtot.....Apr. 7.....			6,307
Modern Marriage.....Bushman-Bayne.....Apr. 7.....			5,395
Vengeance of the Deep.....Ralph Lewis.....Apr. 14.....			6,331
The Truth About Wives.....Betty Blythe.....Apr. 28.....			4,761
			5,973

ARROW

Streets of New York.....Burton King.....Nov. 11.....			7,000
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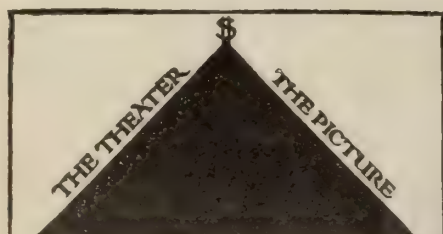
ASSOCIATED EXHIBITORS

Grandma's Boy.....Harold Lloyd.....Aug. 12.....			4,377
Till We Meet Again.....Nae Marsh.....Nov. 4.....			5,822
Conquering the Woman.....Florence Vidor.....Dec. 30.....			5,887
A Bill of Divorcement.....Constance Binney.....Jan. 20.....			5,819
Head Hunters of the South Seas.....Martin Johnson.....Jan. 27.....			
The Tents of Allah.....Mary Alden, Monte Blue.....Jan. 27.....			7,864
Alice Adams.....Florence Vidor.....Apr. 28.....			6,000
Is Divorce a Failure?.....Leah Baird.....May 5.....			5,448

	Review	Consensus	Footage
The Prickly Conscience.....Bruce Scenic.....Jan. 13.....			1,000
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Casey Jones, Jr.....Mermaid Comedy.....Jan. 27.....			2,000
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Humps.....Cameo.....Feb. 3.....			2,006
Wilderness Tales.....Bruce Series.....Feb. 3.....			1,000
Dog Sense.....Cameo Comedy.....Feb. 10.....			1,000
Pest of Storm Country.....Louise Fazenda.....Feb. 10.....			2,000
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A Jungle Romeo....."Snooky".....Mar. 10.....			2,000
Hot Water.....Neal Burns.....Mar. 17.....			2,000
Uneasy Feet.....Lloyd Hamilton.....Mar. 24.....			2,000
Kick Out.....Lige Conley.....Mar. 31.....			2,000
Family Troubles.....Eddie Barry.....Mar. 31.....			1,000
Green as Grass.....Jimmie Adams.....Apr. 7.....			2,000
Movie Daredevil.....Cartoon.....Apr. 7.....			1,000
The Dude.....Jimmie Adams.....Apr. 14.....			1,000
Take Your Choice.....Bobby Vernon.....Apr. 14.....			2,000
Cold Chills.....Louise Fazenda.....Apr. 21.....			2,000
Traffic.....Jimmie Adams.....Apr. 28.....			1,007
Winter Has Come.....Christie Comedy.....Apr. 28.....			2,007
F. O. B.....Lloyd Hamilton.....May 5.....			2,000
Speed Demons.....Howe Hodge-Podge.....May 5.....			1,000
From Windows of My House.....Bruce Scenic.....May 12.....			1,000
Exit Stranger.....Cliff Bowes.....May 12.....			1,000
Roll Along.....Jimmie Adams.....May 19.....			2,000
Small Change.....Cameo Comedy.....May 19.....			1,000
This Way Out.....Mermaid Comedy.....May 26.....			2,000
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Plumb Crazy.....Christie comedy.....June 2.....			2,000
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Mixed Trails.....Bruce Scenic.....June 9.....			1,000

FAMOUS PLAYERS-LASKY

To Have and to Hold.....Geo. Fitzmaurice.....Nov. 4.....			7,518
On the High Seas.....Dorothy Dalton.....Oct. 14.....			5,050
Clarence.....Wallace Reid.....Oct. 28.....			6,146
The Impossible Mrs. Bellew.....Gloria Swanson.....Nov. 4.....			7,131
Man Who Saw Tomorrow.....Thomas Meighan.....Nov. 11.....			4,993
The Young Rajah.....Rodolph Valentino.....Nov. 18.....			7,768
Anna Accends.....Alice Brady.....Nov. 25.....			5,999
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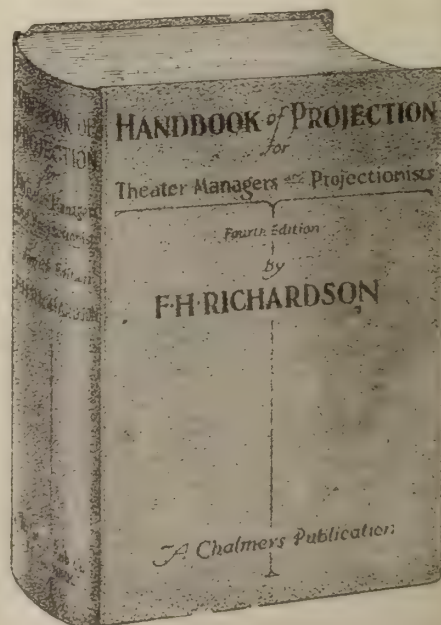
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Back Home and Broke.....	Thomas Meighan.....	Jan. 6.....	Apr. 14.....	7,788
Thirty Days	Wallace Reid.....	Dec. 23.....	June 9.....	7,074
Kick In	Fitzmaurice Prod.....	Dec. 30.....	June 9.....	6,000
Making a Man.....	Jack Holt.....	Dec. 30.....	Apr. 7.....	6,061
My American Wife.....	Gloria Swanson.....	Jan. 13.....	May 5.....	5,000
Drums of Fate.....	Mary Miles Minter.....	Jan. 27.....	May 5.....	6,326
The World's Applause.....	Wm. DeMille Prod.....	Feb. 3.....	Mar. 17.....	4,337
Dark Secrets	Dorothy Dalton.....	Feb. 3.....	Mar. 17.....	5,584
Nobody's Money	Jack Holt.....	Feb. 10.....	Mar. 10.....	7,865
Java Head	George Melford Prod.....	Feb. 17.....	Mar. 31.....	10,000
The Covered Wagon.....	James Cruze Prod.....	Mar. 31.....	May 5.....	7,905
Bella Donna	Pola Negri.....	Mar. 31.....	May 5.....	7,153
Adam and Eva	Marion Davies.....	Feb. 24.....	Mar. 24.....	5,600
Racing Hearts	Agnes Ayres.....	Feb. 24.....	Apr. 7.....	5,731
The White Flower.....	Betty Compson.....	Mar. 10.....	Apr. 7.....	5,926
Adam's Rib	Cecil DeMille Prod.....	Mar. 10.....	Apr. 7.....	5,585
Mr. Billings Spends His Dime.....	Walter Hiers.....	Mar. 17.....	Apr. 21.....	5,297
The Tiger's Claw	Jack Holt.....	Mar. 31.....	Apr. 21.....	5,639
Trail of the Lonesome Pine.....	Mary Miles Minter.....	Mar. 31.....	Apr. 21.....	6,246
The N'th Commandment.....	Cosmopolitan.....	Apr. 21.....	May 12.....	5,621
The Glimpses of the Moon.....	Dwan Daniel.....	Apr. 7.....	May 5.....	7,741
The Leopardess	Alice Brady.....	Apr. 7.....	May 5.....	6,212
Grumpy	Theo. Roberts.....	Apr. 7.....	May 5.....	5,621
The Go-Getter	T. Roy Barnes.....	Apr. 21.....	May 5.....	6,947
Prodigal Daughters.....	Gloria Swanson.....	Apr. 28.....	May 5.....	6,000
You Can't Fool Your Wife.....	Star cast.....	May 5.....	May 12.....	5,703
The Ne'er Do Well.....	Thomas Meighan.....	May 12.....	May 12.....	7,414
The Rustle of Silk	Betty Compson.....	May 19.....	May 19.....	6,947
Yie Snow Bride	Alice Brady.....	May 26.....	May 26.....	6,000
Sixty Cents and Hour	Walter Hiers.....	May 26.....	May 26.....	5,632
Fog Bound	Dorothy Dalton.....	June 9.....	June 9.....	5,692

FILM BOOKING OFFICE OF AMERICA

The Third Alarm.....	Ralph Lewis.....	Jan. 20.....	Mar. 24.....	6,700
Fighting Blood (Series).....	George O'Hara.....	Jan. 27.....	Mar. 24.....	2,000
Canyon of the Poets.....	Harry Carey.....	Feb. 3.....	Mar. 24.....	5,180
Stormswept	Noah & Wallace Beery.....	Mar. 10.....	Apr. 7.....	5,000
Can a Woman Love Twice?.....	Ethel Clayton.....	Mar. 10.....	Apr. 7.....	6,100
The Bishop of Ozark.....	Milford W. Howard.....	Mar. 10.....	May 5.....	4,852
The Fourth Musketeer	Johnnie Walker.....	Mar. 31.....	Apr. 21.....	5,000
Crashing Thru	Harry Carey.....	Apr. 7.....	May 5.....	6,000
Westbound Limited	Ralph Lewis.....	May 5.....	May 5.....	5,100
Borrowed Trouble	Carter De Haven.....	May 19.....	May 19.....	2,000
Pop Tuttle's Lost Nerve.....	Dan Mason.....	May 19.....	May 19.....	2,000
Wonders of the Sea	Williamson Undersea.....	May 19.....	May 19.....	5,000
Mary of the Movies	Star cast.....	June 2.....	June 2.....	6,500
Pop Tuttle's Russian Rumor.....	Dan Mason.....	June 2.....	June 2.....	2,000
The Remittance Woman.....	Ethel Clayton.....	June 9.....	June 9.....	6,000

FIRST NATIONAL

White Shoulders	Katherine MacDonald	Nov. 25.....	Mar. 10.....	5,966
Brawn of the North.....	"Strongheart"	Nov. 25.....	Jan. 6.....	7,050
The Dangerous Age.....	Stahl Prod.....	Dec. 2.....	Mar. 24.....	7,204
Minnie	Marshall Neilan Prod.	Dec. 9.....	Mar. 10.....	6,690
Omar, The Tent Maker.....	Guy Bates Post.....	Dec. 9.....	Apr. 7.....	8,090
Boy-Wow	Sennett Comedy.....	Dec. 9.....	Apr. 7.....	1,856
The Blacksmith	Buster Keaton.....	Dec. 16.....	June 2.....	2,000
The Hottentot	Thos. H. Ince Prod.....	Dec. 23.....	June 2.....	5,935
The Woman Conquers.....	Kath. MacDonald.....	Jan. 13.....	Apr. 7.....	5,102
The Pilgrim	Charles Chaplin.....	Jan. 27.....	Mar. 31.....	4,000
Mighty Lak a Rose.....	Edwin Carewe Prod.....	Feb. 3.....	June 2.....	8,000
Fury	Richard Barthelmess.....	Feb. 3.....	Mar. 24.....	8,700
Money, Money, Money.....	Katherine MacDonald.....	Feb. 10.....	Mar. 10.....	5,995
What a Wife Learned.....	Thos. H. Ince Prod.....	Feb. 10.....	Mar. 17.....	6,228
Voice from the Minaret.....	N. Talmadge O'Brien.....	Feb. 17.....	Mar. 31.....	6,685
Jell Boy 13.....	Douglas MacLean.....	Feb. 17.....	Mar. 24.....	6,940
The Balloonatic	Buster Keaton.....	Feb. 17.....	Mar. 24.....	4,940
Day Dreams	Buster Keaton.....	Feb. 24.....	Apr. 7.....	2,152
Scars of Jealousy	Thos. Ince Prod.....	Mar. 17.....	Apr. 7.....	6,246
Daddy	Jackie Coogan.....	Mar. 17.....	May 5.....	5,738
The Love Nest	Buster Keaton.....	Mar. 17.....	May 5.....	2,000
The Isle of Lost Ships.....	Tourneur Prod.....	Mar. 24.....	June 2.....	7,425
Refuge	Katherine MacDonald.....	Apr. 14.....	June 2.....	6,000
The Bright Shawl.....	Richard Barthelmess.....	Apr. 28.....	June 2.....	7,500
Within the Law.....	Norma Talmadge.....	May 12.....	June 2.....	8,034
Shippy McGee.....	Wheeler Oakman.....	May 12.....	June 2.....	6,299
The Lonely Road	Katherine MacDonald.....	May 26.....	June 2.....	5,102
Girl of the Golden West.....	Edwin Carewe prod.....	June 2.....	June 2.....	6,800
A Man of Action	Douglas MacLean.....	June 9.....	June 9.....	6,400
The Sunshine Trail.....	Douglas MacLean.....	June 9.....	June 9.....	4,500

FOX FILM CORP.

The Great Night.....	William Russell.....	Dec. 16.....	June 2.....	4,346
A California Romance.....	John Gilbert.....	Dec. 23.....	Mar. 3.....	3,892
Man's Size	William Russell.....	Dec. 30.....	Mar. 3.....	4,316
Catch My Smoke.....	Tom Mix.....	Jan. 6.....	Apr. 14.....	4,070
Three Who Paid.....	Dustin Farnum.....	Jan. 6.....	Mar. 31.....	4,850
Face on Barroom Floor.....	H. B. Walthall.....	Jan. 13.....	Mar. 17.....	5,787
A Friendly Husband.....	Uppino Name Feature.....	Jan. 20.....	Mar. 17.....	4,527
Fawn Ticket 210.....	Stella Mason.....	Jan. 20.....	Mar. 10.....	4,871
The Custard Cup.....	Mary Carr.....	Jan. 20.....	Mar. 24.....	4,366
The Footlight Ranger.....	Chas. "Buck" Jones.....	Feb. 3.....	Mar. 17.....	4,729
Brass Commandments	Wm. Farnum-Hawley.....	Feb. 10.....	Mar. 17.....	4,829
Young and Dumb.....	Al St. John.....	Feb. 10.....	Mar. 17.....	2,000
Nearing the End.....	Cartoon.....	Feb. 10.....	Mar. 17.....	1,000
Truxton King	John Gilbert.....	Feb. 17.....	Mar. 31.....	5,613
The Five-Fifteen	Sunshine Comedy.....	Feb. 17.....	Mar. 31.....	2,000
Romance Land	Tom Mix.....	Feb. 24.....	Mar. 31.....	3,975
Does It Pay?.....	Hope Hampton.....	Feb. 24.....	Mar. 31.....	2,000
The Net	J. G. Edwards Prod.....	Feb. 24.....	Mar. 31.....	2,000
The Wise Cracker.....	Comedy.....	Feb. 24.....	Mar. 31.....	1,000
Town That Forgot God.....	Harry Milarde Prod.....	Nov. 11.....	Mar. 3.....	10,461
The Buster	Dustin Farnum.....	Mar. 3.....	May 5.....	4,587
The Artist	Clyde Cook.....	Mar. 3.....	May 5.....	2,000
Good-by Girls	William Russell.....	Mar. 24.....	Apr. 21.....	4,746
Hello, Partner	Sunshine Comedy.....	Mar. 24.....	Apr. 21.....	2,000
Three Jumps Ahead	Tom Mix.....	Apr. 14.....	June 9.....	4,854
The Salesman	Al St. John.....	Apr. 14.....	June 9.....	2,000
Bucking the Barrier.....	Dustin Farnum.....	Apr. 21.....	June 9.....	4,566
The Fourflusher	Joe Roberts.....	Apr. 21.....	June 9.....	2,000
Schooldays in Japan	Educational.....	Apr. 21.....	June 9.....	500
Wild Waters	Scenic.....	Apr. 21.....	June 9.....	500
The Madness of Youth.....	John Gilbert.....	Apr. 28.....	June 9.....	4,710
Algeria	Educational.....	Apr. 28.....	June 9.....	1,000
The Author	Al St. John.....	Apr. 28.....	June 9.....	1,000

	Review	Consensus	Footage
Lovebound	Shirley Mason.....	May 19.....	4,407
Clothes and Oil	Chester Conklin.....	May 19.....	2,000
An Alaskan Honeymoon.....	Scenic.....	May 19.....	500
Stepping Fast	Tom Mix.....	May 26.....	4,608
Three Gun Man	Hilliard Carr.....	May 26.....	2,000
Sentinels of the Sea	Scenic.....	May 26.....	1,000
Boston Blackie	William Russell.....	June 2.....	4,522
The Mummy	Sunshine Comedy.....	June 2.....	2,000
Crystal Jewels	Instructive.....	June 2.....	1,000
Snowdrift	Charles Jones.....	June 9.....	4,617
Land of Tut-Ankh-Amen.....	Instructive.....	June 9.....	1,000

GOLDWYN

The Sin Flood.....	Lloyd, director.....	Jan. 21.....	Oct. 22.....	6,500
Broken Chains	Featured Cast.....	Dec. 23.....	May 5.....	6,190
The Blind Bargain.....	Lon Chaney.....	Dec. 16.....	Mar. 3.....	4,473
The Stranger's Banquet.....	Marshall Neilan Prod.....	Jan. 13.....	Mar. 31.....	8,531
Gimme	Rupert Hughes Prod.....	Jan. 27.....	Mar. 24.....	5,769
The Christian	Pola Negri.....	Mar. 10.....	Mar. 17.....	8,000
Mad Love	House Peters.....	Mar. 10.....	June 9.....	5,518
Lost and Found	House Peters.....	Mar. 31.....	Apr. 14.....	5,644
Remembrance	Rupert Hughes prod.....	Sept. 23.....	Oct. 14.....	8,233
Sherlock Holmes	John Barrymore.....	May 20.....	June 3.....	5,314
Look Your Best	Rupert Hughes prod.....	Mar. 31.....	Apr. 14.....	7,668
Vanity Fair	Mabel Ballin.....	Apr. 7.....	Apr. 14.....	6,541
Souls for Sale.....	Rupert Hughes Prod.....	Apr. 7.....	Apr. 14.....	7,668
Backbone	Edward Sloman Prod.....	Apr. 7.....	Apr. 14.....	6,541
Enemies of Women.....	Cosmopolitan.....	Apr. 14.....	May 12.....	7,668
Vanity Fair	Mabel Ballin.....	May 19.....	June 2.....	6,000
The Last Moment	Star cast.....	June 2.....	June 2.....	6,000

HODKINSON

Fun from the Press.....	Issued Weekly.....	Jan. 27.....	Mar. 17.....	1,000
While Paris Sleeps.....	Tourneur Prod.....	Jan. 27.....	Mar. 17.....	4,850
Dollar Devils	Cullen Landis.....	Feb. 3.....	Mar. 31.....	5,000
Down to the Sea in Ships.....	Elmer Clifton Prod.....	Mar. 3.....	Mar. 31.....	11,000
Colonel Heeza Liar.....	Cartoon Series.....	Feb. 10.....	May 5.....	8,600
The Four Orphans.....	All-star comedy.....	Mar. 10.....	Mar. 10.....	2,000
Col. Heeza Liar, Detective.....	Brady comedy.....	Mar. 10.....	Mar. 10.....	1,000
The Man From Glengarry.....	Ernest Shipman prod.....	Mar. 31.....	Mar. 31.....	5,800
The Rapids	Ernest Shipman prod.....	Mar. 31.....	Mar. 31.....	5,800
Just Like a Woman.....	Margie De La Motte.....	Mar. 17.....	Apr. 21.....	4,900
Winner Take All	Ernest Shipman prod.....	Mar. 17.....	Apr. 21.....	6,000
The Rapids	Ernest Shipman prod.....	Mar. 17.....	Apr. 21.....	6,000
Movie Chats	Kinetone-one a week.....	Mar. 17.....	Apr. 21.....	1,000
The Lion's Mouse	Wyndham Standing.....	Apr. 7.....	Apr. 21.....	5,600
Col. Heez Liar & Burglar.....	Cartoon comedy.....	Apr. 14.....	Apr. 14.....	1,000
The Pill Pounder.....	Charles Murray.....	May 12.....	May 12.....	2,000
Furkey	Sport film.....	May 12.....	May 12.....	1,000
So This Is Hamlet.....	Comedy.....	May 12.....	May 12.....	2,000
Romance of Life.....	Educational.....	May 12.....	May 12.....	1,000
The Critical Age	Pauline Garon.....	May 19.....	May 19.....	4,500
Youthful Cheaters	Glenn Hunter.....	June 2.....	June 2.....	5,700

METRO

Love in the Dark.....	Viola Dana.....	Nov. 26.....	Apr. 7.....	6,000
Quincy Adams Sawyer.....	Star Cast.....	Dec. 9.....	Mar. 3.....	7,500
Toll of the Sea.....	Maia Wong.....	Dec. 9.....	June 2.....	6,600
Peg o' My Heart.....	Laurette Taylor.....	Dec. 23.....	June 2.....	7,900
Hearts Aflame	Reginald Barker Prod.....	Dec. 30.....	Apr. 7.....	8,110
The Forgotten Law.....	Milton Sills.....	Dec. 30.....	Mar. 3.....	6,000
All the Brothers Were.....	Chaney-Billie Dove.....	Jan. 27.....	Mar. 17.....	6,265
Valiant	Chaney-Billie Dove.....	Jan. 27.....	Mar. 17.....	6,265
Crinoline and Romance.....	Viola Dana.....	Feb. 3.....	Mar. 24.....	6,000
Jazzmania	Maia Murray.....	Feb. 24.....	Apr. 7.....	8,000
Success	Murray Garsson Prod.....	Mar. 3.....	May 5.....	7,000
Rob 'Em Good.....	Bull Montana.....	Mar. 3.....	May 5.....	3,000
The Famous Mrs. Fair.....	Myrtle Stedman.....	Mar. 17.....	Apr. 14.....	7,000
Where the Pavement Ends.....	Rex Ingram Prod.....	Mar. 24.....	Apr. 21.....	7,706
Your Friend and Mine.....	Enid Bennett.....	Mar. 24.....	Apr. 21.....	5,750
The Handy Man	Stan Laurel.....	Mar. 24.....	Apr. 21.....	2,000
Woman of Bronze	C. K. Young.....	Apr. 14.....	Apr. 14.....	5,643
A Noise in Newboro.....	Viola Dana.....	Apr. 14.....	Apr. 14.....	5,200
An Old Sweetheart of Mine.....	Elliot Dexter.....	Apr. 28.....	Apr. 28.....	5,400
Soul of the Beast	Made Bellamy.....	May 5.....	May 5.....	5,300
Her Fatal Millions	Viola Dana.....	May 5.....	May 5.....	6,000
Trailing African Wild.....	Martin Johnson.....	May 19.....	May 19.....	6,500
Animals	Clara K. Young.....	May 26.....	May 26.....	6,800
Cordelia the Magnificent.....	Clara K. Young.....	May 26.....	May 26.....	6,800

PATHE

Dr. Jack	Harold Lloyd.....	Dec. 9.....	Mar. 24.....	4,700
Plunder	Pearl White Serial.....	Dec. 16.....	Mar. 24.....	1,000
The Sneak	Aesop Fable.....	Mar. 17.....	Mar. 17.....	1,000
For Safe Keeping.....	Paul Parrott.....	Mar. 17.....	Mar. 17.....	2,000
Partners Three	Leo Maloney.....	Mar. 17.....	Mar. 17.....	2,000
A Pleasant Journey.....	"Our Gang" Comedy.....	Mar. 17.....	Mar. 17.....	2,000
The Alley Cat	Cartoon.....	Mar. 24.....	Mar. 24.....	1,000
Rowled Over	Paul Parrott.....	Mar. 24.....	Mar. 24.....	1,000
Safety Last	Harold Lloyd.....	Mar. 31.....	May 5.....	6,400
Where Am I?	Snub Pollard.....	Mar. 31.....	Mar. 31.....	2,000
The Extra Seven	Leo Maloney.....	Mar. 31.....	Mar. 31.....	2,000
Get Your Man	Comedy.....	Mar. 31.....	Mar. 31.....	1,000
The Jolly Rounders.....	Terry cartoon.....	May 5.....	May 5.....	1,000
Pharaoh's Tomb	Terry cartoon.....	May 5.....	May 5.....	1,000
Sunny Spain	Paul Parrott.....	May 5.....	May 5.....	1,000
Don't Flirt	"Dippy Doo Dads".....	May 5.....	May 5.....	1,000
Haunted Valley	Roland-Serial.....	Apr. 7.....	Apr. 7.....	15-2 r
The Smile Wins	Paul Parrott.....	Apr. 7.....	Apr. 7.....	1,000
Boys to Board	"Our Gang" comedy.....	Apr. 7.....	Apr. 7.....	2,000
When Fighting's Necessary.....	Leo Maloney.....	Apr. 14.....	Apr. 14.....	2,000
Good Riddance	Paul Parrott.....	Apr. 14.....	Apr. 14.....	1,000
One Hard Pull	Terry Cartoon.....	Apr. 14.....	Apr. 14.....	1,000
The Gamblers	Terry Cartoon.....	Apr. 21.....	Apr. 21.....	1,000
Weeping Waters	Scenic.....	Apr. 21.....	Apr. 21.....	1,000
Speed the Swede	Paul Parrott.....	Apr. 21.....	Apr. 21.....	1,000
California or Bust.....	Snub Pollard.....	Apr. 28.....	Apr. 28.....	2,000
100% Nerve.....	Leo Maloney.....	Apr. 28.....	Apr. 28.....	2,000
Noon Whistle	Stan Laurel.....	Apr. 28.....	Apr. 28.....	1,000
White Wings	Stan Laurel.....	Apr. 28.....	Apr. 28.....	1,000
Giants vs. Yanks.....	"Our Gang".....	May 12.....	May 12.....	2,000
Wings of the Storm.....	Leo Maloney.....	May 12.....	May 12.....	2,000
The Mouse Catcher.....	Terry Cartoon.....	May 12.....	May 12.....	750

(Continued from preceding page)

Black Shadows	Travel	May 19	5,000
The Crystal Ascension	Scenic	May 19	1,000
A Fish Story	Cartoon	May 19	1,000
Sold at Auction	Snub Pollard	May 26	2,000
The Unsuspecting Stranger	Leo Maloney	May 26	2,000
Amateur Night on the Ark	Academy cartoon	May 26	1,000
For Art's Sake	Paul Parrott	May 26	1,000
Back Stage	"Our Gang"	June 2	2,000
Under Two Jags	Stan Laurel	June 2	1,000
Spooks	Terry cartoon	June 2	1,000
The Watch Dog	"Dippy Doo Dads"	June 9	1,000
The Stork's Mistake	Terry cartoon	June 9	1,000
Hyde and Zeke	Leo Maloney	June 9	2,000

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Wyndham Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	May 12	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10	May 12	4,804
Ale of Doubt	Wyndham Standing	Sept. 30	May 12	5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12	May 12	5,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	6,800
The Girl Who Came Back	Forman Prod.	Feb. 10	Mar. 31	6,800
Mothers-in-Law	Gasnier Prod.	Feb. 10	Mar. 31	6,963
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	6,963
Girl Who Came Back	Miriam Cooper	May 12	May 12	6,100

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	Dec. 16	5,000

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9	Jan. 6	8,649
One Exciting Night	D. W. Griffith	Prod. Oct. 21	May 5	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2	June 2	11,000

UNIVERSAL

"New Leather Pushers".....	Every Two Weeks.....				2,000
Around the World in 18 Days.....	Serial.....	Jan. 6.....	13.....	10 2-reel chapters	
Social Buccaneer.....	Mullhall.....	Jan. 13.....	20.....	Mar. 10.....	4,417
Scarlet Car.....	Frank Mayo.....	Feb. 3.....	10.....	June 9.....	4,385
The First Degree.....	Gladys Walton.....	Feb. 10.....	10.....	Mar. 31.....	4,426
The Love Letter.....	Hoot Gibson.....	Feb. 10.....	10.....	May 12.....	4,426
The Oregon Trail.....	Art Acord.....	Feb. 10.....	10.....		Serial
Gentleman From America.....	Hoot Gibson.....	Feb. 17.....	17.....		4,058
The Merry-Go-Round.....	Super-Jewel.....				
Phantom Fortune.....	Wm. Desmond.....	Feb. 24.....			2,000
The Prisoner.....	Herbert Rawlinson.....	Feb. 24.....			2,000
Hunchback of Notre Dame.....	Lon Chaney.....				
The Bolted Door.....	Frank Mayo.....	Mar. 3.....		Apr. 7.....	4,426
The Phantom Fortune.....	Wm. Desmond serial.....	Mar. 3.....		Apr. 7.....	4,426
Gossip.....	Gladys.....	Mar. 10.....		Apr. 7.....	4,488
The Abyssal Brute.....	Reginald Denny.....	Apr. 21.....			7,373
The Midnight Guest.....	Grace D'Armond.....	Mar. 17.....		Apr. 21.....	4,795
Single Handed.....	Hoot Gibson.....	Mar. 24.....		May 12.....	4,255
Smarty.....	Buddy Messinger.....	Mar. 24.....			2,000
Nobody's Bride.....	Herbert Rawlinson.....	Mar. 31.....		Apr. 21.....	4,861
God's Law.....	Roy Stewart.....	Mar. 31.....			2,000
Trimmed in Scarlet.....	Kathlyn Williams.....	Apr. 7.....		May 5.....	4,765
Under Secret Orders.....	Roy Stewart.....	Apr. 7.....			2,000
The Town Scandal.....	Gladys Walton.....	Apr. 14.....			2,000
Outlaw and the Lady.....	Harry Carey.....	Apr. 14.....			4,704
Hunting Big Game in Africa.....					
Dead Game.....	Hoot Gibson.....	Apr. 21.....			4,819
Easy Terms.....	Neely Edwards.....	Apr. 21.....			1,000
All Over Twist.....	Buddy Messinger.....	Apr. 21.....			2,000
Bavu.....	Wallace Beery.....	Apr. 28.....			6,968
The Guilty Hand.....	Roy Stewart.....	Apr. 28.....			2,000
Oh, Nurse!.....	Jack Cooper.....	Apr. 28.....			2,000
Fortune's Wheel.....	Lewis Sargent.....	Apr. 28.....			1,000
What Wives Want.....	Ethel Grey Terry.....	May 5.....			4,745
Right of Way Casey.....	Neal Hart.....	May 5.....			2,000
The Secret Code.....	Roy Stewart.....	May 5.....			2,000
Foot and Riches.....	Herbert Rawlinson.....	May 12.....			4,904
Trifling with Honor.....	Rockcliffe Fellows.....	May 12.....			7,785
The Eagle's Talons.....	Serial.....	May 12.....			7,785
Crossed Wires.....	Gladys Walton.....	May 19.....			4,765
Why Dogs Leave Home.....	Brownie.....	May 19.....			2,000
Radio-Active Bomb.....	Roy Stewart.....	May 19.....			2,000
Double Dealing.....	Hoot Gibson.....	May 26.....			5,105
The Knockout.....	Lee Moran.....	May 26.....			2,000
Ain't Love Awful?.....	Bobby Dun.....	May 26.....			2,000
Burning World.....	Roy Stewart.....	June 2.....			4,944
A Fight for a Mine.....	Roy Stewart.....	June 2.....			2,000
Trial of No Return.....	Neal Hart.....	June 2.....			2,000
The Wandering Two.....	"Leather Pushers".....	June 2.....			2,000
The Shock.....	Lon Chaney.....	June 9.....			8,758
Don Quickshot of Rio Grande.....	Jack Hoxie.....	June 9.....			4,894
Should William Tell.....	Neely Edwards.....	June 9.....			1,000
Fare Enough.....	Century Comedy.....	June 9.....			2,000
The Drifter.....	Harry Carey.....	June 9.....			2,000
The Kid Reporter.....	Baby Peggy.....	June 9.....			2,000
Better Than Gold.....	Roy Stewart.....	June 9.....			2,000

VITAGRAPH

A Front Page Story.....	Star Cast.....	Dec. 23.....	May 12.....	6,000.....
One Stolen Night.....	Alice Calhoun.....	Feb. 16.....	June 9.....	4,900.....
Masters of Men.....	Farle Williams.....	Apr. 21.....	May 12.....	6,800.....
The Barnyard.....	Larry Semon.....	Apr. 21.....	2,000.....
Roving Thomas in Banff ...	Urban Classic.....	Apr. 21.....	5,400.....

Review Consensus Footage

Playing It Wild	William Duncan	Apr. 28	2,000
Forward, March	Jimmy Aubrey	Apr. 28	2,000
The Inner Chamber	Alice Joyce	Apr. 28	2,000
A Guilty Conscience	Antonio Moreno	Apr. 28	2,000
Divorce Coupons	Corinne Griffith	Apr. 28	5,249
The Man Next Door	Alice Calhoun	June 9	2,000
A Midnight Cabaret	Larry Semon	June 9	2,000

WARNER BROTHERS

Brass	Charles Norris	Mar. 17.....	Apr. 21.....	8,000
A Dangerous Adventure.....	Grace Darmond.....	May 12.....		7,000
Main Street	Star cast.....	May 12.....		8,000
The Beautiful and Damned.....	Marie Prevost.....	Dec. 23.....	June 2	7,000
Heroes of the Street.....	Wesley Barry	Dec. 23.....		6,000
Little Church Around the Corner	Featured cast.....	Feb. 24.....	June 9.....	6,300

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2	4,900
The Drug Monster	"Big Boy" Williams	Apr. 21	4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20	5,000
Queen of Sin	Lucy Doraine	Apr. 7	8,000

BLAIR COAN PROD.

Little Girl Next Door	Pauline Starke	May 19	6,000
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CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month	Apr. 28	2,000
Temptation	Featured cast	Apr. 28	6,500
The Passionate Friends	Forrest Stanley	Mar. 24	5,800
Her Accidental Husband	Forrest Stanley	Mar. 24	5,800
Lamp in the Desert	Gladys Jennings	June 2	4,900

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12	6,000
Has the World Gone Mad?	Goodman Prod.	Mar. 17	6,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200
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PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6	4,600
Gold Grabbers	Franklyn Farnum	Dec. 2	5,000
Gun-Shy	Franklyn Farnum	Dec. 16	5,000
Lucky Dan	Richard Talmadge	Dec. 23	4,700
The Firebrand	Franklyn Farnum	Dec. 30	5,000
Speed King	Richard Talmadge	Feb. 10	5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19	7,000
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LEE-BRADFORD

Squirrel Comedies	Ruby DeRemer	Sept. 9	2,000
The Unconquered Women	Ruby DeRemer	Sept. 9	4,611
Is Money Everything?	Miriam Cooper	Apr. 7	5,800
Call of the Hills	Maud Malcolm	May 5	5,000

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24	5,000
Mind Over Motor	Trixie Friganza	Mar. 24	6,000
East Side, West Side	Eileen Percy	Apr. 28	7,000
Temporary Marriage	Mildred Harris	May 5	7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell	Sept. 9	5,000
In the Night	All-Star	Sept. 9	5,000
Irving Cummings Series	Two-Reeler	Sept. 9	2,000
Just a Song at Twilight	Barthelmess	Sept. 9	5,000
Madame Sans Gene	Special	Sept. 9	5,000

RUBICON PICTURES

For You My Boy	B. H. Lewin	May 5	6,000
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STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	8,500
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TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19	6,600
Women Men Marry	E. K. Lincoln	Apr. 14	5,600
Patsy	Za-Su Pitts	Apr. 14	6,500
Are the Children to Blame?	Corrigan-Shannon	May 12	5,000
Riders of the Range	Star cast	May 12	5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5	7,000
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TRI-STONE FILM CORP.

Dough and Dynamite	Charlie Chaplin	Apr. 7	2,000
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EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How Patrons, Projectors, Perambulators Are Accommodated at Logan's Capitol

A THEATRE of which the Northwest can be justly proud, is the recently opened \$250,000 Capitol of Logan, Utah, of which B. G. Thatcher is manager. No expense has been spared in equipment and furnishings and several novel features lend to the attractiveness of the house.

The theatre, which seats 1,800, is built on the main floor and double balcony plan, with loges on the mezzanine extending around on either side almost to the stage. Directly in the center of the mezzanine is the projection room, cleverly concealed above the ceiling of the main floor and under the floor of the front balcony. The projection room parts are barely noticeable for the ornamental garlands which flank the outside walls of the loges. Two Simplex's furnish the projection.

Noteworthy Decorations

The interior decoration is particularly worthy of comment. It follows the Italian and French Renaissance style and is done in oils in harmonizing colors, bringing out the general color scheme, which is in old rose, French grays and taupes. The work has been beautifully done under the supervision of Mr. Weissenborn. Carpetings are of old rose and black, also harmonizing with the whole.

Two broad aisles subdivided by cross aisles give easy access to all seats which are generously roomy, upholstered in old rose velour with spring seats. Woodwork is in French gray.

Mr. Thatcher, after studying daylight lighting systems in Europe, and conferring with American experts, effected a lighting system that displays to best advantage the

full beauty of the house. Handsome indirect fixtures are so placed in the ceilings of the auditorium as to flood the area with light.

Behind each fixture are reflectors and the shades are of various colors. All are fitted with dimmers. The effect produced enables an atmosphere to be produced in the auditorium similar to the one produced by the picture on the screen. Innumerable lighting effects are possible, with this complete semi-direct system.

The stage, one of the largest in the West, is thirty-six feet deep and seventy feet wide. It is sixty-five feet high to the grid-iron, with plenty of space above for stage hands to stand erect while arranging settings, etc. Some idea of its size can be obtained from the fact that four miles of rope, forty lines, are used in changing the scenery. The stage is equipped with a heavy asbestos curtain, handsomely decorated, with side drapes and valance of heavy velour, elaborated with cord and fringe and monogrammed with a large letter.

At either side of the stage, flower gardens add to the general attractiveness. Under this stage in graduating steps extending in for several feet, is an orchestra pit large enough to hold a fifty-piece orchestra. A special arrangement also accommodates the organ pipes.

Attractions for the Mothers

Another feature is the nursery, enclosed by heavy sound proof plate glass windows, where mothers with young children may enjoy the attraction in luxurious comfort from upholstered chairs, without disturbing other patrons, when the youngsters cry. A baby

carriage garage constitutes another strong attraction for the mothers.

An air of spaciousness greets one on entering the house. From the lobby, doors lead into a broad, unfurnished foyer, handsomely decorated with paneled walls and four fireplace effects, above which are niches ornamented with baskets of flowers. These ornamental fireplaces conceal radiators which are part of the ventilating and heating system. The overhead pressure system is used in the house, which maintains an even temperature the year round with a change of air every two minutes.

Three double doors lead from this hallway into the main foyer which is handsomely decorated, and luxuriously appointed with velour upholstered furniture, carpeted with keystone carpets, and fitted with all modern appointments. It is a delightful place in which to wait. Doors from this foyer lead into the main auditorium.

Both Ramps and Stairways

The mezzanine floor is approached by a ramp on one side and an easy stairway on the other. This is true also of the mezzanine floor leading to the balcony. Ladies' rooms are on the mezzanine. Here the color scheme is of black and gold, and the block pattern predominates. Black and gold cretonne drapes and upholstered cushions, etc., are enhanced by black velvet trim. Reed furniture completes the atmosphere. The men's smoking rooms are equally modern in appointments.

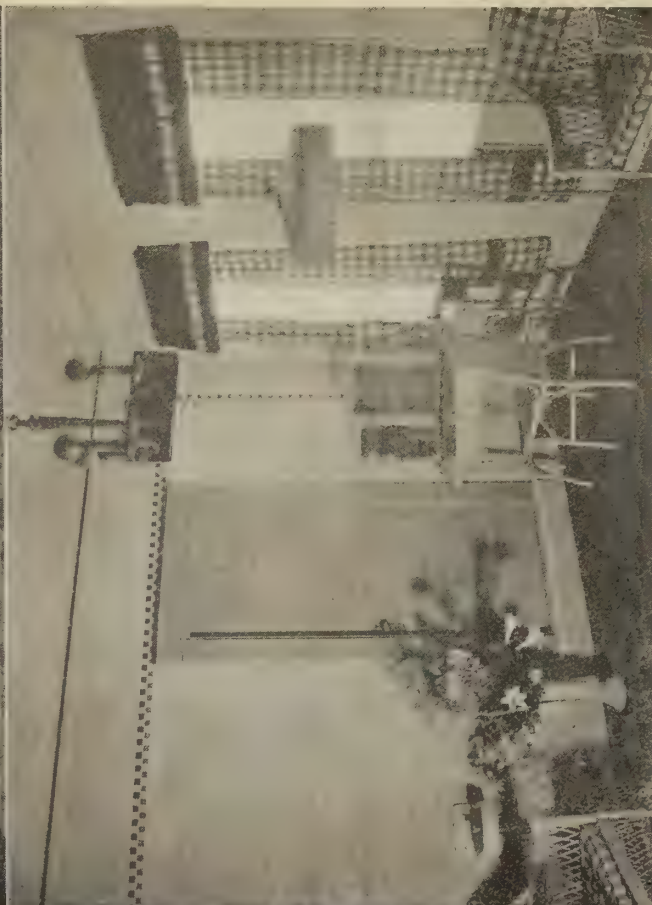
The ticket office in the center of the lobby is of marble and plate glass. A four

(Continued on page 606)



DECORATIVE DETAILS OF CAPITOL THEATRE, LOGAN, UTAH

At left, mezzanine loges, with festooned fronts, which contrasts with the paneled side walls. At right, screen setting, side drapes and asbestos curtain.



INTERIOR VIEWS CAPITOL THEATRE, LOGAN, UTAH

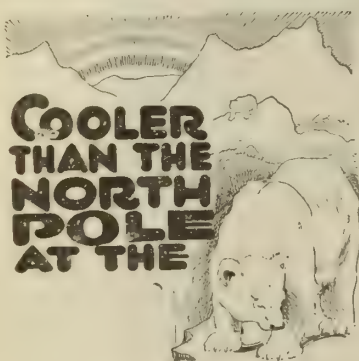
Above, at left, the broad, unfurnished entrance foyer, showing the fireplace effects, concealing the radiators. At right, the lavishly furnished main foyer, from which steps lead to mezzanine. Below, at left, the main floor, mezzanine and gallery, as seen from screen. The artfully concealed projection room is in center of mezzanine. At right, a corner of the women's rest room decorated in black and cosily furnished with wicker.

(Continued from page 604)

unit Automatic machine has been installed, a house staff of rest room attendants and six boy ushers dressed in tuxedo suits, and a cashier are on duty continuously.

The outside dimensions of this reinforced concrete and structural steel house, which has an asbestos roof as further precaution against fire, are seventy by one hundred and sixty-five feet. The entrance is thirty by one hundred and fourteen feet.

The firm of B. F. Shearer, Inc., was in full charge of lighting effects, carpets, drapes, interior decorations and projection equipment, which latter, however, was delivered through the local Simplex representative.



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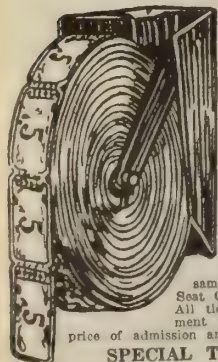
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One Hundred Thousand	16.00

National Ticket Co. Shamokin, Pa.

A. M. P. E. D. A. Will Hold Convention in Chicago on July 9, 10 and 11

At the meeting of the Association of Motion Picture Equipment Dealers of America, Eastern zone, held on May 28 at its headquarters, 1520 Broadway, New York City, M. G. Felder, president, and J. C. Hornstein, national organizer, urged a full attendance at the Second Annual National Convention of the Association to be held in Chicago July 9-10-11.

During their attendance at the Fourth Annual Convention of the M. P. T. O. A., Messrs. Felder and Hornstein conferred with Leo Dwyer, national president of the A. M. P. E. D. A., and with other supply dealers from various sections of the country. As a result of this conference, Messrs. Felder and Hornstein report that indications point to a full attendance of members of the A. M. P. E. D. A. at the forthcoming national convention.

Has Now 149 Members

Mr. Hornstein announced that the present membership of the A. M. P. E. D. A. is now one hundred and nine with only thirty more eligibles to be heard from.

It is anticipated that, at the forthcoming National Convention, there will, together among other matters scheduled for consideration, be that of the appointment of a business executive for directing the organizations affairs. Charles B. Hoy, head of the Hoy Reporting Service of New York City, was mentioned as the logical candidate for this appointment.

Mr. Hornstein stated that, in addition to a pretty full attendance of the active members at the national convention he anticipated the presence of most of the prominent manufacturers of picture theatre equipment, accessories and supplies.

The Week's Record of Albany Incorporations

With a total capitalization of \$644,000, eight motion picture companies incorporated for the purpose of entering the business in New York state, during the week ended June 2.

The largest of these companies was the Hudson Valley Theatre Corporation of Poughkeepsie, capitalized at \$500,000, and having as directors P. J. and L. L. Tennis, and Duane Sherman, of Poughkeepsie.

Other companies chartered by the secretary of state, included Prescott Play Corporation, \$5,000, Charles P. Muller, A. V. Sielke, M. I. Lord, New York; Chester Comedies, Inc., \$5,000, Gustave Mohme, George S. Ludlow, Anna Weiss, New York City; Cartoon Amusement Co., Inc., \$3,000, M. E. Cain, Rube Bernstein, Daniel Davenport, New York; Parisian Productions, \$10,000, Bennet Curtis, H. B. Dixon, M. M. Goldstein, New York; Cinema, Inc., \$1,000, Inman Padgett, B. J. Longstreet, M. Kelly, New York; Lowell Film Productions, Inc., Gloversville, \$100,000, J. L. Russell, Green Lake; George C. Potter, J. P. Argersinger, Johnstown; Multi-Lens, Inc., \$20,000, Ida Bruenn, M. E. Phillips, Samuel Greenbaum, New York.

Site Purchased for a New Seattle House

A site for a new suburban house in Seattle has been purchased at Tenth Avenue North East and East Sixty-fifth street, by the Communities Theatres, Inc., on which it is proposed to erect a 500-seat house costing \$65,000.

The Gem Theatre, in downtown Seattle, has been operating for over three years with success by the same company.

New \$50,000 Theatre for Portland Oregon

Mr. and Mrs. E. J. Potter will build a 700 seat house in the Woodstock district of Portland, which will cost \$50,000. It will have an early fall opening. Contracts have not yet been let.

Management Changes

COFFEYVILLE, KANS.—Stanley Koch has sold Columbia Theatre to J. C. Perry, manager of Odeon Theatre. Mr. Perry, it is understood, will operate both houses.

FORT SCOTT, KANS.—H. E. Ulrich, recently manager of the Landers Orpheum Theatre, at Springfield, Mo., has been placed in charge of the Dome Theatre.

HERINGTON, KANS.—John G. Tindale, of Iola, has leased Eagle Theatre.

LAWRENCE, KANS.—Mrs. M. G. Bowersock has disposed of her interest in Bowersock Theatre to Lloyd L. Ware, Clarence J. Topping and N. H. Gibbons.

MOLINE, KANS.—C. A. Morris has sold moving picture equipment of De Luxe Theatre to Park Needham and J. J. Mattingly, who have also leased the house.

HUTCHINSON, MINN.—Rex Theatre has been purchased by E. S. Noreen and Leonard Fried.

ALBANY, MO.—Edwin R. Harris, of Avoca, Ia., has leased Princess Theatre.

BETHEL, MO.—William Logan has purchased interest of Claude Musgrove in moving picture theatre.

ST. LOUIS, MO.—Paul Beisman succeeds Edward D. Smith as manager of American Theatre.

ST. LOUIS, MO.—Kings Theatre, on Kingshighway, near Delmar avenue, formerly owned and operated by Marcus Loew as a moving picture and vaudeville theatre, has been purchased by William Goldman, who will reopen it as a first-class moving picture house. Theatre has been practically rebuilt at an expenditure of more than \$75,000.

SALISBURY, MO.—W. M. Wescott has leases Isis Theatre.

MADISON, ME.—M. St. Ledger, of Skowhegan, has leased Welfare Theatre and changed name to Strand.

GREAT FALLS, MONT.—Liberty Theatre has been purchased by James W. Davidson.

INDIANOLA, NEB.—Wayne Lambert and Herman Rhodus have leased Iris Theatre.

HARTSHORNE, OKLA.—Weaver & McGinley, owners of American Theatre at Wilburton, have leased old Princess Theatre and will operate it as a first-class moving picture house.

LAVERNE, OKLA.—Robertson & McDermott have disposed of their theatre business to Fred L. Berry.

DEADWOOD, S. D.—Deadwood Theatre is now being operated by Leo Peterson and Daniel Roberts.

DALLAS, TEXAS.—Livingston Laning, formerly with Grauman's Metropolitan Theatre, in Los Angeles, is new manager of Old Mill Theatre.

CLARKSBURG, W. VA.—Dr. Luther Haymond has purchased Bijou Theatre, on West Main street.

ISSAQUAH, WASH.—J. P. Devlin, of Seattle, has purchased Glenn Theatre.

The Land of the Covered Wagon



World Theatre, Omaha, Neb.



Main St. Theatre, Kansas City, Mo.



Newman Theatre, Kansas City, Mo.



Broadway Theatre, Council Bluffs, Ia.

is now dotted with hundreds of prosperous cities and towns. Millions of acres of field and meadow, with stretches of friendly woodland in between, extend from horizon line to horizon line, and joining all in a very network of lines, crossing and recrossing in every direction, run many thousands of miles of rail and automobile roads, living arteries of busy trade and social intercourse. Great indeed has been the transformation from the wilderness of that early day. The dreams of the brave pioneers are being realized. Civilization has overtaken and overcome the wild.

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The four theatres here illustrated are representative recent American Seating Company installations in this region.

Other theatres considering remodeling, or new theatres in contemplation, could hardly do better than follow the example of these leaders in their field.

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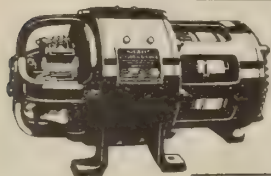
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Laboratory Expansion Calling for \$40,000

Standard Film Laboratories, Hollywood, are spending approximately \$40,000 in a program of expansion that includes the construction and equipment of a new administration building with a number of private offices; a small preview theatre for the use of local producers, and two fireproof, reinforced concrete film vaults for storage of negatives from which the laboratories have made release prints.

The film vaults are nearly completed. Work has already started on the new office building and it will be ready for occupancy some time next month. It is situated just south of the main laboratories building at Seward and Romaine Streets, Hollywood.

Quarters for Independent Producers

The laboratories organization will use part of these new offices. The others will be available for independent producers whose work goes through Standard Film Laboratories and who wish to make permanent executive headquarters there. Two wings extending straight back on either side of the building probably will be added in the near future. One of these will provide additional office space. The preview theatre, with a seating capacity of approximately 100, will be housed in the left wing.

Theatres Projected

FAYETTEVILLE, ARK.—New moving picture house will be erected on Center street.

FORT SMITH, ARK.—Work has been started on new fireproof Lyric Theatre on Mena street. House will have seating capacity of 600.

ARCADIA, CALIF.—Southern California Realty Finance Company will erect theatre and store building at First avenue and Huntington drive, to cost \$100,000. Theatre will have seating capacity of 700.

WATSONVILLE, CALIF.—Work is proceeding rapidly on new El Pajaro Theatre. Large organ will be installed. Expect house will be completed and formally opened to public about July 1.

LAKE WORTH, FLA.—Clarence Oakly and his brother will erect two-story moving picture theatre, store and apartment building. Theatre will have seating capacity of 700.

FERRY, IDAHO—W. L. Casey, of Amazon Theatre, plans to erect new house, 40 by 120 feet, with seating capacity of 650, to cost \$15,000.

SPRING VALLEY, ILL.—Cassidy Brothers have plans by John Hanifen, Nertney Building, Ottawa, for three-story brick theatre, store and office building, to cost between \$50,000 and \$60,000.

VIRDEN, ILL.—Harry C. Daley, owner and manager of Landale Theatre, at Carlinville, will open an airdrome at southeast corner of square.

JASPER, IND.—Joseph Gutzweiler contemplates erecting two-story brick moving picture theatre.

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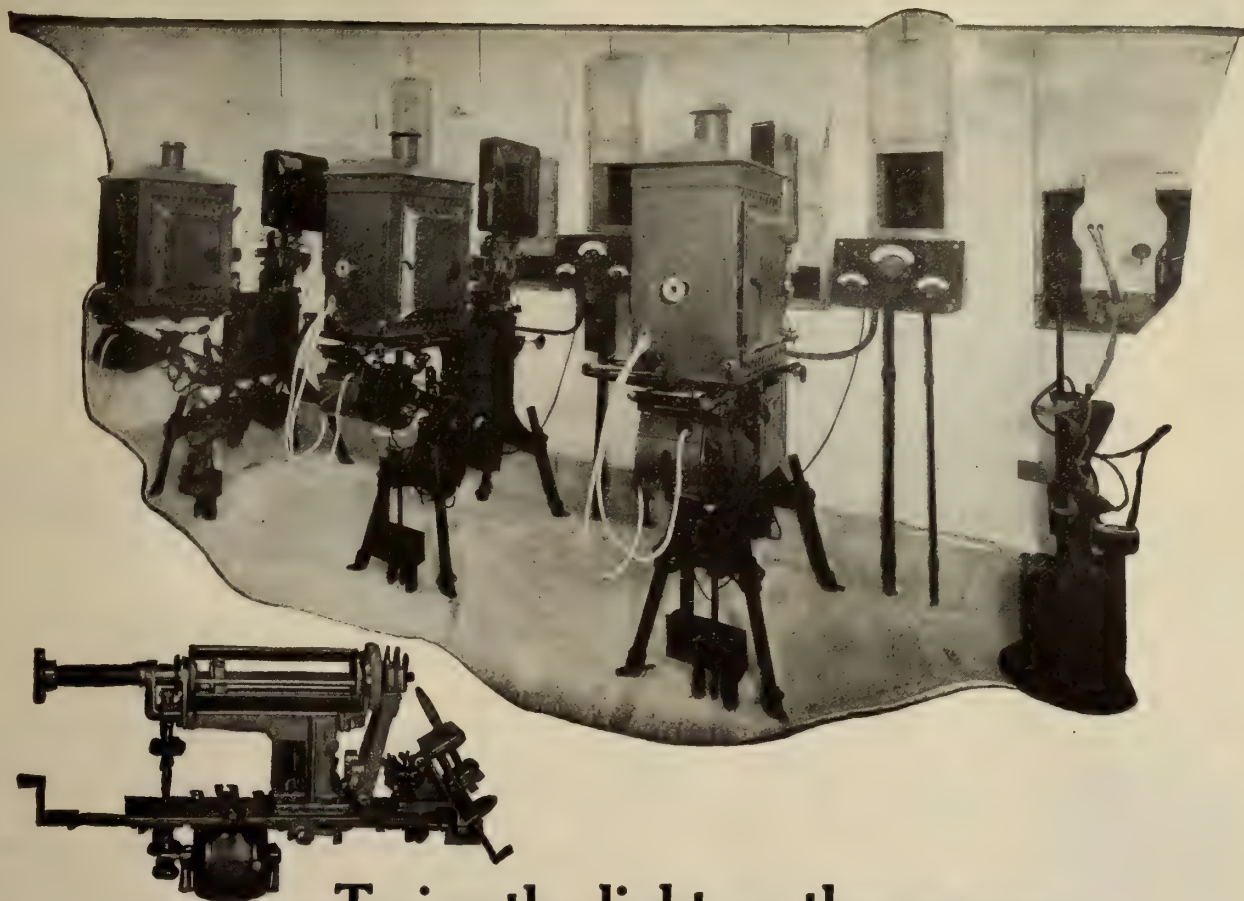
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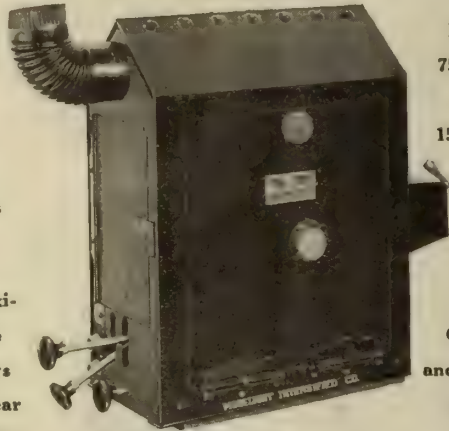
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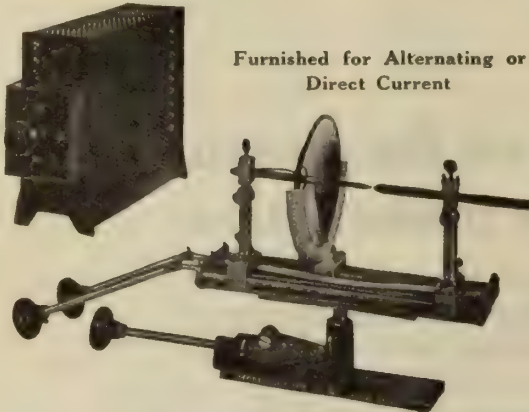
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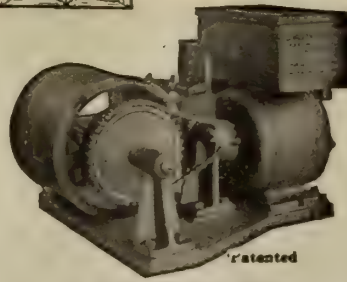
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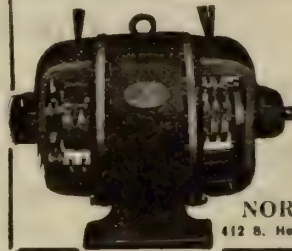
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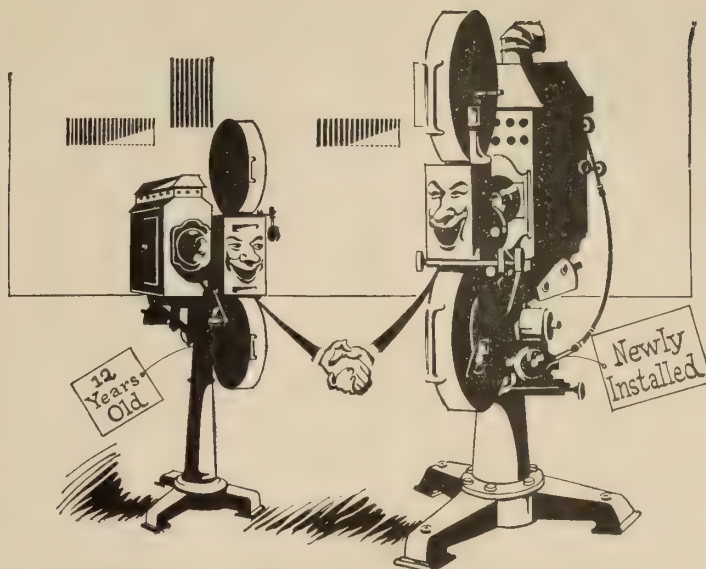
"A NIGHT OF HORROR"

or,

Kayoed by Oswald, the Chemist"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis
U. S. A.CHARACTERS Twelve year old Simplex
Newly installed Simplex

NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

New Simplex: "Well, Old Kid, you sure handed me a cackle last week when you told me about the confident young striplings who thought they'd pull you off the old throne by your whiskers."

Old Simplex: "Yeah—that was hot stuff. But I didn't get the idea that life during my twelve years has been one long sweet dream. You remember I was tellin' you what a regular feller Jack, our operator, is?"

New Simplex: "Sure, you don't hafta tell me that, I know that Jack understood his business the first time he oiled me up."

Old Simplex: "Oh say! talkin' about oilin' up, I must tell you about the time that Jack went on a vacation, and he put a lad named Oswald in his place while he went away. Now this Oswald guy was a pretty good operator, but he was one of those curious birds who are never satisfied to let well enough alone. And I guess that Jack knew Oswald's failings, for he said to him before he went away—'Oswald,' he said, 'everything is alright. I've packed up the screw drivers and pliers and all the other tools so that you won't be tempted to perform emergency operations. Now leave everything as I've got it and only oil the old bird up every day and everything will be alright.'

And it was, until the third day, when Oswald came into the coop with a bottle of dark red liquid. He walked over to me and after draining out my intermittent he pumped my whole system full of that evil smelling red fluid. Then he said to me—'Simplex, Old Kid, that Simplex Oil that you've been absorbing all these years is the bunk. Take it out of me, it's just being boosted to make big profits for Simplex dealers. Now I've just given you a quart of oil that's my own concoction, and believe me you're gonna run like a top after it gets into your works.'

"And I did. It wasn't bad while I was running, but about an hour after the show, after everybody had gone home I began feeling a sorta numb sensation creeping into my joints and one by one my gears and bearings got stiffened up just like they were paralyzed and that horrible numb feeling worked right into my intermittent and FINALLY FROZE ME UP SOLID."

"Oh! boy, what an awful night I spent. Along about noon time the next day, this squirrel food Oswald came in and stepping over to me he gave the crank a jerk. My one impulse was to yell out to him that I was frozen up but I couldn't talk and there I was. I was afraid that Oswald would insist on forcing me to run and strain every one of my parts but he didn't."

"Well, to make a long story short, this alleged oil had hardened inside of me just like so much lard, and Oswald had to take me apart to soften and clean this mess out of my system. And the Manager lost an afternoon show on account of it."

"Jack heard about it when he got back and bawled Oswald out to a finish. 'Don't you know there's nothing better than Simplex Oil for a Simplex you poor nut,' he shouted at Oswald. 'When did you ever get the idea that your home brew shellac was better than Simplex Oil?'

"'Why,' sez Oswald, 'that oil of mine ran perfect in my motor boat engine'—and then Jack threw the pliers at him."

New Simplex: "Hot dog! That was some experience."

Old Simplex: "Oh, but you ain't heard the half of it. Just wait 'til I tell you my next one."

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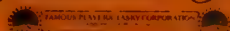
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6. Jack Holt in **"A Gentleman of Leisure"**
7. Dorothy Dalton in **"The Law of the Lawless,"** Supported by Theodore Kosloff, Charles de Roche.
8. Thomas Meighan in Peter B. Kyne's **"Homeward Bound"**

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Evening World: "Mrs. Arthur S. Friend, wife of the president of Distinctive Pictures Corporation, is credited with having discovered Miss Palmeri. Her name ought to be carved alongside that of Columbus, for she surely has made a real discovery."

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OF WESTERN FEATURES— WITH



CLIFFORD S. ELFELT

J. B. WARNER—IN “Big Stakes”
AND “Flaming Hearts”
“DANGER” “Crimson Gold”
“The Wolf Man”
“The Man From Broadway”



J. B. WARNER

A powerfully thrilling semi-
western cine melodrama—with
exceptional exploitation possi-
bilities—A real story—By
Frank Howard Clark.
A strong all-star cast of
14 players.

THESE ARE REAL HOT WEATHER WINNERS

COMING—READY FOR RELEASE IN OCTOBER
BOOK THEM NOW! BE PREPARED!

8 CLIFFORD S. ELFELT 8
SUPER-SPECIAL PRODUCTIONS

1. “The Third Warning”
2. “Beyond the Law.”
3. “Dangerous Women.”
4. “The 19th Amendment?”
5. “Something for Nothing.”
6. “Free.”
7. “Dangerous Men.”
8. “The Home Trail.”

Featuring
JANE THOMAS

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by
SPECIAL ALL-STAR CASTS

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CLIFFORD S. ELFELT PRODUCTIONS
CANDLER BUILDING, NEW YORK



JANE THOMAS



The GO-GETTER

with
T. ROY BARNES and SEENA OWEN

A Hot Weather Picture

"THE Go-Getter" is a breezy, snappy comedy which moves so fast that it makes the audience forget the heat.

Made from the book that was a joy and an inspiration to millions.

The best of all the "Cappy Ricks" stories. With a title that attracts everybody.

One of the greatest casts of the season includes (in addition to T. Roy Barnes and Seena Owen,) William Norris, Tom Lewis, Louis Wolheim, Fred Santley and Walter Miller.

By Peter B. Kyne, Directed by E. H. Griffith, Scenario by John Lynch

A PARAMOUNT PICTURE

A Cosmopolitan
Production





MONTE CRISTO
with John Gilbert
Alexander Dumas' Masterpiece
An Epic of Love and Adventure



The Face
on the
Bar Room Floor

A Dynamic Melodrama



Silver Wings with
MARY CARR

A Happy Picture of American Life



Order Emerson Browne's Stage Success

A FOOL THERE WAS

The Vampire in a Tiffany Setting



MY FRIEND THE DEVIL

Based on the Famous Novel "Dr. Rameau"

Just a Great Picture



Lights of New York

Life and Love in New York

Sound Business Judgment and Quality Pictures—

SOUND business judgment and showmanship dictate high quality pictures only. Your patrons demand the best. Your policy calls for big money makers. Here's your chance to wind up the season with a whirl.

Ask your nearest Fox exchange for details on our special offer for winding up the season.



JOHN GILBERT
in

Honor First	Truxton King
Calvert's Valley	A California Romance
The Love Gambler	The Madness of Youth



CHARLES JONES
in

West of Chicago	Snowdrift
Bells of San Juan	Skid Proof
The Footlight Ranger	Boss of Camp 4



DUSTIN FARNUM
in

Oathbound	The Buster
The Yosemite Trail	Three Who Paid
While Justice Waits	Bucking the Barrier



WILLIAM RUSSELL
in

Mixed Faces	Man's Size
The Crusader	Good-By, Girls
The Great Night	Boston Blackie



The TOWN THAT FORGOT GOD

100 Per Cent Entertainment



Who Are My Parents?

A Drama of Human Interest



NERO

"At Last a Super-picture"
— N.Y. WORLD

These Big Guns Will Rout the Summer Jinx—

A TRIED and true line-up of Fox specials and star productions now being offered for general distribution. Every one of these pictures has stood the box-office test. They are making money now and are sure proof against the hot weather slump.



Fox Film

Corporation



The Fast Mail

with Charles Jones
by Lincoln J. Carter


An Honest Melodrama



SHIRLEY MASON

in

Youth Must Have Love Lovebound
Shirley of the Circus Pawn Ticket 210
The New Teacher



TOM MIX

in

Arabia Romance Land
Just Tony 3 Jumps Ahead
Do and Dare Catch My Smoke
Stepping Fast



LUPINO LANE

in

A Friendly Husband

A Five Reel Comedy Feature



WILLIAM FARNUM

in

Moonshine Valley Without Compromise
Brass Commandments



The CUSTARD CUP

with Mary Carr

Made of Smiles and Surprises



The VILLAGE BLACKSMITH

from Longfellow's Famous Poem

A 1923 Melodrama

The Capitol

Theatre N.Y. has booked



Distributed by
AL- Lichtman
 CORPORATION
 1650 BROADWAY NEW YORK CITY

for S. L. Rothafel's famous anniversary week, one of the best summer attractions ever offered to exhibitors—a story about a saucy little French girl and a young man who married the wrong woman; one of the most beautifully gowned and staged pictures of the year—

B.P. Schulberg
presents

DAUGHTERS OF THE RICH

A GASNIER PRODUCTION

Adapted from Edgar Saltus' famous novel by Olga Printzlau and Josephine Quirk

With a Preferred Cast

GASTON GLASS
 ETHEL SHANNON

MIRIAM COOPER
 RUTH CLIFFORD

STUART HOLMES
 JOSEF SWICKARD

VOLA VALE and TRULY SHATTUCK

PREFERRED PICTURES

A SKY-HIGH CONTINUED
FEATURE THRILLER!

The EAGLE'S TALONS

Story by
THEO. WHARTON

Directed by
DUKE WORNE

"Should prove an excellent box-office attraction. Speed, thrills and stunts in great abundance."

—*Moving Picture World*.

"There is a peach of a thrill at the end of each episode that should bring them back to see what happens." —*Film Daily*.

FRED THOMSON

(WORLD'S CHAMPION ATHLETE)

ANN LITTLE

(SCREEN'S MOST DARING ACTRESS)

Supported by **AL WILSON**

(WORLD'S CHAMPION STUNT AVIATOR)

Every Exhibitor Knows

that the summer is what you make it — that Universal can and does offer you the "MAKINGS" of a great summer — that one of the surest bets this summer is to

Play Universal Chapter Plays

COMING

A

**TREMENDOUS
HISTORICAL
OUTDOOR
CHAPTER-PLAY**

"Should attract and hold audiences throughout its run. A thoroughly convincing and entertaining serial. The exhibitor in the market for a strong chapter play would do well to look it up."

with a magnificent cast starring

**EILEEN
SEDGWICK** *and*
JACK MOWER

IN THE DAYS OF DANIEL BOONE

Story by JEFFERSON MOFFIT

Directed by WM. J. CRAFT

Mrs. Wal

took San Francisco by storm when her sensational photodramatic d
4 week's run. The San Francisco Examiner said it was "the most import
and that it "*registers overwhelmingly!*" The Bulletin said: "Holds t
good entertainment."

The thundering San Francisco opening is just the beginning. Watch for
Million-Dollar Theatre; watch for the tremendous ovation it gets when
in New York at the Lyric Theatre on June 27th—and, most important
gagement at YOUR theatre of the photodrama that will stagger the nation



HUMAN V

Race Reid

ose opened at Ackerman & Harris' Century Theatre on June 9th for a
ion picture ever made." The Call & Post said it's "in a class by itself"
ention from first to last." The Chronicle said "... finely produced ...

ans of praise it will receive when it opens in Los Angeles at Grauman's
ns in Chicago; watch for the tremendous furore it makes when it opens
make application NOW to your nearest F. B. O. Exchange for an en-

WRECKAGE

As the active partner of thousands of successful exhibitors First National puts an exhibition value on its pictures ~ but a far higher value on the reputation six years of fair-dealing have won



DEPEND UPON FIRST NATIONAL



Sylvia
Breamer



J. Warren
Kerrigan



Russell
Simpson



Edwin Carewe presents

"The GIRL of the GOLDEN WEST"

AN EDWIN CAREWE PRODUCTION OF
DAVID BELASCO'S POWERFUL DRAMA

An all-featured cast; story by David Belasco; adapted to the screen by Adelaide Heilbron; photographed by Sol Polito, A. S. C., and Thomas Storey; Assistant Director, Wallace Fox.

A First National Picture

"A picture up among the best. Melodrama of the kind that is the cinema's best bet."—NEW YORK WORLD.

"Thrilling Moments. Delightful."—NEW YORK MAIL.

"A good picture staged with splendor. Romantic and fine—elevating."—NEW YORK AMERICAN.

"A fine play and opera, but better as a picture. As good entertainment as we have beheld in a long time."—NEW YORK EVENING WORLD.

"Plenty of punch. Infinitely more realistic than the play. Vivid, with new thrills—effective."—NEW YORK HERALD.

"A picture that puts new into old bones and stirs pulse. A gem! Most exciting. Excellent melodramatic. Well worth while!"—NEW YORK SUN.

"As intense as could be with for, with breathless passages. Skillfully directed—thrills—more—beautiful scenery—ac fine."—NEW YORK JOURNAL.

"Very thrilling—excellent, namic and fundamental—a g love story, one of the great of all time."—NEW YORK GLOBE.

"A welcome feature. The p ers have something to be pr of."—NEW YORK EVENING TELEGRAM.

Foreign Rights Controlled by Associated First National Pictures, Inc. 383 Madison Ave., New York.

Depend on First National

*She scorned
the rich boy
for
the poor boy*



*His hard
earned
pennies
were fast
melting*



*"She's as far
above you
as the stars"*

A Drama of Hearts and Fences!

DRAMA that mirrors real moments of life—pulsing with genuine human emotions of love and hate, smiles and tears.

HEARTS that throb to the joys and sorrows of actual situations as every man and woman has felt them—finding a responsive chord in every breast.

FENCES that separate poor and rich, the ugly and the beautiful, the good and the bad—barriers that are eventually swept away in the flood of glowing love in a girl's heart.

Frank Borzage made it. And he has endowed it with that magical touch that gets under the skin and reaches the heart, just as he did in "Humoresque."

An all-star cast includes Johnny Walker, Pauline Garon and Lloyd Hughes.

Written by Tristram Tupper; directed by Frank Borzage; screen adaptation by Frank Dazey; scenario by Agnes Christine Johnson; photographed by Chester Lyons; art settings by Frank D. Armston.

A First National Picture

Foreign Rights Controlled by Associated First National Pictures, Inc.,
383 Madison Avenue, New York.

Depend on First National

Production
OF DUST



Because Big-Time Theatres need Big-Time pictures all the time, First National has made its Summer releases as strong in box-office value as those of Fall and Winter ~



DEPEND UPON FIRST NATIONAL

"The Big Hit of the Year!"

*From the Exhibitors Herald
"What the Picture Did For Me"*

*Let the exhibitors
who have played
it tell you*



Foreign rights controlled by Associate First National Pictures, Inc., 383 Madison Avenue, New York.

A First National Picture

The Isle of Lost Ships, with Milton Sills.—One of the big hits of the year and a real box office attraction. A cast who knows its business, a director who knew how to direct, and a story that is different, all go to make it another First National winner. Newspapers and billboards only.—Frank L. Browne, Liberty theatre, Long Beach, Cal.—General patronage.

The Isle of Lost Ships, with Milton Sills.—Very, very good sea picture which pleased 100 per cent. I consider First National pictures at present the cream of the market.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

The Isle of Lost Ships, with Milton Sills.—This picture caused more comment than anything we have played lately. A most unusual picture and one that should satisfy well.—Tensas Amuse. Co., Blackman theatre, St. Joseph, La.—Small town patronage.

Gary, Richard Bartholomew, D.

Rel Her b most theatre ronage

Th Nor named fied Parat Gene

Lori Broth that book one pop wi an sp th



M. C. Levee presents a

Maurice Tourneur Production

"The ISLE of LOST SHIPS"

By CRITTENDEN MARRIOTT; Personally directed by Maurice Tourneur; Art Director, Milton Monasco; Asst. Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence.

*The Year's Greatest Novelty - Advertise
It and You'll Clean Up Big!*



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

EXHIBITOR politics is again crowding into the headlines. Syracuse, originally intended as New York's own convention, is likely to be something more. Perhaps, if rumor should become prophecy, we will see the birth of a new exhibitor organization.

Which may mean a lot to you—or may not. Depending on whether you are an active warrior in any of the political camps, or merely an onlooker who has seen the political cycles of this business repeat with the regularity of stock market swings.

In the latter case, even granting the strong possibility of very important happenings at Syracuse, you won't get very excited. And you will feel a bit sad.

For the whole mix-up forecasts no permanent good to the general cause of theatre owner organization.

The situation assumes the outlines of a deadlock—with no "Exit" sign in view.

The wisest politician is he who never underestimates the other fellow's strength.

Exhibitor politicians are wonderful optimists. "The other fellow" never has a shred of strength nor a ghost of a show. Each skirmish is certain to mean "the other fellow's" extinction.

Which may be one reason why we have so many actions—and so little progress along the battle-front.

THERE is merit in the suggestion that the ideal Summer entertainment is the diversified short subject programme.

More bluntly, there can be no comparison between a well-chosen short subject bill and the average run of feature productions that seem to be saved up for a place on the June, July and August calendars.

To give us an opportunity to say that there is more than theory to the words above, Educational presented an all-spice programme this week at Wurlitzer Hall. The proof of the theory is in the

theatre—and we agree with Earl Hammons that his pictures proved his case.

So this is a tip to the wise exhibitor in search of novelty and entertainment that will sit well on sweltering Summer brows.

Turn to your release lists. See if you still have the knack of BUILDING a programme that you possessed in the good old days.

The subjects are there. A wealth of them. Waiting for your plucking.

Ninety per cent of present day showmanship is exercised OUTSIDE the theatre—in the exploitation; here's a chance to put it to work ON THE SCREEN.

A GLANCE at the Nicholas Power advertisement in this week's issue prompted us to ask some questions. And as a result of our investigations we learned:

That the business of manufacturing and selling spurious parts for projection machines of recognized make is assuming proportions that are huge—and serious.

Serious, not alone to the maker and the dealer in guaranteed articles, but to the exhibitor who is often under the impression that he is getting genuine manufacturer's parts.

Spurious parts are not only an injustice to the manufacturer whose trade mark is on the machine and whose name must stand back of it; they are a danger to projection efficiency.

The same exhibitor who would hesitate a long time over a non-trade marked part for his Ford—or is it the Cadillac—will often take anything "that looks the same" for his projection room.

Which is short-sighted as far as economy and service are concerned; and unjust if the exhibitor is holding the original manufacturer to account for the service rendered by his machine.

Robert E. Welsh

An Open Letter - - to Adolph Zukor

Mr. Adolph Zukor,
Famous Players-Lasky Corp.,
New York City.

Dear Mr. Zukor:

Frankly—

WE strolled into the first session of the International Congress of Authors with the feeling that we would wind up calling it the "International Three Ring Authors' Circus."

We sat through the opening few minutes with the conviction that "Congress" was the correct word. Congress being noted for the amount of talk it can parade past a given point without arriving anywhere.

And we left the closing session firm in the belief that something big had been accomplished. Warm in our admiration for your vision in bringing the assemblage to pass; and for the efficiency of your organization in carrying it through.

We are enthusiastic. So much so that we are writing this letter of appreciation and gratefulness.

And yet we can't seem to place our finger on a single concrete accomplishment!

Wonder what's the matter?

Let's figure it out:

WE don't think it required a "Congress" or a Committee on Resolutions to proclaim that, "the screen should reflect only the best American standards of taste."

We can't approximate the feelings of a Columbus over the discovery that some authors make foolish picture contracts, and some picture companies don't carry through on their promises.

Nor, after the third or fourth repetition, can we fail to suppress a yawn at the startling revelation that the screen and the novel are separate mediums of expression—different in conception and strangers in methods of exposition.

If we film men were in need of that assortment of information then we are in worse shape than even I have figured. And I am a cynic.

Yet the glow of enthusiasm persists. The Congress of Authors was a big thing. We feel it within us. And can't analyze the "reason why."

Let's try:

PERHAPS it is because, in one sudden flash, we seemed to see the whole vital weakness of the screen laid bare. Or, rather, to see a secretly cherished theory of our own proven.

The authors, in various words, had really been asking one question for an hour or more. They were saying different things, but what all meant to say was:

"What effort is the screen putting forth to improve the quality of its stories?—to improve the standing of those stories insofar as screen values are concerned? —to nourish the sources of future material for this new and different art?"

And the reply, the only reply, the apparently self-satisfying reply:

"Into our offices flows a steady stream that brings to our editors every book PUBLISHED, every story PUBLISHED, every play PRODUCED. We have the material of the world at our doorstep."

That's all.

We were wishing that Ray Long, of Cosmopolitan, Karl Harriman of Red Book, or Churchill Williams of the Saturday Evening Post, were in the room. And we can imagine Long, or Harriman, or Williams, in reply to a question of similar import, being satisfied to say:

"Into our offices comes every bit of manuscript paper that is ever MAILED. Why shouldn't we be 100% perfect?"

No—it isn't done that way.

Great magazines do not possess the breath of life and the spirit of soul because of material selected by editors SEATED AT THEIR DESKS.

Great magazines are fifty per cent.

author, and fifty per cent. the genius of their editors, the inspiration of their editors; the CONSTRUCTIVE, desk-forgetting plugging work of editors who uncover sources, discover ideas, and develop workers.

The real editor or publisher roams the seas of his imagination, guided by the compass of discernment; the screen is chained to a desk bartering with the play-broker, haggling with the story dealer.

It is all wrong. It is the great wrong.

So we felt cheered over the Authors' Congress. Because, to us, it "showed up" our grievous sin. Our seeing it meant nothing. But we felt certain that many who really count would also see it. Thus, a germ might have life. And grow and multiply.

OUR feeling of admiration for your action in bringing about the International Congress must be due to the fact that you have STARTED SOMETHING.

I guess that's it.

The whole affair was too big—in CONCEPTION and SPIRIT for off-hand analysis. Let the general feeling that pervaded the closing sessions suffice—and that feeling was one of SATISFACTION. A conviction that SOMETHING HAS BEEN STARTED; an optimistically anxious looking forward to the Second Congress.

And we feel that the Second Congress will find the screen making a better face of it. Because the START has been made.

So accept our congratulations. And appreciation. Together with our assurance that we believe the entire industry should join in our gratitude.

ROBERT E. WELSH.

New Jersey Ready For Big Convention

Henry P. Nelson Completes Plans for Lake Hopatcong Meeting

Four conventions concerning independent exhibitors are slated for this month. The New York State exhibitors meet June 19, 20 and 21 at Syracuse, while on June 26, 27, 28 and 29 the much advertised and expected annual convention of the Motion Picture Theatre Owners of New Jersey will be held at Lake Hopatcong, N. J. On June 28 and 29 the annual confab of the M. P. T. O. of North Carolina will be held at Wrightstown, N. C., while on the 27th the Connecticut theatre owners meet near New Haven, Ct.

Plans for the New Jersey convention are rapidly nearing completion and the meeting this season promises to surpass even that most successful confab held last year. The 1922 convention in New Jersey proved the most talked of affair held that year and the convention committee is straining every effort to make it an even better one. President R. H. Woodhull of Dover, N. J., is working overtime lining up an array of distinguished speakers who will attend the banquet. Several nationally important men also will speak at the business sessions. An invitation will be extended to Will Hays and other important figures within the motion picture industry.

Henry P. Nelson of Elizabeth, N. J., is virtually working night and day completing plans for the convention. He is chairman of the committee in charge and already has arranged for many surprises. He has induced some of the best known figures in showdom to declare a brief holiday so that they will be on hand at the convention. He also has lined up a bevy of famous stars of the stage and screen. A large delegation of New York exhibitors will be on hand.

Little Baer Arrives

A new arrival at the home of Mr. and Mrs. Frederick Eugene Baer is announced as having made her appearance May 17 last. The little Baer has been given the name of Jean Louise and is said to be coming along very nicely, thank you. And the mother also.

Fred Baer is well known and liked in moving picture circles, especially in the publicity end, in which line he has been established on his own responsibility for about a year.

Released on Labor Day

From Boston comes word from an unquestionably reliable source that David W. Griffith's latest production, "The White Rose," will be released generally to exhibitors on Labor Day. Arrangements along those lines are being made with New England theatre owners at United Artists' Boston exchange.

Editor Tilley Honored

Frank Tilley, editor of the London Kine-matograph, was the guest of honor at a luncheon tendered by his American friends on Wednesday at the Hotel Astor.

Harry Reichenbach acted as toastmaster and the speakers included Joseph Dannenberg, J. Stuart Blackton, Samuel Rothafel, Abe Berman and John Flinn. Bert Adler was chairman of the committee.

Lawrence Adler

A son, Lawrence, was born Wednesday, June 6, to Mr. and Mrs. Bert Adler. The father is special representative of Distinctive Pictures Corporation.

State Exhibitor Leaders and New Yorkers Ready for Big Convention at Syracuse

THE attention of independent exhibitors throughout the country will be focussed on the annual convention of the Motion Picture Theatre Owners of New York State in Syracuse, N. Y., June 19, 20 and 21, for the undenied rumor has gone its round that there may be a confederacy of insurgent theatre owners formed there. None of those in charge commented on the statement and although from Detroit came a report that W. S. McLaren and James C. Ritter would attend the convention, there was no one at the headquarters of the Empire State organization who would deny or confirm any of the many rumors concerning the coming convention, which promises to be the most important session of independent theatre owners held this year.

The New York State is expected to surpass in significance the national organization. The Empire State officials deny that there has been any peace signed with Sydney S. Cohen, although it is a well known fact that mutual friends of Cohen, Charles L. O'Reilly, head of the State organization, and State Senator James J. Walker have made efforts to bring all parties together. While Mr. Cohen at Chicago stated that differences had been settled, making the insinuation that peace had been declared in his home State, Messrs. O'Reilly, Sam Berman and other New York officials deny that "peace has even been thought of."

That the New York State insurgents will not look with disfavor upon the formation of a confederacy including State units that will operate along lines similar to that of the Theatre Owners Chamber of Commerce of New York City was admitted by one of the organization officials. This official also stated that the presence of heads of other State units "might result in the formation of a new organization."

Just what effect the surrender of the M. P. T. O. A. charters by the Michigan and Minnesota organizations will have on the Syracuse meeting remains to be seen, for no one in an authoritative position would discuss the situation. However, everybody took a very optimistic viewpoint.

Among the matters that the New Yorkers will take up is that concerning the new uniform contract. It is confidently predicted by those who know what is slated to take place that the convention will adopt the contract. Will Hays has been invited and so far as is known will be one of the speakers. Other prominent men who have been invited are Senator James J. Walker, who has expressed his intention of being on hand; United States Senator Royal S. Copeland of New York City; Governor Alfred E. Smith, Lieutenant-Governor George Lunn, United States Senator James W. Wadsworth, Jr., and Peter J. Brady of the American Federation of Labor, of New York City.

That Senator James J. Walker, majority leader of the New York State Senate, and one of the most popular men who has ever been associated with the motion picture industry, will play an important part in the doings at Syracuse is being generally accepted as a fact. Senator Walker will deliver one of the principal addresses at the convention

and in all probability act as toastmaster at the banquet.

According to a report from the Syracuse committee which is preparing a grand reception to the exhibitors Mayor Walrath of that city will welcome the delegates. The annual banquet will be held Wednesday evening, June 20, in the ballroom of the Onondago Hotel, where all sessions of the convention also will be held. Elections will be held Wednesday afternoon with the installations on Wednesday night at the banquet, according to present arrangements.

No statement was available at the offices of the organization in New York. Owing to the illness of the wife of Mr. O'Reilly, the latter was not at his office this week. The T. O. C. C. adjourned its regular meeting Tuesday out of respect to Mrs. O'Reilly. A silent prayer was offered for her and Samuel Peyser's recovery. The latter has been confined to his home with illness for several days. He is a Staten Island exhibitor.

All presidents of exhibitor state units have been invited to the Syracuse convention. Secretary Samuel I. Berman has received acceptances from most of those invited. However, he would not comment on reports from Minneapolis, Chicago and Detroit that representatives of State units having headquarters in those cities would be on hand to support an effort to form a new organization.

The Syracuse committee attending to details concerning the convention include the following: Francis P. Martin, James H. Roe, Albert Robbins, Edgar L. Weill, John Griswold, Earl Crabb, Morris Fitzer, Mitchell Fitzer, Ben Fitzer, David Harrison, Harry Gilbert, Frank Sardino, George Smith, R. P. Merriam, Frank Becker, James J. Burns, A. A. Van Auker, and Robert Metzger. The committee has established temporary headquarters at 401 Robbins-Eckel Building, Syracuse.

Minnesota to Form a New Organization

W. A. Steffes Business Manager with \$8,000 Salary

With the Minnesota unit of independent exhibitors emphasizing their withdrawal from the Motion Picture Theatre Owners word came from Minneapolis this week to the effect that theatre owners' leaders there are actively working for the organization of a new association that will include the exhibitors not only of that State but also those of North and South Dakota. This fact became known at a meeting of the Board of Directors held in Minneapolis last Thursday.

That the Minnesota organization is determined to strengthen itself is seen in the Board's action of employing W. A. Steffes of Minneapolis as business manager at a salary approximating \$8,000 a year and all expenses. In addition, an office manager, who will act as Mr. Steffes' personal secretary, is to be secured.

The Board accepted the resignation of Fred Holzapfel of Minneapolis as treasurer and A. A. Kaplan of the same city succeeded him. George Garisch succeeded Mr. Kaplan as a member of the Executive Board. Following payment of \$1,100 to delegates to the Chicago convention, the financial statement showed that there was a substantial balance on hand.

Cohen Seeks Michigan Hearing as Minnesota Exhibitors Attack Him

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, this week launched a movement to bring the Michigan unit back into the national organization by suggesting to the leaders in that State that a hearing be held this week for the purpose of giving him and "other national officers a hearing so that we can at least endeavor to reconcile our differences in a calm deliberate way and then come to such conclusions as the situation warrants."

However, officials of the Michigan unit in their reply to this request from Mr. Cohen, stated that the matter "will be given careful consideration at the next meeting of the Board of Directors in two weeks." Those who are in intimate touch with exhibitor organization affairs and friendly with both sides, however, are inclined to believe that the Michigan body will not reconsider its decision and that it will definitely remain out of the national organization.

Following closely the reply of the Michigan unit to Cohen's request, came a lengthy telegram to Moving Picture World from the Board of Directors of the Minnesota Motion Picture Theatre Owners, "gladly accept this challenge of Cohen's and will welcome Sydney S. Cohen or any of his henchmen to come into our territory at any time, either for the purpose of trying to disrupt one of the strongest exhibitor organizations ever formed in the United States or for creating another paper unit."

Endorse Cohen

From the Motion Picture Theatre Owners of Southern California, through Secretary Glenn Harper, came a resolution adopted by that association endorsing the election of Cohen and pledging him its support.

Mr. Cohen this week gave out the following copy of a telegram he said he sent the Michigan organization:

"Much surprised at receipt of telegram from President McLaren advising of action of Michigan Board withdrawing state organization from national body. Regret that cordial and helpful relationship which existed between Motion Picture Theatre Owners of America and Michigan Theatre Owners for nearly three years should be so abruptly terminated. There must be considerable merit associated with such a union of forces covering such a long period and meeting so successfully so many varying situations, and I believe that the interests of the theatre owners will be placed in real jeopardy through the severance of these helpful relations.

"With a view only to conserving the welfare of the Theatre Owners of Michigan and the rest of the country I request that your Board of Directors call a special meeting of the Motion Picture Theatre Owners of Michigan the latter part of next week and give myself and other national officers a hearing in this matter so that we can at least endeavor to reconcile our differences in a calm deliberate way and then come to such conclusions as the situation warrants. Kindly wire reply."

Michigan's Reply

The following reply was signed by W. S. McLaren, president; H. T. Hall, James C. Ritter, Phil Gleichman, Fred De Lodder and John Niebes, constituting the Board of Directors of the Michigan unit:

"After considering your request that special meeting be called feel that this is matter that we cannot decide as individuals but should be considered by Board of Directors as a unit to whom we believe your communication should have been directed. Next meeting of Board will be held in two weeks at which time your request will be given careful consideration and you will be advised accordingly."

The following statement was wired to Robert E. Welsh, editor-in-chief of Moving

Picture World, Wednesday night by Minnesota Board of Directors:—

"While not wishing to stoop to the mud-slinging tactics that Sydney S. Cohen has adopted as the means to vent his spite on the Minnesota organization for its withdrawal from the M. P. T. O. A., we cannot permit to go unchallenged the cowardly and venomous insult he has directed at the Minnesota association.

"The statement, which seeks to explain Minnesota's retirement from the M. P. T. O. A. as a move prompted by First National interests which Mr. Cohen declares largely dominate the Minnesota association, is a malicious slur on an organization of independent theatre owners which preferred to withdraw from the national organization rather than sacrifice its independence by any longer submitting to the tyranny of Sydney S. Cohen.

Defend Steffes

"Mr. Cohen's vicious attack on the Minnesota organization furnishes but one more example of the high-handed manner in which Mr. Cohen seeks to discredit those not subservient to his autocratic will. The history of the M. P. T. O. A. is replete with examples of similar dastardly attacks on those who dared to refuse to meekly accept the dictatorship Mr. Cohen sought to impose upon them. At the whim of this tyrant, seeking to perpetuate for himself the despotic office he has created behind the cloak of prejudice and intolerance.

"The silly charges contained in the latest literary outburst of Mr. Cohen would hardly merit even passing consideration, but for the fact that they strike a deep and dastardly blow to the most capable, fearless and loyal organization man this industry has ever known, namely W. A. Steffes.

"Minnesota has withdrawn from the national organization, choosing to go its own way in protecting the interests of its members. Minnesota withdrew from the national organization only after it had satisfied itself that no longer could it look to the national organization with any hope for the protection to which members of a national association of this kind are entitled.

"If Minnesota, as is charged in the insidious attack of Mr. Cohen, has, in the past, been influenced improperly by First National why did he not take steps to thoroughly investigate the facts he infers are in his possession? As president of the national organization it is his duty to safeguard its units against outside influence and to build up its component parts into one strong organization, independent of outside interference or dictation. Why, if the conditions he alleged existed, did he receive the State unit with open arms in more than one instance, lauding it to the skies as a model of exhibitor organization instead of exposing it for the distributor-controlled unit he charges? Why did he wait until he found the Minnesota organization one which would accept no dictation from him or any other man before hurling this cowardly lie to distort the real truth of the causes which led to Minnesota's withdrawal from the national organization?

Praise Hays

"Is there not a sinister significance in the charge Mr. Cohen makes against the Minnesota organization immediately following as they do the surrender of the organization's charter because it no longer wishes to be a part of the procrastinating autocracy which he has set up with himself supreme dictator of its actions and policies? As ridiculous as the claim that First National controls the Minnesota organization is Mr. Cohen's statement that Mr. Theodore L. Hays, our vice-president, is its 'dominating figure.' This is an attempt to cast aspersions on the honesty, integrity and ability of our president, the man who has made and maintained our organization. Mr. Cohen in his statement wisely refrains from making any direct accusations of Mr. Steffes, knowing that the high regard our president is held in by the rank and file of independent theatre owners of the United States who have occasion to know of his untiring efforts and many sacrifices in their interest, would brand as ridiculous any such statements.

"Mr. Hays, whom Mr. Cohen chooses to term 'the dominating figure' of the Minnesota organization, is an able and fearless exhibitor, a capable and commanding executive. He has given freely of his time and ability to make the organization successful. With all due respects to and deep appreciation of Mr. Hays' work and sacrifice, we cannot permit the impression to be gained by independent theatre owners that Mr. Hays has sought to usurp or has had occasion to usurp the powers or duties of Mr. Steffes.

"Mr. Hays, an independent theatre owner of Crookston, has done invaluable service in the Minnesota organization's behalf. It is grossly unjust to him to state either directly or by inference that he ever has unduly influenced the

Injunction Stands

Sunrise Company Loses in Copyright Fight With Silverman

The United States Supreme Court has declined to review the decision of the United States Circuit Court of Appeals for the Second Circuit in the case of the Sunrise Pictures Corporation and Isaac Silverman, involving copyright ownership. On October 24, 1887, G. W. Dillingham copyrighted a book, "At the Mercy of Tiberius," a novel written by Augusta Evans Wilson. The latter died in 1909, bequeathing the copyright to certain persons, and it expired on October 12, 1915. On April 7, 1915, the persons to whom the copyright was devised applied for and were granted a renewal thereof.

On October 22, 1920, there was assigned to Public Health Films the world rights of all rights except publication in and to the book and under that assignment, it is alleged, Isaac Silverman claims to be the lawful owner of all rights to produce the book upon the speaking stage or on the screen. On January 10, 1921, he secured an injunction restraining Sunrise Pictures Corporation from in any way exhibiting its motion picture entitled "The Price of Silence" upon the ground that the picture substantially reproduced the characters and plot of the novel, "At the Mercy of Tiberius." This injunction was made permanent by the courts below and the Supreme Court was appealed to for a reversal of the decision, but declined to comply.

Form Producing Firm

The Grand-Asher Producing Company has recently been organized and has taken over the offices recently vacated by the American Releasing Company at 17 West 44th street, New York.

Samuel V. Grand and Harry Asher of Boston are the officers of the company. F. A. Cobb will handle all advertising and publicity. All productions will be made on the West Coast where the company has rented the former Chester Studios at Hollywood. An announcement of forthcoming plans will be made in a week or two.

organization's policy or committed by word or deed any act contrary to or not conducive to the best interest of independent theatre owners of Minnesota.

Accept Challenge

"Mr. Cohen claims that Mr. Hays promised him at Chicago that Minnesota would not withdraw from the national organization. No man can speak for Minnesota in a matter of this kind, for the Minnesota unit is not an autocratic one, as Mr. Cohen apparently wishes to assume. The Minnesota unit is a democratic organization governed for and by its members and matters of policy can only be decided by the members as a whole through their duly elected Board of Directors. Except as the Cohen statement attacks the integrity of Mr. Steffes and Mr. Hays we are not concerned with his ridiculous charges that Minnesota is dominated by First National. The record of Minnesota as an independent and efficient body of theatre owners is too well known to need recounting.

"And so far as Sydney S. Cohen threatening to invade Minnesota to establish another paper unit to affiliate itself with his monarchy is concerned, we in Minnesota accept this challenge gladly and will welcome Sydney S. Cohen or any of his henchmen to come into our territory at any time either for the purpose of trying to disrupt one of the strongest exhibitor organizations ever formed in the United States, or for the purpose, as above stated, of forming another paper unit, as we have confidence in our members and they likewise have confidence in their officers. Respectfully submitted.

"By Board of Directors of the Motion Picture Theatre Owners of Minnesota.
J. B. Clinton, Duluth; Joseph Friedman, St. Paul; George Garisch, Minneapolis; A. A. Kaplan, Minneapolis; W. L. Nicholas, Fairmont; Jay Dundas, Sioux Falls, So. Dak.; V. B. Vallean, Bismark, No. Dak.; Harvey Buchanan, Superior; H. B. Johnson, Rush City, and C. H. Hitecock, Minneapolis."



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Weinberg, Showman 20 Years, Takes Buffalo Exchange Job

Edwin O. Weinberg, former manager of the Elmwood and Mark-Strand, Buffalo, and recently manager of the new State Theatre in Schenectady, has been appointed manager of the Renown Pictures Corporation exchange in Buffalo, succeeding Robert T. Murphy. Although young in years "Eddie" is old in experience. He has managed picture theatres for over a decade, but this is his first plunge into the exchange end. He received an enthusiastic welcome back to the Queen City of the Lakes.

Fred M. Shafer put over a fast one at the Lafayette Square Theatre the past week when he presented Bebe Daniels in person at the big Buffalo house. Bebe jammed 'em to the doors all week. In return there was a little matter of some 2,000 iron men given Bebe. The screen star's appearance was billed like a circus. Here is a good hint for summer business to any exhibitors who can round up the required quota of long green.

The Lumberg Theatre, 'Niagara Falls' exclusive Paramount house, has reduced prices for the summer. This can only be done because large audiences are attending the performances, Manager Atlas explains.

Sidney C. Allen, manager of the Allen Theatre in Medina, N. Y., came back from the Chicago convention of the M. P. T. O. A. loaded with honors. Sid was elected a vice-president, a director and head of the finance committee. My gosh, Sid, when you goin' to get time to book fillums?

Harold Dygert and his Associated Theatres, Inc., began work this week on the new theatre in Bath, N. Y. The house will be built on the site of the former Bath National Bank property and will be thoroughly modern. Mr. Dygert seems to be building a house in every town in western New York.

J. S. Hall has been appointed manager of the Opera House in Hammondsport, N. Y. The theatre will be remodeled and when completed will be the most completely equipped house between Corning and Hornell in the Southern Tier.

Sam Ash, the American tenor, made such a hit at Shea's Hippodrome the first week that he was persuaded to stay another week by Manager Vincent R. McFaul.

Sam Gallo of the Strand Theatre, Indiana, Pa., is in Buffalo looking for a new house. Mr. Gallo believes the Buffalo field much more promising than his old home town.

Manager George E. Williams of the Olympic Theatre, Buffalo, is arranging a Baby Peggy Double Contest in co-operation with the Buffalo Times.

Lots of interest was aroused in the movie star photo contest put on by Manager Arthur L. Skinner at the Victoria Theatre, Buffalo, in co-operation with a west side community newspaper. The photos were

published in the "Vic" ad. An avalanche of replies fell upon Art.

Howard Waugh has resigned as exploitation manager of the Mozart, Wintergarden and Palace theatres in Jamestown, N. Y. He is at present engaged in publicity work for Celeron Park on Lake Chautauqua. The Palace has closed for the season. The Wintergarden will continue all summer with pictures. The Mozart is closed.

Rochester

The Eastman Theatre is co-operating with the Department of Safety in conducting a safety campaign this month. This week a reel designed to awaken children and parents to the dangers that confront the former is on the program. Next week's pictures will deal with the motorist and the following week with the pedestrian.

Cass Stahley, manager of the Rose Gar-

Teasing Sam

They are telling a pretty good story on Sam Suckno, who owns four theatres in Albany and who is making money on every one of them. During the past week, Mr. Suckno played "The Birth of a Nation" at the Albany. While Mr. Suckno knows the picture business from A to Z and a few letters beyond, he knows little or nothing of music. Desiring to augment his orchestra and add a bugler, he hired a musician without telling him exactly what he wanted of him. As matters turned out, he hired a piccolo player to do the bugling for the feature.



EDWIN O. WEINBERG
After a Decade in the Game, He Tries
the Exchange End.

den, is busy whipping the trout streams in the Tupper Lake country.

That the Eastman Theatre is attracting nation-wide attention was further evidenced this week when Frank Augustus Miller of Riverside, Cal., came to town expressly to inspect the theatre, with a view to constructing one along similar lines in his city.

B. Lipson has closed the Plymouth Theatre for the summer.

E. M. Fay of Providence was in town looking over Fay's Theatre with a view to strengthening the summer programs.

Canada

Clarence Tremblay, a veteran exhibitor of Fort William, the energetic lake port of Northern Ontario, has gone to Winnipeg, Manitoba, permanently, having secured the appointment as manager of the Province Theatre. He already is known in Winnipeg, having been a member of the Moving Picture Exhibitors' Association of Manitoba for years.

The Pantages theatres at Toronto and Hamilton, Ontario, have booked for immediate dates "The Abysmal Brute," "The Shock," "Trifling with Honor" and "Bavu."

The Strand Theatre, Yarmouth, N. S., was opened auspiciously a few days ago by K. Keltie. For the opening, a number of film exchanges presented floral tokens. The attraction was "Down to the Sea in Ships."

There are two picture theatres in Canada, at least, which literally profit most during the summer months. While exhibitors in many cities and towns are suffering summer slackness, the Acme and King theatres at St. Andrews, New Brunswick, are doing their best business. The reason for this is that St. Andrews is a summer tourist centre, being generally known as St. Andrews-by-the-Sea. It is noted for its golf tournaments. The Acme Theatre, the proprietor of which is E. R. Davis, and the King Theatre cater to the summer visitors with the presentation of really good features.

Tom Hopkins, who was manager of the Province Theatre, Winnipeg, Manitoba, for some time past, announces that he is securing a theatre in Winnipeg for himself which he will open late in August. Mr. Hopkins was formerly an exhibitor at Port Arthur, Ontario.

Matthew Nolan has re-opened the old Capitol Theatre at Glace Bay, N. S., in the heart of the mining district and has been doing a good business. Mr. Nolan formerly operated the Russell Theatre, which was destroyed by fire some time ago.

Basil Horsfall, formerly of Montreal, has taken over His Majesty's Theatre, Sherbrooke, Quebec, and is managing the house personally. Mr. Horsfall was identified for some time with the distribution of English productions in Canada and also has managed one or two theatres in Montreal during his lengthy career.

Wilkinson Suddenly Leaves Lincoln Theatre, Troy, N. Y.

The past week has been one filled with surprises. In the first place, H. E. Wilkinson, manager of the Lincoln Theatre in Troy, N. Y., for several months, suddenly resigned and left town. Rumors flew thick and fast. It has been known for some time that the house has not been making money and that there has been some friction between Mr. Wilkinson and the owners of the theatre. At any rate, Wilkinson is out, and Harry Symansky, son of the owner, is looking after things. Prior to becoming manager of the Lincoln, Mr. Wilkinson was manager of the Select exchange in Albany.

In Schenectady, Edwin O. Weinberg resigned as manager of the State Theatre, which recently went into the hands of a receiver, and left Saturday night for Buffalo, where he will manage the Renown exchange.

The Avon Theatre, which was recently sold in Watertown, brought \$275,000.

There was a small fire in the office of the Strand Theatre in Schenectady last week. Three attempts have been made recently to jimmy the house safe. The fire is laid to burglars surprised as they were working over the safe.

Accompanied by his father, R. V. Erk, who is the whole thing in Ilion when it comes to pictures, was in Albany for the Elks' convention.

Uly Hill, manager of the Mark Strand in Albany and the Troy in Troy, always makes it a point to establish a contact with his patrons. During the recent hot spell, Mr. Hill heard one of his patrons remark that it was a pleasure to go to the Mark Strand in summer, as it was the coolest place in Albany. (Taking his cue from the remark made by the patron, Mr. Hill featured it in the local papers the next night.

Peter Lawrence, the colored porter at the Mark Strand in Albany, is an honest man. Not that any one has ever doubted his honesty, but it was demonstrated last week when he turned in a valuable diamond ring he found while cleaning the house. The ring was restored to its owner, who rewarded Mr. Lawrence with \$50. A short time ago Mr. Lawrence found a small diamond ring and received a reward of \$10 from its owner.

Nearly all of the exhibitors in this section of the state are planning to attend the Syracuse convention of the M. P. T. O. of New York State. While the Albany exhibitors haven't been very favorable to either Sydney Cohen or Charles L. O'Reilly, it now looks as though the differences would be ironed out and that Albany will again take its place in the ranks of the state association.

Hot weather, much rain and an Elks' convention played havoc with the picture theatres of Albany last week. Practically all of the houses played to small crowds. In Schenectady, the street car strike is still on and the theatres there are feeling the effects to the tune of hundreds of dollars a day.

The Movie Home Journal, which Oscar Perrin started in the Leland in Albany, is proving decidedly popular and has a circulation of about 1,500, and going up every day. Mr. Perrin credits the little sheet with a good percentage of the business which the house enjoys.

The Elks' convention brought any number

of exhibitors to Albany during the past week. Mr. and Lew Fischer were down from Ticonderoga; Louis Schine, of Gloversville, led the Gloversville delegation in the parade; Louis Buettner was also among the marchers from Cohoes, while Harry McNamara, of Valatie, resplendent in white flannels, carried the flag at the head of the Hudson delegation. George Davis, of the Stratford in Poughkeepsie, was also in town, as well as C. H. Moyer of the Liberty in Herkimer, and O. E. Egan of the Academy in Sharon Springs.

The Astor Theatre in Troy is in the market, and according to a reliable report, may change hands soon.

Jake Rosenthal, owner of the Rose, a 10-cent house in Troy, is getting the crowds these days. Each Monday night, he gives away several kewpie dolls, while Thursday night is candy night, and on Saturday night the house is packed to its doors through tickets which are given away by merchants with every purchase of a certain amount. Mr. Rosenthal supplies the tickets, which cost the merchants nothing, and figures that he is the gainer by filling his house on Saturday night and advertising the pictures for the coming week.

The Gardner Hall of Troy, run by Armstrong & Miller, closed June 3 following its usual custom. It will reopen in the early fall.

Elmer Crownshield, who runs the Bijou in Troy, will manage the bathing beach and dance hall at Lake George this summer, while the "Mrs." remains in Troy and looks after the affairs of the theatre. Mr. Crownshield has been in ill health for some time and is taking the outdoor position in the hopes of building up his strength.

Gasper Battaglia, who runs the Lansing and the Monroe theatres in Troy, is spending this month in Delaware. Mr. Battaglia is also in the fruit business and each year makes a trip to Delaware to buy berries.

George Tetrault, operating the Grand in Watervliet, will close his house on Tuesdays and Thursdays during the summer.

Harry Hellman, owner of the Royal in Albany, and one of the oldest theatre owners in point of service in the Capital City, became a full fledged Elk last week and marched proudly in the parade.

Miss Marjory Miller, or at least it was Miss Miller up until June 2, and who is known to thousands in Albany as the cashier of the Albany Theatre, has annexed a husband and will no longer be seen behind the grilled window.

According to some reports, Louis Buettner, who hails from Cohoes and owns and operates three or four theatres in Cohoes, Hudson Falls and Mechanicville, had a pretty tough time in marshalling the Elks of Cohoes for a short street parade before they set out for Albany and the state convention. In glad regalia, every member of the Cohoes lodge, it appears, wanted the line of march to pass his own respective domicile. Whether or not the parade moved past Mr. Buettner's house could not be learned. Anyhow, he was one of the features of the parade and received all sorts of applause from his friends in Albany.

Charles McCarthy, better known as "Judge," and owner of the new theatre in Hoosick Falls, is on a three weeks' motor trip to Cleveland.

The State in Schenectady is running a straight Universal program during the week of June 9.

Having leased his theatre, the Clinton Square in Albany, Fred Elliott still feels the call of the film and frequently drops in at the various exchanges. Mr. Elliott owns several houses in Albany and manages to keep busy doing the painting and papering.

"Doc" Frazier of the Temple in Richmondville was in town last week rearranging his summer's program.

J. J. Walker of the Barclay in Schenectady has started in using double features and is playing up the Talmadge re-issues to good business.

Harry Lazarus Theatrical Enterprises of Albany will build an 1,800-seat theatre in Kingston, N. Y. Options have been obtained on three different sites and one will be purchased within thirty days. David Freedman of Albany, Harry Caplan of Schenectady, and leading Kingston business men also are interested in the project. The house will be used for vaudeville, pictures and an occasional road show.

Washington, D. C.

The box offices suffered frightfully last week during the Shrine convention.

"Last week was the worst we ever had," said Joseph P. Morgan, Crandall's general manager. "To use an expression of the theatre business, the Washington houses just starved to death. This was not only true of the downtown houses, but of the theatres in the residential section as well.

"This is something that exhibitors in other cities should bear in mind if they have not already had a similar experience—don't spend any extra money on shows for a convention week. We were very lucky in having held over our show from the previous week. We surmised something of this sort would happen and we saved where we could. There was so much doing on the outside for the entertainment of the visitors that nobody bothered about pictures."

Laurence Beatus, manager of Loew's Palace Theatre, found doing business extremely hard when on several occasions he and his theatre were serenaded by visiting Shrine bands. The bands invaded the beautiful lobby of the Palace and made the place ring with jazz tunes.

At the Columbia Theatre, both the manager, Mark Gates, and the assistant manager, Harry Howe, are Shriners. Naturally they were visited by many members of the order.

R. D. Craver, of Charlotte, N. C., was a visitor here during the convention. Sam Galanti, another member of the industry here, also participated in the convention activities.

The Crandall Amusement Company has reduced from 25 to 15 cents the admission charge for children at Crandall's Central Theatre on Ninth street. Heretofore there has been the one 25-cent charge for any seat in the house, without regard to the age of the patron or seat location. The juvenile admission price of 15 cents will include the 2-cent war tax.

Busy Day Coming

C. J. Maugans is manager of the Princess Theatre at Mechanicsburg, Ohio. Incidentally, he has three little daughters who have never visited the famous Zoological Gardens at Cincinnati. This season they have coaxed harder than ever for this privilege. Maugans figured that there were numerous other boys and girls who also would like to go, and at once set about to devise ways and means.

He finally hit upon the idea of showing a series of "benefit" pictures at his theatre to raise funds to finance the venture. The public responded liberally, and the result is that Maugans will act as chaperon to about half a hundred lively Mechanicsburg youngsters for a day's outing at the Zoo in question.

Cincinnati

Findlay, Ohio, theatre managers, after having had their takings curtailed for months by adverse court decisions on Sunday openings, now are jubilant that the swan song has been sung for the daylight savings ordinance as affecting that city. The city council passed the ordinance some two weeks ago, but the citizens, and especially the movie managers, decided that daylight wasn't worth saving and accordingly went back to central standard time. The city dads, unable to withstand the criticism heaped upon them for getting the people all balled up, repealed the edict.

Manager Fox, of the Grand Opera House, designated Monday and Tuesday nights of last week as Chamber of Commerce nights. In connection with the current feature, "The Kentucky Derby," Manager Fox presented pictures taken of the Good Will trip of local business men into the Appalachian district recently.

Through an arrangement made by I. Libson, manager of the Capitol, Walnut, Strand, Family, Lyric and Palace theatres, a special reel has been made of the Cincinnati delegation of Shriners in Washington. Following the return of the Shriners, the picture will be shown at the Walnut Theatre, after which Libson will present it to the local Shrine lodge as a part of its record of the Washington trip.

Carl Byrd, assistant to G. E. Roach, superintendent of the Palace Theatre, has been promoted to the superintendent's chair at the Lyric, to succeed "Jake" Cohen, who has left for Chicago.

A huge exhaust fan has been installed in the Lyric Theatre, thus putting it in the "20 degrees cooler on the inside" class. New ventilating systems have also been installed in the Walnut and Strand theatres, while the Palace and Capitol are fighting the soaring mercury with new artesian cooling systems.

B. C. Collegas advises that he expects to erect a \$50,000 movie house at Toronto, Ohio.

TOO TRUE

Screen Actress—"I have a certificate from my doctor saying that I cannot act today." Manager—"Why did you go to all that trouble? I could have given you a certificate saying that you never could act."—Loew's Weekly.

Kansas City

The county court has set out to collect a county license tax on theatres, picture shows, skating rinks, shooting galleries, amusement parks and other similar forms of amusement in Kansas City and rural Jackson county. An order was made directing L. R. Tolliver, county license inspector, to start collection of the tax. Based upon the statute, the order called for collection of \$25 a month from all theatrical or minstrel shows where an admittance fee of \$1 or less is charged. Upon shows charging more than \$1 and less than \$1.50, a monthly tax of \$62.50 is levied. Where admittance is more than \$1.50 a monthly tax of \$100 is levied.

All motion picture theatres in the district bounded by the Missouri River, State Line, Fifteenth street and Holmes street must pay an annual license tax of \$100. Within this district the court has included all the large downtown picture theatres. All picture theatres outside this district seating 800 are licensed at \$50 a year. Picture houses seating less than 800 will pay \$25 a year. All outside of Kansas City are levied at \$25 a year.

Two years ago the management of a downtown theatre went to court to contest the payment of an amusement tax. The county authorities abandoned the effort to collect amusement taxes at that time.

The Royal Theatre at Cameron, Mo., has been recently redecorated by Kansas City artists. The theatre is managed by A. E. Jarboe.

According to report, B. Larson is building a theatre at Moran, Kas., to have a sloping floor, a medium sized stage and a balcony.

E. L. Dyson has sold the Palace Theatre at St. Joseph, Mo., to C. M. Piper and his interest in the Park Theatre to George Montray. Mr. Dyson will vacation the entire summer, but intends entering the game again next fall.

A jury in Judge Southern's division of the circuit court recently refused to return a judgment against the proprietors of the Ashland Theatre, Kansas City, who were being sued for \$35,000 damages because of the alleged false imprisonment and arrest of Ralph H. Matheny. Two union men were on the jury.

Matheny, a member of the local operators' union, was arrested in 1922 for picketing the theatre. He was discharged following his trial on a disturbance of the peace charge. He then filed the suit in the circuit court.

William L. Shelton and Rickard Stedman are owners of the theatre.

Mrs. H. R. Brinkley of Moran, Kas., manager of the Brinkley Theatre until it burned a few months ago, has recently returned from a visit in Los Angeles.

C. E. ("Doc") Cook, business manager of the M. P. T. O. of Kansas, is traveling through the territory for the purpose of securing additional members. The aim for 400 members has been set and everyone feels confident that the goal will be exceeded.

Among the out-of-town visitors seen the past week were: Jack Moore, Electric Theatre, St. Joseph, Mo.; T. C. Goodnight, Star Theatre, Warrensburg, Mo.; C. L. German, Bonner Springs Theatre, Bonner Springs, Kas.; Judd and Reardon, and C. G. Christian, Excelsior Springs, Mo.; W. P. Cuff, Chillicothe, Mo.; Oscar Reinert, Humboldt, Mo.; J. C. Perry, Coffeyville, Mo.; Charles R. Marshall, Midget Theatre, Golden City, Mo.; E. V. Denton, Garden Theatre, Colony, Kas.



ANDREW G. HETTESHEIMER

Vice-president of the M. P. T. O. of Ohio, manager of the Sky Theatre and Auditorium, Cincinnati, Ohio, member of the municipal examining committee, passing upon the qualifications of Cincinnati projectionists, and exhibitor-member, serving four months, on Film Board of Arbitration in the city named.

Mr. Hettesheimer, who is one of the most popular exhibitors in southern Ohio, is a staunch advocate of tax-free music being played exclusively in all theatres, to the end that it may be thoroughly popularized and the sales correspondingly increased. He is considered an authority on projection, as well as other subjects of vital interest to the industry in general.

Hoffman Criticizes Exchange Cue Sheet

Editor, Exhibitors' News and Views:

The great menace at the present time is the film exchange cue sheet which suggests a change of music every minute, two minutes or fraction thereof. With few exceptions this frequent changing is absolutely unnecessary and proves to be a nuisance when one realizes that frequent changing causes stopping and starting. This detracts patrons' attention from the screen and the interest becomes broken, which results in the feature losing a great percentage of its value. There is a firm commencing a concert cue sheet service in New York and it is my belief that this new cue sheet will replace the old fashioned cue sheet to the financial betterment of all concerned.

At the present time I am managing the Astor Theatre in Philadelphia, where last year I established a precedent in employing the famous Russian Symphony conductor with an orchestra of thirty men to "play the pictures." The conductor was none other than Modest Altschuler. Other attractions were soloists and novelties direct from Broadway, New York. It was the first time, indeed, an attempt of this kind was made in a neighborhood house.

I have passed my thirty-first year and I expect to see the time that only big productions will be exhibited in theatres while the program picture will be seen in the home by radio. I really see the day when film exchanges will license homes to broadcast their subjects, for the day of radio movies is sure to come.

MICHAEL HOFFMAN

Chicago Showmen Wrestling with Warm Weather Handicap

After a tussle with the warm weather, the movie fan seeks the theatre that offers a cool place and the managers this year are stressing their cool points harder than ever before. Balaban & Katz are using large newspaper space to tell their patrons that they have invested \$250,000 in ventilating apparatus and a similar sum for the freezing plants. The ads state that steady attendance day in and out throughout the year is essential to the success of the theatres.

Jones, Linick & Schaefer, in the new McVickers Theatre, have another system of cooling which consists of passing the outside air over water that is pumped from a 1,600-foot well and they have found this plan successful in keeping the atmosphere comfortable. A similar plan is used by the company in cooling the Rialto and Orpheum, while the Randolph draws its cooling waves from the tunnel that lies beneath the loop.

Other theatres use fans and other forms of cooling devices, for you have got to keep the movie fan feeling comfortable if you want him to come in summer.

Burglars are after Dee Robinson of Peoria now, for with most of the better movie houses under his wing, they no doubt think that there is plenty of money in the safe. A few nights ago a couple of yeggs looted the safe at the Madison Theatre of \$600 and got away through a rear door. Dee won't lose because he had it insured.

Work has begun on remodeling the Orpheum Theatre of the Jones, Linick & Schaefer chain, and when completed about July 1 the house will become a first-run picture theatre with plenty of good music.

Phil Billeet has purchased a lot at Annawan, Ill., and will start work at once on a modern movie house.

The Palace Theatre at Rockford put over a tie-up with a local newspaper want ad department that helped to give the house a lot of good publicity, and also brought many new faces to the theatre.

H. J. Dooley has sold the Atlas Theatre to Dick Kemp, who will look after the interests of both the Owl and the Atlas, which are located on South State street. Kemp is a veteran manager.

Adolph Linick is touring the old world. Word comes that he is taking in the sights of Germany and no doubt getting his share of the old-time lager.

Paul St. Denis, formerly assistant to Walter Hill, publicity director for Universal in this territory, now is with the Randolph Theatre as chief assistant to Manager McCurdy. He succeeds D. V. Taute, who resigned to return to his old position with the Circle Theatre at Indianapolis.

Abe Gumbiner has bought the northeast corner of Sheridan Road and Eastwood Avenue from George H. Vissinger for \$236,000. It is reported that another movie house will be added there to the Gumbiner chain of houses.

Barbee's Loop Theatre has been rechristened the Monroe by Fox who, it is reported, will spend \$100,000 in fixing the house for an early opening in September. The seating capacity will be rearranged, the lobby enlarged and redecorated, and the interior will be fixed up so the old-timers will hardly

know the house. An enlarged orchestra will be installed and John Zanft, director of the New York circuit, will supervise the opening.

The many friends of Milton Overman, formerly head of the booking department of the A. H. Blank Enterprises at Des Moines, will be glad to hear he has been appointed manager of the Garden Theatre at Davenport, Iowa.

Manager J. C. Hewitt of the Strand Theatre at Robinson believes in getting all the publicity possible for his programs and never misses an opportunity to tie up local talent with his features.

Russell R. Campbell of the Orpheum Theatre of Marion, Ind., was killed in an automobile accident while driving his car near Ft. Wayne. His wife was seriously injured.

The Reel Amusement Company has purchased from Harry W. Small a lot on Kedzie Avenue near Roosevelt Road, and a new house may go up there this fall. During the summer months a dancing platform will be installed.

Louis Bloom has sold the Lawndale Theatre to Harry Lutz, who will improve the house.

Another movie house is projected for Hegewisch to be erected at 134th Street and Ontario Avenue.

Theodore Schwartz, Joseph F. Kiepir and Raymond Wanner have formed the Lake Renwick Amusement Association at Joliet to promote all kinds of indoor amusements.

The Dearborn Theatre at 40 West Division Street has added an orchestra for the summer, so with feature programs and plenty of good music the house ought to have a good business.

Charles H. Pauly, well known to local amusement circles and formerly connected with the McVickers Theatre, died at his home after a ten-weeks' illness. He is survived by his wife and son.

B. F. Elbert and J. A. Getchell have started rebuilding the Princess Theatre at Des Moines that was seriously damaged by fire.

H. S. Robbins of Grand Haven, who owns the Robin Hood Theatre, will build a new movie theatre there and has purchased the property at Washington Avenue and Third Street.

South Kedzie Street will have another movie house soon, for Fitzpatrick & McElroy have purchased the property at 63rd Street and South Kedzie. They plan a modern 1,000-seat house.

The management of the Colonial Theatre at Kokomo has settled its differences with the union.

Jack Raymond has opened a movie house at Wilsonville and is playing a mixed program of vaudeville and pictures. The house is called the Goris.

Bob Cluster has taken over the management of the Grand Theatre at Sparta, Ill.

Mrs. Frank Paul, owner of the Marvel Theatre at Carlinville, proved she was equal to the job when a blaze broke out on the

stage of the house. By quick work the flames were confined to the rear of the house.

Manager Nelson of the Star Theatre at Quincy put over the Snow animal pictures with a bang and packed his house to the doors by tying up with local publicity.

It is reported that Laverne McDavitt has sold the Lyric Theatre at Knoxville, Ill.

Talcott & Guthrie have sold their interest in the Auditorium Theatre at Erie, Ill., to Ray Dennis and Warren Perkins, who will make some improvements in the house and continue the picture policy.

The Chicago Theatre put on a unique program the past week under the title of Jazz and Grand Opera Week. Jazz and opera numbers followed each other in rapid succession and the verdict was left to the audience, so the announcers called the contest a draw. Anyway, it was a novel idea and made a hit with the crowds.

E. B. Ebinger, one of the best known theatre managers in Eastern Iowa, is making several improvements in the Orpheum Theatre at Ft. Madison and will open on August 1.

W. R. Lyons has sold the Castle Theatre at Bloomington, Ill., to Clarence E. Irvin, who will remodel the house and operate it as a first-class picture theatre.

With the announcement of a new house to be erected in the Wilson Avenue district by Balaban & Katz, this makes at least a dozen movie theatres that are projected for the Chicago district for the coming year, and ought to convince the doubters that some people have great faith in the future of the business.

The Temple Theatre on North Clark Street was opened last week under the management of the Gumbiner interests. Pictures and vaudeville will be the policy for the summer.

One of the busiest managers in the city is Mrs. R. H. Henock of the Stratford Theatre at 715 West 63rd. Since the first of the month she has been handling the "Safety Last" at the Orchestra Hall and making good.

R. L. Brentlinger has been made managing director for the New Albany Amusement Company of New Albany, and will look after the Elba, Grand and Kerrigan theatres.

The Kozy and the Lyric theatres of Ludington, Mich., have been added to the Fitzpatrick & McElroy chain.

The Chatterton Theatre at Springfield will be torn down this summer and a new theatre, to cost at least a quarter of a million dollars, will take its place. The Hickox estate, who own the grounds and building, will issue bonds to finance the new structure. In addition to this house there is talk of erecting another new movie house north of the Majestic Theatre.

The Lathrop Theatre has been opened at Lathrop by P. W. Goodson and will feature popular prices.

L. A. Williams, F. A. Foster and T. A. Normile have organized the Fond du Lac Theatre Company with a capital of \$24,000, to build and equip a picture theatre there.

The new Hurst Theatre has been opened at Hurst, Ill., by the Hurst Theatre Company. The house seats one thousand, and cost \$75,000. Both pictures and vaudeville will be shown.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

How an Exhibitor Makes Money in Town With a Population of Less Than Sixty

WHEN E. J. Milhon, of the Coxy Theatre, Hazlewood, Ind., sent in a stunt lately and remarked that it put a picture over in a town with an actual population of fifty-eight persons, he was promptly asked to tell how it was done, and he briefed his experience in a couplet which forms his business policy. It runs:

Study your patrons, watch your buys.

Work like the devil and ADVERTISE.

Dropping into prose, Mr. Milhon adds that the second line is even more important than the first, for hard work and steady and persistent advertising are even more essential than close buying.

Hazlewood, as has been said, is pretty small, even as small towns go, but there are three other towns within a radius of five miles with a total population of about 1,000. When Mr. Milhon first went into the business, about three years ago, his was the only house in the territory, but now each of these three "key cities" boasts its own theatre, and Mr. Milhon has to steal some of the patronage if he wants to fill his 180-seat house. That he still does it is a tribute to his advertising methods.

Heavy Mailings

Mr. Milhon mails out about 3,000 pieces of matter a month in lots of from 300 to 1,000. Generally he sends out around 300 pieces to each mailing. This may not sound like much to the larger town managers, but \$30 a month for postage and the production cost of from eight to ten different circulars is no small item in the budget of a house with but a limited number of showings.

In the summer Mr. Milhon plays two or three nights a week, but in the winter he shows only Wednesday and Saturday, with sometimes only the Saturday attraction. He finds it useless to open for a matinee in a rural community.

In the winter 540 patrons is capacity on the week, for he draws only one house on

Wednesdays and two on Saturdays. That would not be one full house for a lot of managers, but Mr. Milhon manages to make it pay. He gives a feature and a comedy; never less than seven reels and sometimes more.

Music, Too

Naturally he holds to a piano except on the big features, when an advance in prices enabled him to put in an orchestra.

Mr. Milhon, it will be recalled, recently sold his house for a series of four dark nights to a milling company, which gave a ticket with each bag of flour purchased in the territory. He put it over by running a serial in four instalments of four chapters each on consecutive Monday nights, with a comedy to make up the show to eight reels on the last of the four nights.

He writes that this made a little money for him and that he will work this scheme on any serials he may run, as his patrons will not come for fifteen weeks on the pull of a serial. It is too long drawn out. He did a fair business in the four-part showing and is thinking of trying it again.

Does Exploitation, Too

Exploitation is helpful, for the perambulator can be run over to the other towns and make a better business than he can get with advertising through posters. He sends in three pictures, and it is evident that the success of each exploit leads him to venture more on this form.

In the line of perambulators, his best was for Till We Meet Again.

This was a one-ton truck with a radio aerial and what appeared to be a loud speaker in the center of a painted sign about the size of a six-sheet. A large "Radio" formed part of a line which read, "The wonder of the age, radio, plays its part in" and the title.

The actual "radio" was a cornetist con-

Pulls for Hyman

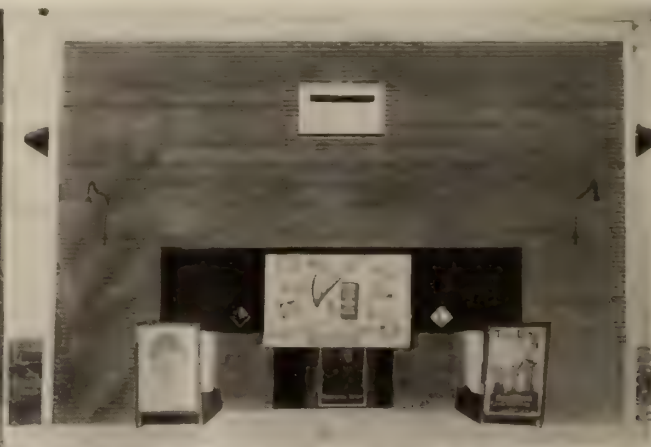
Each Spring, about the time it begins to get warm, Eddie Hyman, of the Mark-Strand Theatre, Brooklyn, stages a rather more complete operatic number than usual, and runs through the favorite comic operas. This year he selected *The Mikado* for his first offering, and offset a weak film feature with this stunt.

To show how it worked: In one residential block some five miles from the theatre three mothers took their youngsters to the Strand because they wanted the children to become familiar with the operas. From the looks of the house, the block was not exceptional.

You can do it with a company of fifteen or twenty, or you can work it with half a dozen local singers and a piano, and each in proportion to the town will bring results. Now is the time to do it. Not when the hot weather has already driven the patrons from the house. Start in now and keep it up.

cealed by the signs. These banners were electrically lighted and the car was sent over the route in the evenings, making the best Wednesday night business Mr. Milhon has enjoyed this year, in the face of a rain that ordinarily would have killed off business, for most of Mr. Milhon's trade is via flivver, and they keep the lizzies in out of the wet.

Mr. Milhon does it in a town of 58, including himself. How about you?



LOBBY DISPLAYS FROM THE COXY THEATRE, HAZLEWOOD, IND., WITH A POPULATION OF 58

E. J. Milhon believes in advertising because it is the only means by which he can steal business from the adjoining towns, and all told he has only a gross population of 1,000 to draw from, yet he plays two nights a week in winter and three in summer and manages to beat bad business. On the left is a display for *Moonshine Valley*, with *Over the Hill* on the Right. The Coxy is not much to look at, but Mr. Milhon makes it show a profit.

Coffee for Grumpy

In Grumpy Theodore Roberts complains in one scene that he cannot get a decent cup of coffee in his own home. Jack Hellman, Paramounteer, and J. B. Clinton used this as the basis for a sample bag of coffee and an advertisement for the Lyceum Theatre, Duluth.

A wholesale company gave them enough coffee for 5,000 small bags, the latter being provided by the house and properly printed. They were distributed by girls who were canvassing the town on another theatre idea, so the distribution cost nothing. The chief text was "This is the decent cup of coffee that Theodore Roberts couldn't get in Grumpy."

Pleased with this stunt, they went ahead and tied a candy maker to a Grumpy bar, hooked a jeweler to the diamond angle and a milliner to a hat for May McAvoy.

The Bankers Backed Mr. Billings' Dime

Earl Settle banked on Walter Hiers when he played the Palace Theatre, McAlester, Okla. He got the Trust Company to give him their window to announce that Mr. Billings spent his last dime, but he would never get down to his last dime if he got one of their dime banks and started to acquire a savings account.

To prove it, they filled the rest of the window with the banks, which are given to prospects to fill. When they get a dollar in dimes they open an account.

Settle also hooked a cigar store to the fact that Billings spent the dime for a smoke and won a fortune. They made it interesting with a contest.

The lobby display was an enlarged dime of beaverboard, not sufficiently close to the original to invite trouble, but it might be well to warn exhibitors that any colorable imitation of a dime is likely to cause complications. No one will ever take it to be a spendable dime, but the law reads that no one shall have in his possession any reproduction of a dime, and even a rude painting of a dollar bill on the side of a building has been held to be a violation of the law. Better use the title instead of the usual legend if you imitate a coin for this or any other play.



A Goldwyn Release

A BOOK USED FOR A STAGE FOR SOULS FOR SALE

This is the first book to be laid on its side. It forms a stage for the painted characters over the door of the Ascher Merrill Theatre, Milwaukee. Cutouts would have been better than painting.

Herschel's In Again

Herschel Stuart makes his bow in print again. This time he drags in the "Discovery Concert."

Realizing that in a town the size of St. Louis there must be some persons capable of writing presentable music, he has a local number on the program of the Missouri Theatre. Of course the composer constitutes himself a personal press agent and tells all his friends to be there with the noisy palms. It not only makes business, but Ed. Olmstead takes the idea around to the newspapers and sells off some write-ups.

But wait until our F. H. Richardson gets his eyes on Herschel's program. You know what a crank he is about the word "Projectionist." Herschel has a short column for his house staff and he makes it "Pro'c't'n." That isn't much worse than calling himself "Man. Dir.," but just wait.

Switching Over

Just to change the general idea, the latest hook-up page of the Palace Theatre, Fort Smith, Ark., springs a new one. The show was Adam's Rib and each of eight cooperators was given eight tickets to be awarded as prizes for the best lists of articles in their windows beginning with the letter assigned. One, for example, wanted articles starting with A, the next with D, and so on. A taxi company offered the tickets for the largest list of its cabs with the letter assigned it, apparently some hook-up to the license plates.

The theatre gave a month's pass for the best letter telling why the writer read the newspaper in which the advertisement appeared. As the contest was limited to eight advertisers, the space was two columns short of a double truck, but it made the same flash.

A Double Play

Walter D. Nealand, Goldwynner, went to Dubuque to put over The Christian for the Strand Theatre and The Stranger's Banquet for the Princess. He doubled some of the window displays and pulled special stunts for each.

His best bet was 10,000 milk bottle caps for The Christian, used on all bottles the opening day, and the street cars were posted.

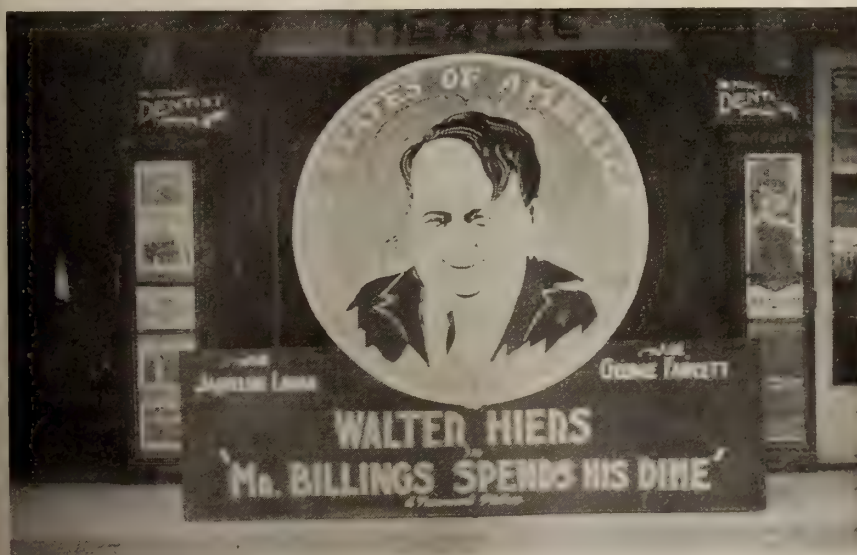
For the Banquet he reproduced the lithograph in the window of a furniture store.

Book hookups were used for both stories, a window being given to each in most stores to use the decorative material supplied.

Lost a Chance

The Strand Theatre, Chariton, Iowa, persuaded a drug store to carry one of the insipid looking heads of Madge Bellamy from the 24-sheet on Lorna Doone in its window. That was good, but the store lost a wonderful chance in not hooking up to a hair tonic. With a bunch of foliage that would put to shame the united Seven Sutherland Sisters, the store put over a face powder. Ain't it a shame?

The Strand seems to like the poster, for similar cut-outs were used on either end of the marquette.



A Paramount Release

HIERS IS NO GODDESS, BUT HE IS A GOOD UNDERSTUDY

He is pinch hitting for Liberty in front of the Palace Theatre, McAlester, Okla., but he does not look enough like a dime to make the Secret Service officials sore. Even at that it would be better to omit the U. S. A.



A First National Release

SEE CHARLES RAY AND WIN A KITCHEN CABINET

We don't know how, but that is what the sign on the perambulator says. It was worked by the Sigma Theatre, Lima, Ohio. You might write Charles Ritzler if you are interested. You see, Ray is a cook in "The Deuce of Spades."

Lucky Delay

After having been booked into the Galax Theatre, Birmingham, last fall, *The Loves of Pharaoh* was taken out, and Thomas G. Coleman was left with a bunch of rotos on his hands.

After King Tut-ankh-amen got onto the front pages, they told Coleman that the picture was coming into the Galax, so he got out the rotos, imprinted them "Just Ten Centuries Ahead of King Tut," and sent 1,500 of them into the best residential sections of the town.

All of his other work was pinned to the new angle, and with the enthusiastic endorsement of the Better Films Committee, the picture pulled about three times as much money as it would have gathered in last fall.

Distinctive Lobby Aided Knighthood

Heavy castle effects on *When Knighthood Was in Flower* have been used in most houses, but Earl Settle, of the Palace Theatre, McAlester, Okla., did it differently when he put on the Davies show.

He made his own six-sheet, based on a cutout, and got a more striking effect than usual, and one more in harmony with the present southern temperatures. On either side he placed the cutout knights, but his banner was the chief point of merit, for it is invitingly cool in its design and is in keeping with the title.

It just goes to show that you do not have to follow the leaders if you have a thinking apparatus of your own. We like this as well as most of the castles we have reproduced and it costs much less. There was something left of ten dollars when he had paid all the bills.

For the first time he was able to persuade the street car company to sell him the car fronts. They have been approached before, but refused. This time Settle told them what an important production this was, and they yielded to that argument. Next time he has precedent to argue when he wants the fronts.

Careless Jockey Lost His Tottie

Hiring a professional rube, C. J. Lustig, of the Arena Theatre, dressed him in jockey silks and set him on the sidewalk where even in New York a dismounted jockey attracted attention.

His stunt was to stop the pedestrians and ask if they had seen a runaway horse, explaining that he had mislaid his mount. That sounded interesting, but when excitement was at fever heat, he would suddenly recognize *The Hottentot* on the billboards and urge the victim to go inside and "see me ride him."

It doesn't sound like a lot, but well done, it made business in bunches. A good stunt man can build a good audience on each turn of the trick, and do it wholesale.

A Space Trademark

The Rialto Theatre, Atlanta, is using a white space of eighteen points around ALL of its advertising, enclosing the type in a hairline rule. This is a good one-time stunt, but the Rialto makes it a simple and effective trademark by using it all of the time. It gets more display value than the blackest rule, and at the same time permits a more inviting type dress, since lighter faces will give the same emphasis as will heavier letters fighting a black border. Cutting three picas from length and width gives fully 50 per cent. increased value to the space.

Try it yourself and you'll probably follow the Rialto in making it a permanent feature of the display. Those white strips are the most profitable space the Rialto buys.

The Rialto has hit on something real. White space is not new. It has always been a best bet, but the same white space every day is something else again, and something very worth while.

Showed the Shawl

Not to be outdone by New York, which was showing the shawl worth \$25,000 presented to Dorothy Gish in appreciation of her work in *The Bright Shawl*. He put it with a scenic dressing into a window in the leading store in the "Ladies' Half Mile," Brooklyn's famous shopping district.

Nothing was said about the play being at the Mark-Strand, but Eddie's general billboard arrangements disclosed that fact to all and sundry.

It would seem that Miss Gish has a greater number of \$25,000 shawls than a storage warehouse can accommodate, tending strictly to this one item, and she beats Norma Talmadge's "original" wedding dress in *Smilin' Through* by 1,947 items to date.

There are so many stars in the restaurant scenes and other bits in *Souls for Sale* that N. N. Frudenfield was able to base an entire identification contest on these alone when he played the Hughes' picture at the Strand Theatre, Omaha. He offered \$75 in cash and autographed photographs and passes for a total of 128 prizes.



A Paramount Release

NO CASTLE HERE, BUT THIS SOLD "KNIGHTHOOD" WELL

It is a little late to be talking about the *Cosmopolitan* production, but Earl Settle put on a front that can be adapted to other plays. He used it at the Palace Theatre, McAlester, Okla., and it helped to offset the hot weather slump.

Three for Two

Roy L. Smart, of the Noble Theatre, Aniston, Ala., in pursuance of his policy of working up his Monday Family Nights, printed in the Sunday paper a coupon which would admit any three adults for two admissions. Two for one is old stuff, but three for two was newer and sounded attractive. It built up better business, and Family Night helps the rest of the week, as well.

Racing Hearts was the attraction and smart bannered the busy little wrecking car on Saturday and Sunday, its busiest days.

Put Real Atmosphere Into Lobby Display

Real rain was just one of the factors of an unusual display for One Exciting Night framed up by Ray Beall, of the Imperial Theatre, Asheville, N. C. He went the route and achieved a display with a generous proportion of realism.

A black cyclorama was hung against the lobby wall, and before this was placed a parapet flanked by sections of the castle used on Knighthood. At the foot of the parapet a tin trough was placed, hooked to a sewer connection and masked in with dead leaves and brush. The overhang at the top masks a perforated pipe which made the rain effect and achieved it very realistically. Against the backing were placed cutouts of the frightened negro and Hull and Miss Dempster. They do not show in the reproduction and very faintly show in the photograph, but you can see that they are there. These are masked in with crooked limbs, brought in from the country and disposed to suggest a wind-driven effect.

At night the lobby lights gave a blue tinge to the scene that was very effective, a deeper blue being used inside the enclosure, where a white draped figure was stood just inside the entrance. A plaster owl with blinking eyes was placed on a branch to the right of the display.

It was all very mysterious and suggestive, and it sent the patrons into the house with almost a prologue effect.



A Goldwyn Release

A CHURCH MINIATURE FROM WILLIAMSON, W. VA.

The Cincerella Theatre built this for a lobby corner for "The Christian," adding a book cutout and a couple of one-sheets in frames. Apparently the windows are transparent and are painted in a stained glass effect.

Potted Tickets

Just to let the patrons know that The Go Getter was coming to the Rialto Theatre, Atlanta, William Bedell put a huge compo-board vase over the box office front a week ahead. An opening was cut in the affair through which the tickets were sold, and a painted legend told that this was what the go-getter went after. A 24-sheet cutout was placed either side of the vase when playing time came.

With the Howard rivaling the Bowery "dumps" in its sex appeal ad copy, it looks as though the Rialto were going to get the business.

Foyer Display Was Mostly Stock Stuff

This display on Mighty Lak a Rose was used in the foyer of Moss' Franklin Theatre, New York, as an advance. The trellis was a stage prop, the base was repainted compo board and the cut-out came from a poster and represented the only new material.



A First National Release

MOSTLY OLD MATERIAL

It was old stuff, but it made a new appeal in this combination, with the roses giving emphasis and the girl player to typify the story. If you have no trellis, make one, and keep it in stock for other uses.

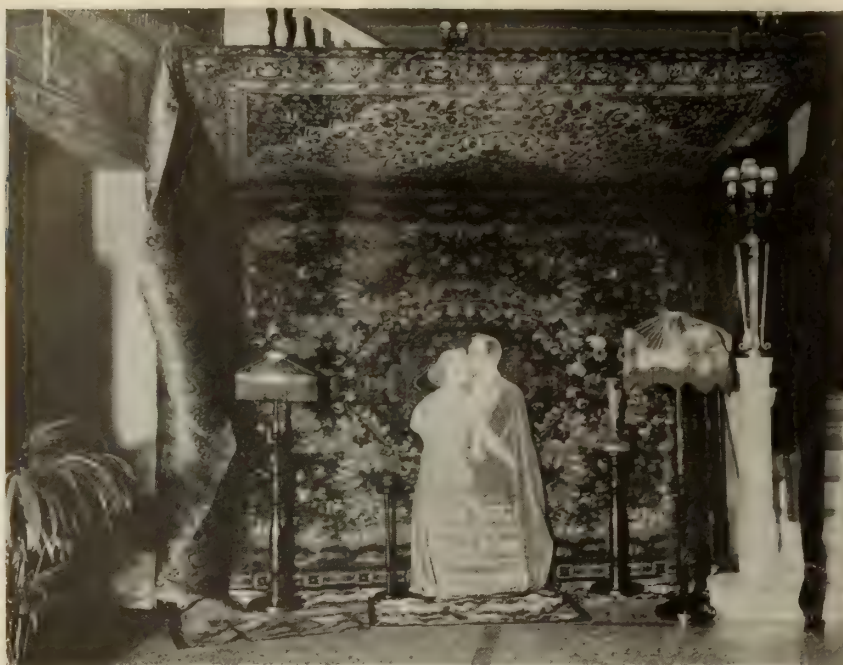
Because he figured that the telescope alone was old, "Doc" Wrighter, of the Palace Theatre, Springfield, Mass., sold Glimpses of the Moon with a telescope plus a rube "professor," who lectured the moon and its glimpses in a comedy spiel. The man knew things about astronomy that even the astronomers do not know, and the whole town found out about the moon.



A United Artists Release

"ONE EXCITING NIGHT" WAS DARK AND STORMY

Ray Beall, of the Imperial Theatre, Asheville, N. C., had real rain to wash the storm-tossed branches in his display for the Griffith production. It is as unusual as it is good.



A Paramount Release

ALL THIS COST LOEW'S PALACE WAS THE CUTOUT

A Memphis furniture store supplied the rugs, the lamps and the pedestals for this foyer display, finding the resultant interest more than paid the rental of the goods and asking only a line of credit on the program for Bella Donna

Spreading

Apparently the idea of the foyer display first shown in the lobby of the Poli Theatre in Hartford, Conn., and more recently in Waterbury, is spreading. Loew's Theatre, Ottawa, made a somewhat similar style of display for Bella Donna with a drape of oriental rugs and a pair of three-branched candlesticks, as a setting for a cutout.

The cutout selected was that showing the star reclining with the Egyptian kneeling beside her. The full figure is not shown on the paper, so a couple of sofa pillows were so placed that there was no open scandal because Bella had no feet.

Where the lobby prize permits there is nothing better than this alcove display and if you have no recessed alcove, you can build out before you build it in.

Around the Corner

Because of the structural peculiarity of the Griffin Theatre, St. Catharines, Ont., the cutouts from the 24-sheet on Adam's Rib worked particularly well.

The lobby projects about ten feet from the auditorium side wall, resting flush against the adjoining building on the left. The blank wall on the right hand side is used for displays.

The cutout of the prehistoric flapper was swung from the roof and seemed to be shrinking from the caveman cutout on the side wall. She seemed to know he was coming around the corner and the two figures were so placed that the eyes of the girl seemed to be watching the spot above her where the man was due to appear. It was just a freak, but D. C. Brown utilized the advantage very cleverly.

Letters of White Said Adam's Rib

John Once-Upon-a-Time Max Rosenfield of Paramount Exploitation Department, has been goleming again. This time he tells how four men climbed a culm bank "under a rain of red-hot ore and sparks" and painted the words "Adam's Rib" on a clum bank, adding that "the story of this exploitation reads like the charge of the Light Brigade, the storming of Bunker Hill or the Battle of the Alamo. Into the annals of advertising it goes with Stanley's search for Livingstone and Harry Eagle's expedition to the summit of Mt. Washington."

Outside of that Max is normal.

The stunt was pulled in Shamokin, Pa., by Boyd Chamberlin, of the Victoria Theatre, Vernon Grey, Paramounteer, and two bucket carriers. They went to a culm bank on a hill outside the town and whitewashed the letters large enough to be seen from all over Shamokin. It was a nice stunt, even if a culm bank is merely a heap of discarded coal with devil a spark or a drop of molten ore.

The best way to work this stunt is to spray the letters on with a compressed air garden sprayer, but you have to have a ground against which the white will show up distinctly, and this coal heap, of course, was ideal for that purpose.

Loaned the Stills

Loaning frames of stills to merchants for sidewalk display was one of the means the Queen Theatre, St. Johns, N. B., took to tell the Johnnies about The Isle of Lost Ships, and to prove that not all the ships were lost it used a cut-out and a model ship for the lobby display.

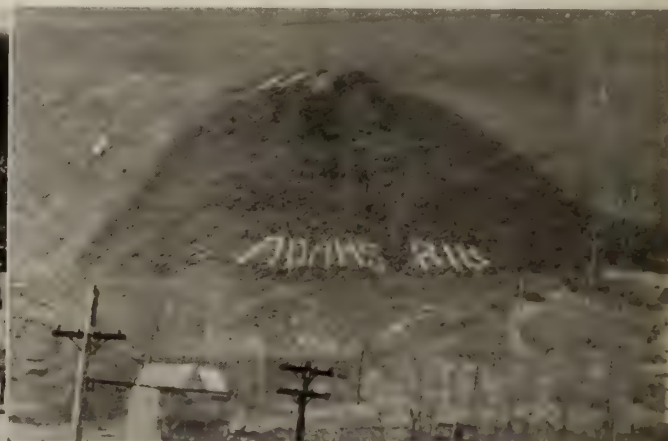
Laying off the still frames is by no means new, but it is not a general practice, though many lines of trade would welcome such co-operation.

Eddie Collins, of the Capitol Theatre, Houston, used Florient face powder and perfume samples for The World's Applause, distributing them as souvenirs.

Each bore a small tag stating that the toilet preparations had won The World's Applause and that Bebe Daniels in The World's Applause was to be seen at the Capitol. The tag could be removed with ease and the bottle or compact remained to remind of the Capitol while it sold the toilet preparation.



A Paramount Release



GIVING ADAM'S RIB A COAL DEAL IN SHAMOKIN, PENNSYLVANIA WITH A WHITEWASH BRUSH

Boyd Chamberlain, of the Victoria Theatre, with the aid of Vernon Grey, Paramounteer, painted the letters on the side of a culm bank on a hill overlooking the town, the refuse coal forming an ideal backing for the white of the calcimine. The press agent passionately remarks that they escaped unscathed. It's a good stunt if you can find a proper background.



For the honest sincerity which dominates every true creative genius, the photoplay field today extends a cheerful welcome.

Because of this fellowship of craftsmen, this freemasonry of art, which, despite contrary criticism extends from the workshop of the cinema studio technician to the office of the sincere sales executive, Richard Thomas, painter, etcher and one of the only three living sculptors of cameo portraiture, was induced to utilize his natural dramatic talents and his artistic ingenuity for the production of motion pictures.

Richard Thomas' first effort in his new field
is

"The Silent Accuser"

THE CAST

Carmel Myers
Melbourne McDowell
Clyde Fillmore
Kathryn McGuire
Carol Holloway
Rex Ballard
Spottiswoode Aitken
Edward Borman
Charles Force

A Photoplay that fashions new paths toward the ultimate goal of the industry....*perfection!*

An outstanding six-part example of *splendid screen entertainment.*



Photographed by
JACK FUQUA

WILLIAM LA PLANTE
Personal Representative
Algonquin Hotel
New York

Odd Reader Helped Isle of Lost Ships

This two-column 110-line drop from Salt Lake is an oddity in that it carries the name of no theatre, though intended for the First National exhibitors. It is an exchange advertisement, apparently, but it serves so well that the local theatres can adapt the idea by merely running in the house name and date in a similar space when they come to play *The Isle of Lost Ships*. It carries out the idea of the huddle of wreckage in the

With skulls and crossbones flying and cutlasses gleaming 'neath a tropic moon, in



this pirate craft roamed the seas, its hold laden with gold and jewels, its cruel master, Barbasso, a twiggaring bully of the deep. Then the rumormongers of Lisbon saw him no more. There were whispered words of a weird Sargossa Sea where ships dropped anchor and never returned.

This proud clipper, faster than the gulls, in



with brawny sailormen singing shanties as they unfurled its giant wings. And on stormy nights they would remember the tale of an Island of Lost Ships in Mid-Atlantic, locked together in a tangle of seaweed, from which no man ever returned. Waves and swifthearts mourned—and Lloyd's of London marked it missing.

A First National Picture.

A First National Release

A PLAN BOOK READER

Sargossa Sea as no other approach could, and the dated ships are a real attractor. No one is going to pass the space by. It commands attention and will hold interest once the reader starts in. It's a different style from the usual, and it is the unusual which always counts. If you play the picture, try to work something along these lines. If you can get some antique looking type face (other than the black letter), try and use it. It's a good stunt.

Ruff Talks Railroad to Sell Casey Jones

Every little while Ralph Ruffner, of the Capitol Theatre, Vancouver, breaks out in a new spot. The other day he had Educational's Casey Jones, Jr. Ruff used to work on the Oregon Short Line, and Casey hit him where he lived. He figured that with Vancouver the division point of four steam roads and an electric he ought to be able to interest people in the railroad farce, so he split up his space and took 80 x 4 to sell the idea through a bogus strike order. He filled it full of railroad talk and made it so interesting that others than railroaders decided they would have to meet Casey and his short feature sold as many extra tickets as his

long feature; perhaps more. Anyhow, Ruff knows he did a lot more business and he can guess where it came from if you give him three chances. Vancouver is not so large that a startling ad cannot upset the town, and this space had every one talking. It is too good to spoil with too great a reduction, so here it is where you can read and enjoy it, and perhaps copy it. Certainly you can copy the big idea, for often some comedy can be split from the program and put over in a way to carry the more costly material with it. This holds particularly good now that the warm weather is coming along. People are more apt to respond to the comedy appeal, and there is a lot of two-reel stuff that will sell better than a heavy five-reel feature. This holds true the year around, but it particularly obtains in the hot weather. Look over your list, pick out the best of your lighter bookings, jazz up the announcement, and watch results. The chances are that you will take an occasional encore because you find it profitable the first time. Others have. Your house probably is no exception.

Offers Bella Donna on a Modest Appeal

Many managers have made the mistake of overselling Bella Donna, on the theory, perhaps, that she needed a lot of selling. About the worst was the copy written for the Howard Theatre, Atlanta, which was steeped in the sex appeal. Most, however, contented themselves with robbing the dictionary of its entire set of "—est" terminals. A more intelligent approach was made by the Stillman Theatre, Cleveland, where Mr. Malaney contented himself with getting the picture over, but did not try to convey the idea that it was the most wonderful production ever made. Instead of conveying the impression that the dressmakers broke all records, he merely announced that "The fifty gowns used by Miss Negri were designed in Paris," and in place of suggesting that she is Theda Bara plus Cleopatra, he uses "The most fascinating love-actress in the world." Playing to an intelligent clientele, he does not insult the intelligence of his patrons by getting off a lot of press agent rave. As a result he sold the picture to better advantage and did not leave himself open to a comeback from

those who do not feel that Pola is going to put all the rest of the stars out of business with this rather unpleasant tale. He used a letter from Pola, who seems to be an even more prolific testimonial writer than Rotapfel used to be, but the star is making it

The STILLMAN
Presents
Commentary Today
Pola Negri
Her Just American Production
'Bella Donna'
by Geo. Fitzmaurice
Supported by Conway Tearle,
Conrad Nagel and Dan Wilson
Directed by Geo. Fitzmaurice
The fifty gowns used by
Miss Negri were designed in Paris
A FIRST NATIONAL PICTURE
The most fascinating love-actress in the world
You don't know Pola Negri until you have seen 'Bella Donna'
Never before has the magnificence of 1814 been such a reality as in this picture
Stillman Orchestra
"Fourteenth Hungarian Rhapsody"
Maurice Strakos, Director



A Paramount Release

THE BEST NEGRI DISPLAY

endorsement idea more or less a trade mark. Probably she never sees the stuff, but it makes no difference. About three months "best" plays and it will begin to be a joke. This endorsement has been nicely handled by putting it over to one side where it does not interfere with the text message.

A Lack of Variety Hurts This Layout

This 155 x 4, from the Princess Theatre, Toledo, is well laid out, but the composite gummed things up a little with a lack of contrast in the type work. For example, Meighan's name is too close to the banner just above to get as much display as it should. Cutting down the height of the letter four or five picas would have given

STRIKE ORDER

ALL EMPLOYEES

OPERATING—TRAFFIC—MECHANICAL DEPARTMENTS

C. P. R., C. N., G. N., P. G. E. AND B. C. E. RY.

STRIKE

for the Capitol Theatre this week. "CASEY JONES, JR.," or railroading in the Bush League with The Speedball. (It's the comedy end of the bill. As funny as a Switch Shanty with Persian Rugs). Made by Railroad men in real Railroad Atmosphere with a trick Railroad. They put everything into it but the Yardmaster's socks. You'll recognize the President, his man Friday, the Con., Eagle-eye, Tallow-pot, Shack and the Wrecking Crew. They're all there — and they're all Wet. Here's your Clearance; the Board's all right, no Cinders and no Grades, all down-hill. Highball!

Let's Go!

CASEY JONES, JR.,
On the Front End, sittin' pretty.

2:30 and
8:30 p.m.

An Educational Release

HOW RUFFNER MADE A COMEDY SELL HIS SHOW

better displayed letter, and therefore, to all intents, a larger one. In the same was just below the slogan, "A Paramount picture," spoils the "He had money to burn," just below it, because it is too much the same color. The Paramount line would have been

PRINCESS Commencing Tomorrow
PARAMOUNT THEATRE
Sowed His Wild Oats on Broadway—
And raised nothing but the dickens
THOMAS MEIGHAN
A Paramount Picture
In his greatest achievement
He Had Money to Burn—
and he burned it until his rich old daddy stopped furnishing the fuel
Rich in Romance (creating with Meighan, Joseph from first to last that "The Heir to the Throne" without a doubt the best of the best)
CAST INCLUDES
LILA LEE
GERTRUDE ASTOR
JOHN MILTERN
LAURANCE WHEAT
and here's another one of those rollicking Classic Specials
Babies Welcome
Featuring
Dorothy Devore
Henry Burdick and Hale London in the Cast

Paramount Release


FIGHTING TYPES

just as useful in a twelve point light italic and then the selling line would have come into its own. As it stands half the value of the "money to burn" line is lost through too large a display of the brand name, and at the same time the brand loses just as much. Both sides lose and nothing is gained. It is not always easy to correct such mistakes in the rush of getting advertising out, but if the printer is in the habit of killing off lines with too much full face, a permanent order should be given not to mess things up in that fashion. A little better top line, if properly displayed, would have been "Wild Oats on Broadway; Husks on the Canal Zone" to give the suggestion of the double locale. To many persons the Panama scenes, made in actual location, would have been more interesting than the general story, and even more color would have been carried with the mention that this was partly laid in the old construction days on the Zone. Many persons doubtless remember the story, and a many recall the first film production, but it will not hurt to refresh their memories, and it may help not a little. In general this layout is well planned, but was butchered to make a printer's holiday.

Lets the Picture Sell the Feature

Moore's Rialto Theatre, Washington, trusted to one of the big thrills in the play to put over Down to the Sea in Ships, selecting the boat wrecking scene. This is a picture so different from most that it requires considerable explanation, and a picture, in this instance, becomes more than a cut attractor, as this 135 x 3 proves. It is much better than the few selling lines above and below, which are too general in tone. "Made during six months' cruise on the South Atlantic whaling grounds" would be more definite, and get more attention, and something might be said about the home of the now decadent whaling industry at New Bedford, where the end scenes were taken. Probably the cut will do the selling, plus the general press work, but there is so much opportunity for strong lines, that much more might be said

without telling more than half. This is the sort of a picture where the early audiences will prove a better advertisement than half pages or even full page displays, and the wise manager will give some attention to getting in a good matinee crowd the opening day, using the penny tickets or any similar form of semi-free admission. The picture must be sold intensively, if it is to bring its best results, but properly handled it can be made a cleanup. A special drive should be made on the schools, and it will pay to make a reduction to the pupils, or give a special

MOST MARVELOUSLY AMAZING ATTRACTION EVER PRESENTED
FILM CLIP-TON'S
"DOWN TO THE SEA IN SHIPS"

TWO YEARS IN PRODUCTION — **UTTERLY DIFFERENT**
IT CONTAINS THE SUPREME THRILL OF PICTURE HISTORY
A HODKINSON MASTER DRAMA
TODAY, 7:30 P. M. **RIALTO** DAILY, 11 TO 11
SPECIAL INTERPRETATIVE SCORE—GEORGE WILD, CONDUCTOR

A Hodkinson Release

A PICTORIAL APPEAL

matinee after school hours, as early in the week as possible. Where you have a progressive Board of Education, you can sell them the idea of an early closing hour that the pupils may attend the performance.

Spoils Sales Talk on Poor Lettering

The New Theatre, Baltimore, uses better argument on Brass than the widely-favored "Is your wedding ring of Brass?" but the talk is sunk by some very clumsy hand lettering. This is all fine argument, but unless you take the trouble to puzzle it out, it is merely a slop of ink. That panel and the matter above the cut would have been worth several times the present value of the advertising space had the lettering been cut away and replaced with type. This seems to be a lift from the press book, but if the press book carries too much hand lettering, shoot it, anyhow. There is no reason why the press book should be followed if the agent blunders, and if this really is press book stuff, it is a pretty poor example of exhibitor service. An effective treatment of this cut would have been the routing of the two figures, leaving only the figure of the devil with the wand pointing to the text set below the pointer and not above. For this the shadows should have been routed out to give greater strength to the figure. The signature could then have run above the arm, in the space now given to the lettering, with the title as it is and the panel reset in eight point regular type. The trouble with this cut is that the lines are not sharp, and it means very little. A single strong figure would have been better than this clouded mass of lines, and you do not

need a man and woman to point the moral. The text is stronger than the cut. The use of "Satan" instead of "devil" is not good. It's the devil, no matter what you call him, and since it is, get the full value of the word instead of being a Nice Nellie and pretending that you mean something else. This sort of thing is in the same class as using "h—" instead of writing it out as "hell." You mean hell and it is hell, but you are

SPAKE SATAN:
"LOVE COMARDS! THEY EXCUSE THE FULL CALENDAR OF SINS IN THE NAME OF LOVE! LET THEM MEET AND MARRY AND I'LL TURN THEM THEIR WEDDING RINGS TO BRASS!"
A STUNNING PHOTODUPLICATION OF SUPER-POWER ON MARRIAGE AND DIVORCE
WARNER BROTHERS Present
CHARLES G. MORRIS' DARING STORY OF MARRIAGE
BRASS
Directed by SIDNEY FRANKLIN
With A Wonderful Cast
MONTE BLUE—MARIE PREVOST
HARRY MEYERS—FRANK KEENAN
MISS DUPONT—HELEN FERGUSON
VERA LEWIS and PAT O'MALLEY
First Time At Our Popular Prices:
Matinees 25c
Evenings 25c, 35c and 55c
NEW
American social life has never so able, thoughtful and better arranged than this story of Philip Bowers' career. He has the pattern everywhere you turn. Strong in purpose, weak in fulfillment, moral in intention, susceptible through craving affection. So many struts topples dangerously on such weak props

A Warner Brothers' Release

MORE TYPE NEEDED

so polite about it that the dash suggests you know you are doing something you are ashamed of, with the result that the dash is more offensive than the full-spelled word. In this particular use there seems to be no good reason why the gentleman should be named. Most persons can identify him without a label and properly drawn this could have been left out. The text is strong, but the art work is rotten, if not worse. The New uses a much better display in the News. That cut should have been duplicated.

Getting Better

The Rowland and Clark houses in Pittsburgh are getting along nicely in their efforts to win back to combination cuts and type displays instead of hand lettering. Without increasing the space, the display is much cleaner and the cuts are better picked. It's just a matter of keeping so everlastingly after a printer that he will give results for the sake of peace. It burns up a lot of nervous energy, but once the result is achieved the effort is well repaid. The R. & C. houses have made a fifty per cent improvement in a few weeks and are still on their way up. More than that, the other houses are following in with type and even the Grand has been showing better results with hand work with larger space.

A Heavy Campaign

Evidently believing that it pays to advertise, the Avalon Theatre, Grand Junction, Colorado, spread itself on the engagement of Robin Hood. Playing the attraction March 21-24, it started nine days ahead with two tens, each of two pages, rising to three twelves the next day, then three sevens, three thirteens, and the next day a three twelves, and five seventeens on the next. From there it worked up to six fulls the opening day and to five tens for the end of the engagement. That's going pretty strong for a small town.

"Aimed Straight at Your Heart--

Five Reviewers were sent by 'The Exhibitor's Trade Review' and this is what they say:

"The plain fact of the matter is that Mr. Griffith has given the screen an extremely good picture—good in the sense that it is able to move thousands of spectators to alternate tears and laughter; and to send them home feeling that they have been well entertained and received the full worth of their money, with something over. In trade circles, a 'good' picture is one that proves a winning box office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. What more can an exhibitor want?

—George T. Pardy.

"You may say it is a woman's picture because it always holds the spotlight upon one phase of life that is woman's chief dominion. But it is a man's picture just as much. For the picture as a whole, it is dramatic at times and interesting always."

—George Blaisdell.

"'The White Rose' has extraordinary emotional appeal. Indeed a work which so sways the emotion of the spectators is rare among the works of the stage or screen. It attacks the spectator's emotions with the violence of a tornado; and Mae Marsh's portrait—it cannot be called a performance—is one of the most moving spectacles ever developed on the screen. For an emotion stirring play and characterization, it hardly seems 'The White Rose' can be 'oversold.'"

—Tom Kennedy.

"'The White Rose' is a love story of tremendous appeal. It is beautifully told and will not fail to reach the heart. The scenes in the Bayou Teche country, for scenic beauty have seldom if ever been equalled for beauty. The production will stand as another work of art for Mr. Griffith's credit."

—James M. Davis.

"It is a box office attraction. It has the suspense and the pathos, the tugs at heartstrings and the power to relieve those tugs with flushes of joy. The many millions who knew Mae Marsh in the other days will relish her work in this picture."

—Howard McLellan.

This is the only picture of the season for which the public actually paid \$3.30 a seat, and they did pay it again and again as a certificate of the box office records show.

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

--And It Hits The Mark"

(New York World)

The Critics Think it is Unusual and Great

"One of the 'biggest' pictures made in years because it is so very, very human—comes as near being a REAL picture as we have seen in years"—

(Don Allen in N. Y. Evening World).

"It easily ranks with the most important pictures made in America. The acting is magnificent; as fine as the screen can boast"—(N. Y. Sun)

"Try as you will to resist its appeal, it will make you smile, weep and laugh . . . We think it is the best picture Mr. Griffith has made since 'The Birth of a Nation'"—(N. Y. Journal).

"Boldly tearing away the old dual standards of morality, The White Rose is one of the finest things D. W. Griffith has ever made. It is inspiring and moving"—(Quinn Martin in N.Y. World).

"A singularly fine picture, the treatment of the big dramatic moments is superb. It is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired"—(Robert Sherwood in N.Y. Herald)

"'The White Rose' has brought a great joy to me, as it will bring, I am sure, to innumerable other people."

—(Jane Cowl, "The Juliet of the century" and foremost actress).

"Griffith is a great poet with 'The White Rose'."

—(Max Reinhardt, the most famous European producer for the stage).

"This latest Griffith production should prove an attractive box office attraction, specially pleasing to those who have a penchant for pictures which bring a lump to the throat and a tear to the eye."—(Exhibitors Herald).

"This picture is a sermon, poem and great love drama, all in one, with laughter full of tears. It sends one home with something unforgettable, with a heart hunger for a better humanity."

—(Sophie Irene Loeb, Pres. Child Welfare Board of N. Y. and famous Publicist)

This picture has two features of great appeal, the story of a girl who couldn't stop loving . . . and a new striking character in screen drama, THE FALLEN MAN, who suffers with the fallen girl.

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

BILL OF DIVORCEMENT. (5,819 feet). Star, Constance Binney. A picture whose box office appeal is very limited, but a picture well produced, and to my mind this is merely a question of the type of town you have to deal with. Factory towns never. But the picture will get by in towns where you have audiences, and the type that want tense rather than boisterous action. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

BILLY JIM. (4,900 feet). Star, Fred Stone. Picture a little old but went over big, and pleased all but one couple of spooners; they sat in the back seat and were surprised and disappointed when the good-night slide appeared on the screen and then kicked because the picture was too short. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

BROADWAY MADONNA. (5,602 feet). Star, Dorothy Revier. Poor photography. Very rotten picture. Used three sheets, one sheets and newspaper. Very poor attendance. Draw all classes in Petersburg, Ind. Admission, 10-0. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

COLLEEN OF THE PINES. (4,738 feet). Star, Jane Novak. A very pleasant program picture, but not a special by any means. Will please the average theatre-goer. Used ones, photos, slide. Had fair attendance. Draw church community in city of 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

NINE POINTS OF THE LAW. Star, Helen Gibson. Print on this picture was too dark. Some sub-titles you could not read at all. Condition of film poor. Picture liked by about fifty per cent. Nothing extra. Fight in last scene good. Used threes, slides. Had good attendance. Draw mostly factory class in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

OLD OAKEN BUCKET. (5 reels). Star cast. Used orchestra and special singer to weave in the old song. Pleased one hundred per cent. and then some. Takes with the kids, too. You've heard this often before, but it holds on this—"Makes them laugh, makes them cry," holds interest throughout. Had good attendance. Draw all classes in town of 500. Admission, 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

THELMA. (6,000 feet). Star, Jane Novak. The picture pleased about seventy-five per cent of our audience. It is a fair program picture. Jane Novak is a new star for our house, but seemed to please. Used posters, slides, newspaper. Had fair attendance. Draw better class in town of 4,500. C. A. Anglemire, Y Theatre, Nazareth, Pennsylvania.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Fine; worthy of any house. Fine scenes. Better than any ever made before.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

A picture that can be seen by the whole family. Advertised for three weeks with posters. Had good attendance. Draw mostly factory class in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

VERMILION PENCIL. (4,900 feet). Star, Sesue Hayakawa. Good Oriental setting of its kind. Pleased fifty per cent. Advertising slants, star. Draw all classes in town of 500. Admission, 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

First National

ALF'S BUTTON. (5 reels). Star, Leslie Henson. Just one hunk of cheese. People walked out all through the first performance. Boys, these are the kind of pictures that ruin your house, especially if you have opposition. Ordinary advertising brought small attendance. Draw mixed class in town of 4,300. Admission, 10-20, 17-28. William L. Boulware, Forum Theatre (225 seats), Hillsboro, Ohio.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Awfully weak after showing a knockout like "The Hottentot." 3,955 feet, but dragged out on five reels. I can't see why they charge regular for this kind. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BOB HAMPTON OF PLACER. (7,268 feet). Star, Wesley Barry. Good picture. Good story, good acting. It's old but will go wherever it has not been shown. Used sixes, threes, ones, heralds, window cards and 11x 14. Had poor attendance on account of heavy rain both nights. Draw town and oil field class in town of 800. Admission 10-25. George Tockly, Dixie Theatre (250 seats), Wynona, Oklahoma.

BOND BOY. (6,902 feet). Star, Richard Barthelmess. A good enough picture of its kind, but it is a trifle "padded." The prison scene especially is too much drawn out.

Advertising slants, name of star. Used newspapers and window cards. Had fair attendance. Draw villagers and retired farmer class in small town. Admission, 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

BRAWN OF THE NORTH. (7,050 feet). Features dog, Strongheart. If they saw "Silent Call" they'll say that's the best. Eight reels much too long for this. Six reels with a comedy would have gone much better. Had good attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DADDY. (5,738 feet). Star, Jackie Coogan. It is Jackie Coogan's greatest triumph. Although our patrons always like him, this picture brought out a much larger crowd the second night than the first. You cannot go wrong with this picture at regular prices. Used panels, newspaper. Had excellent attendance. Draw mixed class in town of 5,000. Admission, 10-28, war tax included. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

DANGEROUS AGE. (7,204 feet). Star cast. A well produced program picture, but while very good, it is not big enough for a special exhibition. Value double what it should have been set at. Will satisfy at twenty-five cents. Had seventy-three people for attendance. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Very good. Audience highly pleased. Special advertising. J. B. Travelle, Elite Theatre, Placerville, California.

FURY. (8,709 feet). Star, Richard Barthelmess. An excellent sea story. Considered it the best one of this star since "Tol'able David." Dorothy Gish supplies most of the comedy. Tyrone Power contributed a forceful characterization. Paramount Theatre, Rochester, Indiana.

FURY. (8,709 feet). Star, Richard Barthelmess. A splendid production. They all like Barthelmess. He is a very clean actor. If you pay summer price book this one and advertise big. Had very good attendance and pleased them all. Draw very good class in big city. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

FURY. (8,709 feet). Star, Richard Barthelmess. A nautical classic. A pippin every inch of the way. Get it, go after it, and you'll do business. Also bear in mind that you're going to pay a pretty penny; it's worth what you paid for "Tol'able David," no more. Used everything. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GYPSY LOVE. Star, Pola Negri. Foreign stuff—plenty of overacting. Star continually before camera lens. Story badly connected, but pleased over sixty per cent. Photography not up to American standard. Film badly put together. Moral tone not so good; flirty woman vamping every man in sight, comes to bitter end. Used star, ones, slide, threes. Had fair attendance. Draw general class in town of 1,000. Admission, 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean. Fine. If they don't like this there's something wrong with them. Fine photography. The steeplechase is done splendidly. The sub-titles bring lots of laughs, as does Raymond Hatton as the superstitious butler. Advertised with ones, photos, newspaper, slide. Had good attendance. Town of 3,720. C. F. Kriegbaum, Paramount Theatre, Rochester, Indiana.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. This is a winner that will please every kind of patronage. Thrills, together with genuine comedy, make it one of the best box-office attractions I have shown in a long time. Used ones, threes, window cards, extensive teaser campaign. Had capacity attendance. Draw residential class in suburban town. J. L. Stallman, Darby Theatre, Darby, Pennsylvania.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. A picture that is a pleasure to run. Well directed drama of the sea. Probable and convincing and done by people who know their work. Has thrills, action, a good bit of comedy relief and everything that goes to make movie appeal. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

INFIDEL. (5,377 feet). Star, Katherine MacDonald. Fair picture. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (300 seats), Carnegie, Pennsylvania.

INFIDEL. (5,377 feet). Star, Katherine MacDonald. The picture was good and well directed and should be well advertised. William Noble, Oklahoma City, Oklahoma.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. A he-man's picture that ought to please any audience in the world. Talk about action. This picture has it from the first reel to the last. The storm and fight scenes can't be beat. A real melodrama and my customers ate it up. When you can keep an audience quiet for eight reels down here you have to produce the goods, which his picture did. This is some boost for his picture, but if it deserves boosting I'm the one that will do it. Used special allyhoo, posters, etc. Had good attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

LAST OF MOHICANS. (5,720 feet). Star cast. Classic from the book. My patrons complained of so much murdering, but some like it at that, some did not. I consider it fair. Regular advertising brought fair attendance. Draw mixed class in town of 600. Admission 10-25, 10-40 and up. L. S. Goolsby, Royal Theatre (240 seats), Marshall, Arkansas.

MAN, WOMAN, MARRIAGE. (9 reels). A very good picture, one that every exhibitor should run. A sermon in pictures that will please ninety-five per cent. Used ones, photos, newspapers, heralds. Had fair attendance. Draw neighborhood patronage. J. H. Goodroad, Strand Theatre, Warren, Minnesota.

ONE CLEAR CALL. (7,450 feet). Star, Milton Sills. Very good. Liked by everyone. My trouble was the rental, but this often happens in "best regulated families." Plenty of good, clean action in the picture. Used lobby, lithos, newspapers. Had fair attendance. Draw mixed class in town of 300. Admission 10-20, 17-28. William L. Coulware, Forum Theatre (225 seats), Hillsboro, Ohio.

PECK'S BAD BOY. (6,000 feet). Star, Jackie Coogan. An old one, but, oh, boy, how it did pull them. Lacked only three dollars of smashing house records. Nearest opposition: Mae Murray at one house and Thomas Meighan at another. In late pic-

Between Ourselves

*A get-together place where
we can talk things over*

The best pal your box office ever had is Straight From the Shoulder. When the poor box office is gasping in the heat and most of its friends give it the go-by, this dependable tip department hops to the rescue with the tonic it needs.

It takes GOOD—always good!—stuff to keep people coming in hot weather. A cool theatre won't do it unless there's something mighty attractive inside.

You don't have to go out and pay for pictures that will put you in hock for the rest of the year. You can find strong pullers that are reasonable in price. Straight From the Shoulder tells you about them.

Dodge the weak ones in summer. Straight From the Shoulder will tell you which they are.

Stand by your box office by giving it Straight From the Shoulder tonic—and stand by your fellow exhibitors by giving them your tips.

VAN.

tures. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

SCOFFER. (6,518 feet). Star, Allan Dwan. Everybody seemed to like this show and heard no complaints. The first two reels were not so extra, but otherwise it was good. Film was good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

SCRAP IRON. (5 reels). Star, Charles Ray. A good picture, but it is two reels too long, which makes it drag in spots. Draw everybody with two bits in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (450 seats), Neillsville, Wisconsin.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Played this on Sunday and got over nicely. A little old but cannot find fault on this as costumes and settings are O. K. Not as good as some from this star, but a well made, pleasing picture. Advertising slants, play Barthelmess to win. Had fair attendance. Draw better and transient class in town of 1,200. Admission 10-30. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

SILENT CALL. (6,784 feet). Features dog, Strongheart. If you want to build up your business, play this one; drew well for me and pleased a hundred per cent. The kids came from far and near. Heard nothing but favorable comments. David Hess, Iris Theatre, Monte Vista, Colorado.

SKY PILOT. (6,205 feet). Star, John Bowers. Picture pleased all who saw it. But too much had been removed from it; it jumped around too much. Business was poor this night as too much was going on in town. Used ones, photos and newspaper. Attendance 176. Draw working class in town of 3,800. Admission runs from ten to twenty-five cents, according to day. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Attempted to play this two days and did a "financial nose-dive" the second. It's magnificently produced. Norma wears gowns that are beautiful, but the story?—that's it, the story isn't. Was not liked here, and the attendance proved it. I should classify this as a decidedly ordinary film that they want extraordinary prices for. Speaking for this theatre, I am decidedly sorry I played it and those of you who haven't, I'd think a lot before I did contract for it unless you have to. Had good attendance first day, second day terrible. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WONDERFUL THING. (6,880 feet). Star, Norma Talmadge. A very good Talmadge picture, but just a little bit old; but will please all seeing it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Not up to Tom's usual, but very fair. If they like Mix they'll probably overlook some of the weak points. Usual advertising brought good attendance. Draw mixed class in city of 44,000. Admission, 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

BOSS OF CAMP FOUR. (4,235 feet). Star, Charles Jones. If they want a rough-and-tumble, up-and-at-'em picture, this ought to please them. Lots of action with some comedy mixed in. Had good attendance. Town of 3,720. C. F. Kriegbaum, Paramount Theatre, Rochester, Indiana.

BOSS OF CAMP FOUR. (4,235 feet). Star, Charles "Buck" Jones. A dandy western with plenty of action. Had good attendance. Draw all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. My audiences came expecting to see a rip-roaring western, but instead found a picture of thrills and comic sub-titles. Did not please near as well. Just my luck that Fox did not even have a press book on this, so I was just as much in the dark as they were. Usual advertising brought good attendance. Draw villagers and retired farmers in small town. Admission, 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

CONNECTICUT YANKEE. (8,291 feet). Star cast. A good show and a good seller. Patrons left with a smile. Usual advertising brought good attendance. Draw mixed class in city of 100,000. Admission, 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star cast. I have played all the Fox specials this year except the "Custard Cup" and can say this came more near pleasing one hundred per cent. than any picture I have shown. Truly a wonderful picture. Patrons stopped me on the street and told me it was the best picture they had ever seen. Book this if you can, but get it at a right price. Here is a picture your patrons will thank you for showing. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

A FOOL THERE WAS. (7 reels). Star, Estelle Taylor. A very good picture all the way through. Everybody liked it. I filled the house with it. Charge a special price. Used posters and cards. Had very good attendance. Draw working and business class in town of 600. Admission, 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

HONOR FIRST. (5 reels). Star, John Gilbert. A good program offering, but no

special; pleased. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

JUST TONY. (5,233 feet). Star, Tom Mix. This is the finest Mix picture I ever showed, and that's saying a lot. You can step on this one as hard as you want to and you will make no mistake. Draw everybody with two bits in town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre (450 seats), Neillsville, Wisconsin.

LOVE GAMBLER. Star, John Gilbert. A good western picture. Used posters and cards. Had fair attendance. Town of 1,200. Charles F. Johnson, Plaza Theatre, Punta Gorda, Florida.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Absolutely a dandy program with some action. Pleased everyone. Used sixes, photos. Had good attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MADNESS OF YOUTH. (4,710 feet). Star, John Gilbert. A good program picture; have seen better and have seen worse. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MEN OF ZANZIBAR. (4,990 feet). Star, William Russell. A good mystery story that pleased all who saw it, but as William Russell is not known here, not a great many saw it. This town has been spoiled by too many big pictures. Advertising slants, best mystery picture of the month. Had poor attendance. Draw villagers and retired farmers class in small town. Admission 15-25. David Chait, Palace Theatre, Flemington, New Jersey.

MONTE CRISTO. (8 reels). Star, John Gilbert. Gilbert's best to date. Good draw here. Best costume picture; made Gilbert do his stuff in this. Had large attendance. Draw mixed class in town of 4,000. Admission, 10-20 regular. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Picture nothing like you would expect. It pleased a splendid Friday night crowd. The little child actor is very good. Don't pass this one up. Used ones, threes, sixes. Had good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. The best W. Farnum I have seen in a long time and it pleased everyone, so what more could an exhibitor want? Price was right; print was good, and business was good. Draw country town people, town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre (250 seats), Roanoke, Alabama.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Ran this for Class A, high school. They sold tickets in advance at 15-25 and packed the house. Very, very good show and star takes well here. Pleased ninety per cent. Used bills, dodgers, photos, paper, slide. Draw all classes in town of a thousand. Admission on this as above. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. Heavy drama of a type the producers seem to think there is a demand for, though it certainly does not come from the patrons. Lacks humor, is improbable, and does not convince. No reason for the name it carries and does not leave a favorable impression. Draw general class in city of 15,000. Admission, 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

NERO. (11,500 feet). Star cast. A splendid picture showing both the world's wickedest man and woman. No photoplay has ever received more wonderful notices than this gigantic super production. The pic-

Index Next Week

In the issue of Moving Picture World dated June 30 you will get the Index to Reports for the period from January to June, inclusive.

This Index will give you a means of finding reports quickly. Get it. Use it. Save it.

ture may be too gigantic for some, but should please most of them. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. The stories that Fox gives Shirley are too weak and do not give her enough opportunity to show what she can do. This one was fair. Used ones, photos, slides. Had fair attendance. Draw small town class in town of 1,000. Smith Read, Patriot Theatre (250 seats), DeKalb, Texas.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Good production that satisfied. Usual advertising brought good attendance. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

STEPPING FAST. (4,608 feet). Star, Tom Mix. A regular Tom Mix picture. Don't start with quite the bang that they usually do, but sure ends with some auto stunts that makes your hair stand. Used sixes, threes, ones, 11x14, photos. Had good attendance. Draw small town and rural class in town of 950. Admission, 10-25, 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. A very poor story that has been worked into as good a stunt picture as has ever been shown here. House on their feet when Mix jumps over chasm. Attendance S. R. O. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

TROOPER O'NEIL. (4,862 feet). Star, Charles "Buck" Jones. About on an average with other northwest mounted police stories. They rely on the scenery too much to put any punch to it. Used ones, threes, photos, slide. Had very good attendance. Draw small town class in town of 1,000. Smith Read, Patriot Theatre (250 seats), DeKalb, Texas.

WHO ARE MY PARENTS? Star cast. A very good picture that held well for three days. A pair of the most appealing children, the boy especially so, that the films have yet seen. The people expected to see a film of flappers and jazz on account of the title; when, in truth, it depicted a tender story of mother love and devotion. Many good comments on this one. Primarily a woman's picture; and many of them enjoyed a good cry. J. L. Freeman, Clermont Theatre, Chicago, Illinois.

Goldwyn

ACE OF HEARTS. (5,883 feet). Star, Lon Chaney. A fine cast wasted on a "punk" story. Did not please Lon Chaney's admirers as they do not care for him in Rodolph Valentino's roles. Advertising slants, cast is fine, author well known. Had poor attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatre (700 seats), Jonesboro, Arkansas.

BRANDING IRON. (5 reels). Star cast. Excellent. Pleased ninety-eight per cent. easily. Wonderful acting by stars. A north-

ern drama that held their closest attention throughout. Special advertising brought exceptionally good attendance. Draw small town and rural class in town of 282. Admission, 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. Will has done better than this, although he shows his ability as an actor in this one. Quite a few laughs and pleased about seventy-five per cent. Moral tone, nothing objectionable. Used ones, three, slide. Had poor attendance. Draw general class in town of 1,000. Admission, 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GRIM COMEDIAN. (5 reels). Star, Jack Holt. Don't amount to much; awful poor Saturday night picture. Rural audience not very much interested in this stage stuff. Used ones, photos. Had poor attendance. Draw small town and rural class in town of 950. Admission, 10-25, 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. Ordinary picture with Raymond Hatton doing good work. Don't think much of it. Advertising slants, have none worth mentioning. Had fair attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatre (700 seats), Jonesboro, Arkansas.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Ray Hatton. Saw this when it was doing first run and determined to get it. It has everything, humor, uncertainty, interest and a good climax. My people clapped this one, and another good point, it's packed into five reels. An unpretentious little play. Ought to please a large percentage. Used ones, stock and special slides, photos, monthly program; gave poor attendance. Draw rural class in town of 400. Admission, 25; children, 15. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

MAN FROM LOST RIVER. (5,694 feet). Star, House Peters. Some liked it and some didn't. I would say fair entertainment. Print was not as it should be. One patch after another. Better prints needed in small towns. Used posters, slide, newspaper. Had fair attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

NIGHT ROSE. (6 reels). Star cast. This picture was cut a good deal, and action was jumpy "in spots." Still it was well received. Had fair attendance. Draw mixed class in city of 100,000. Admission, 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

REMEMBRANCE. (5,650 feet). Star cast. Could not make any money with any of the Goldwyn pictures. I played them all. There was only one picture in the bunch, "Broken Chains," very good; all the rest are punk. Had forty-eight for attendance. Draw very good class. Admission, 25-19. Charles R. Holz, Strand Theatre (250 seats), San Anselmo, California.

SIN FLOOD. (6,500 feet). Star cast. Fine picture with good moral. Entire cast does their work in a brilliant manner. Pleased everyone. Slides and posters gave good attendance. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SOULS FOR SALE. Star, Barbara La Marr. The movie fan gets a whole lot of soul-stirring pictures for his money. The picture is highly entertaining and interesting, depicting a girl, one of a thousand, who dreamed of fame and fortune in motion pictures, but the road to success was fraught with dangers and adventures, with perils and splendid romance. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

STRANGER'S BANQUET. (8,531 feet). Star cast. Those who saw this picture said it was a very good picture, but this picture itself did not draw a crowd and I think the title is not a drawing title. Why can't they use good titles? People asked me if this picture was a serial before buying tickets. Usual advertising brought usual attendance. Draw very good class in big city. Victor D. Stamatis, Throop Theatre, Throop Avenue and Fulton, Brooklyn, New York.

YELLOW MEN AND GOLD. (5,224 feet). Stars, Helene Chadwick, Richard Dix. A No. 1 picture with two extra good stars. You will make no mistake to play this one. Drew a good crowd and pleased. That's enough. Photos, slide and paper returned good attendance. Draw all classes in town of a thousand. Admission, 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

Hodkinson

BULL DOG DRUMMOND. (5,000 feet). Star cast. What is it all about? A sure lemon for us. Drawing power about zero. Draw neighborhood patronage in city of 80,000. M. F. Meade, the Olive Theatre, St. Joseph, Missouri.

JOURNEY'S END. (7,500 feet). Star cast. Wonderful. Everyone pleased. Played this one along with the serial, "White Eagle," and all was one hundred per cent. entertainment. Usual advertising brought very good attendance. Draw miners in town of 1,000. Admission, 10-22. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

KING SPRUCE. Good of its kind and true to Holman F. Day's book, but a little slow in places. Pleased on the whole. Had good attendance. Draw all classes in town of 500. Admission, 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. Irene Castle displays the most good acting in this picture of any picture she has played. Everyone pleased. Price right. Used ones, threes, slides, 11x14, newspaper. Had fair attendance. Leila N. Holm, Colonial Theatre, Lebanon, Indiana.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. One of the best, and if you can get a crowd they will be satisfied. Ran it two days to a total of one hundred thirty people; sixty the first night and seventy the second night. Lost so much on it I feel like nothing will draw, and big pictures are no better to draw than ordinary ones. Used extra billboard and display in press. Attendance was worst in experience. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HEARTS AFLAME. (8,110 feet). Star, Anna Q. Nilsson. One of the biggest spectacular photoplays of recent years. A roaring sheet of flame sweeping through the timber and a frail girl risking her life and driving a monster locomotive through a worse than Dante's inferno scene, in order to save women and little children from burning to death, furnishes enough excitement for the bravest as well as the most timid to see. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

HEARTS AFLAME. (8,110 feet). Star cast. A picture with a wonderful forest fire and not as good a picture as we expected. Paid too much for this one. Frank Keenan stands out in this picture. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

HER FATAL MILLIONS. (6,000 feet).

Here's a report quick on the Willard-Johnson-Firpo-McAuliffe fight pictures: Willard-Johnson fight pictures, International News. A fair fight picture, not to be compared with the Dempsey-Carpentier contest, although much more rental is asked. The photographic conditions were poor on that day and while the cameramen did well, conditions considered, there is a blur and a haze throughout. As a contest, not to be compared to the colorful Dempsey-Carpentier fight, too much clinching; the Firpo-McAuliffe contest much the better, because of the action. Johnson did all the pacemaking in the Willard bout and it's "draggy and clinchy" throughout. This is a fair exhibit, if it can be bought right and you get a good print, but to pay large rental for this, and the consequent increase in price of admission, in order to break even, you are not going to please. Attendance fair at slightly increased admission. This is my experience, and I am letting you know quick, to govern any future exhibitors who may think they see a bag full of money in what is an ordinary fight picture.—Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

It's the right spirit of helpfulness that Mr. Seymour displays. You're all going to benefit by this tip; don't forget to return the favor.

Star, Viola Dana. Not bad for a light comedy, but failed to register with my patrons as it lacks the punch they want. For a double bill it's O. K. I did not promise much, so no one went out disappointed. Usual advertising brought fair attendance. Draw mixed class in city of 44,000. Admission, 10-17-20-25. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

JAZZMANIA. (8 reels). Star, Mae Murray. An eight-reel piece of cheese that did not give any satisfaction whatever. Absolutely the bunk. Paid out good money for this. Would have rather had a two-reel comedy. The only thing to this that you could recommend would be the dancing of Mae Murray, which could have been done in five hundred feet. This is the last Mae Murray that I will run. Advertised with everything to poor attendance. Draw all classes in town of 2,500. Admission, 15-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

JAZZMANIA. (8 reels). Star, Mae Murray. A great picture for me; people were much pleased to see it. The crowd was overjoyed to see Edward Burns start that new dance. People were delighted. Never saw Miss Murray in such a role. Jazzmania was a big one for me. Miss Murray is well liked here. Well remembered for her work in "The Gilded Lily." A very good picture. Had very good attendance. J. M. Vidinha, Mill Theatre, Elele Kauai, Hawaii.

TOLL OF THE SEA. (4,600 feet). Star cast. Here's one of the most beautiful colored pictures I ever saw. Story concerns a Chinese maid who loved a white man with the usual results. Go strong on the natural colors. Give it a good supporting bill and grab some kale. Usual advertising brought good attendance. Draw mixed class in city of 44,000. Admission, 10-17-20-25. Walter C. Benson, Laurier Theatre (1,000 seats), Woonsocket, Rhode Island.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. This was a new star for us, so did not draw very well. Action was a little slow, but it pleased fairly well. Used ones, threes, photos, slide. Had only fair attendance. Draw small town class in town of 1,000. Smith Read, Patriot Theatre (250 seats), DeKalb, Texas.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. A pretty good comedy drama which drew business on account of popularity of Miss Davies in "Knighthood." Story has wrong name. Posters, etc., do not mislead. Clean, wholesome story that makes satisfactory pastime. Draw general class in city of 15,000. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Fine picture. Pleased everyone, only the flappers didn't like the tragic ending. Usual advertising brought good attendance. Draw high class in city of 115,000. Admission 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. A weak program picture that we cannot recommend very highly. Where Compson is popular it will get by, but is only ordinary at best. Used very limited advertising. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (700 seats), Jonesboro, Arkansas.

BURIED TREASURE. (5 reels). Star, Marion Davies. A lot of money spent on an impossible story but gave good satisfaction. We passed this one by a long time because of adverse reports on it but it got over good for us. At a fair price it is an average good attraction. Advertising slants, the production. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (700 seats), Jonesboro, Arkansas.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. Just average entertainment. Before you only had to stick up the name of Mary Miles Minter to get a crowd, now it's almost the opposite. What's happened to Mary Miles Minter? Usual advertising brought fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THE CRADLE. (4,698 feet). Star, Ethel Clayton. A good program picture, but the title as can be imagined has no draft. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

THE DICTATOR. (5,221 feet). Star, Wallace Reid. A good comedy type feature. Reid's death did not seem to affect his drawing power. He certainly made young and old laugh in this feature. Used posters, slide and newspaper to get fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

DON'T TELL EVERYTHING. (5 reels). Star cast. This is not quite as good a picture as was expected. There wasn't such a lot of story in it. Doesn't compare with "Across the Continent." Not much of a special. Used sixes, threes, ones, photos, slide. Had fair attendance. Draw better class in town of 2,850. Admission 10-15. Robert Karsch, Monarch Theatre (500 seats), Farmington, Missouri.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. Not so bad, but must say Paramount is capable of doing much better. Business fair on this one. Used six, three, ones. Had fair attendance. Draw sawmill and logging camp patronage in town of 4,034. Marsden & Noble, Noble Theatre (600 seats), Marshfield, Oregon.

END OF THE WORLD. Star, Betty Compson. A whale of a good picture. Betty our favorite. Films A No. 1 condition, with three breaks. Used 11x14, slides, bills. Had good attendance. Draw miners in town of 1,700. Admission 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. A dandy program picture that will please them all, and send them out laughing. Idea is novel and well carried out. Excellent film. Used slide, billboards. Had good attendance. Draw farmers and townspeople in town of 800. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. It is too bad that Wally did not have a stronger story for his last picture. He brought a fair attendance, but they were disappointed. Used posters, slide, newspaper. Had fair attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

THREE LIVE GHOSTS. (5,784 feet). Star cast. A very good program picture; should please ninety per cent. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOW-ER. (11,618 feet). Star, Marion Davies. A fine production and hard to beat. Pleased at least seventy-five per cent. Not the kind of subject for a mining district. Used twenty-four, ones, threes, window cards, photos. Good attendance. Admission, 10-25. R. Mason Hall, Grand Theatre (328 seats), Northfork, West Virginia.

WOMAN GOD CHANGED. (6,306 feet). All star cast. Pleased my patrons one hundred per cent. It's a little old, but had a fine print. Advertise it heavy; will please any audience. Used cards, photos, one sheets. Good attendance. Admission, 10-25. R. Mason Hall, Grand Theatre (328 seats), Northfork, West Virginia.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. A humdinger of a comedy. Good for your usual length run—no more. I played it too long to my sorrow. Used heavy exploitation. Had good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

DR. JACK. (4,700 feet). Star, Harold Lloyd. When I got through paying for this all I had left for my end was prestige, and I dare say prestige has put many exhibitors out of business. Lost money. Used newspapers, etc. Town of 9,000. Jefferson Theatre, Goshen, Indiana.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Big business because this star always gets them. Picture not as good as "Grandma's Boy." Had big attendance. Draw better classes in city of 50,000. Admission 25-35-50. C. E. Cody, Gladwin Theatre (1,000 seats), Lansing, Michigan.

LURE OF EGYPT. (6 reels). Star cast. Everybody well pleased. This brought memories of the recent discovery of the King Tut tomb in Egypt. A good picture to play. Used one three, two ones, photos, teasers. Good attendance. Draw residential class in town of 2,000. Admission 10-20. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

Preferred Pictures

SHADOWS. (7,040 feet). Star cast includes Lon Chaney. An excellent picture that failed to draw for us. Fair first day; flopped to almost zero the second. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

Straight From the Shoulder is the one dependable tip department that has constantly added features of additional value. The report is the important thing, but to make it more complete, footage, star, size of town and type of audience, seating capacity and admission have been incorporated. You can't find a more complete set of tips than those your good friends furnish in Straight From the Shoulder. And NOW the Index to Reports, coming next week, makes this the most complete department of its kind anywhere.

SHADOWS. (7,074 feet). Star, Lon Chaney. A splendid picture, which was very favorably received by good audiences. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Selznick

FIGHTER. Star, Conway Tearle. Pleased one hundred per cent. Would advise you to book it. Run Selznick news with it. All Selznick news so far were O. K. Used slide, ones, trailer. Had fair attendance. Draw railroad men and farmers in town of 750. Admission 10-25. Joe Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

ONE WEEK OF LOVE. (7,000 feet). Star, Conway Tearle. For me a very good picture. This picture was well acted. The train wreck was good. Conway Tearle was a fine hero. Miss Hammerstein is new here. This was a pleasing picture; did good in it. Used plenty of posters. Town of five hundred. J. M. Vidinha, New Mill Theatre, Elelele Kauai, Hawaii.

WHISPERS. Star, Elaine Hammerstein. Very good. Star well liked here. Everybody satisfied. Part of film missing. Not as good as "Handcuffs or Kisses," or "Country Cousin." Worth what we paid for it. Used ones, slide, sidewalk. Had fair attendance. Draw railroad men and farmers in town of 750. Admission 10-25. Joe Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

United Artists

SALOME. (6 reels). Star, Nazimova. A very disappointing feature. Regretted that I did not have sufficient advertising to exploit the picture properly, but after running was sorry I did as much as I did. Usual advertising brought average attendance. Draw mostly factory class in town of 2,000. Admission 10-25. J. S. Wadsworth, Republic Theatre (500 seats), Great Falls, South Carolina.

GLORIOUS ADVENTURE. (7,730 feet). Star, Lady Diana Manners. A patron came in to the second show at night, and said, "Dave Seymour, I heard uptown you had the rottenest picture you've shown in a long while and I have come out of curiosity." And there you are! Personally, looked this over and didn't consider it bad, but I sell pictures here—and the almost unanimous opinion was that they didn't care for it. The attendance surely was proof of it. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LITTLE LORD FAUNTLEROY. (9,984 feet). Star, Mary Pickford. This is a fine picture. Mary did good work in this picture,

but not the type of picture that will go over in a small town. Children liked it. Print in fair condition, but for the price we paid we should have had an A No. 1 print. Used posters, slides, newspaper, window and cards. Had fair attendance. Draw better class in town of 4,500. C. A. Anglemire, Y Theatre, Nazareth, Pennsylvania.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Unless you have a one hundred per cent intelligent class of people who will pay the price admission, look out for this picture at the rate United Artists are holding out for this picture. Our patrons would not pay the advance in prices. The people who did see the picture did not object to the price. Used window cards, panels, newspaper. Had fair attendance. Draw mixed class in town of 5,000. Admission 10-28 war tax included. C. L. Laws, T & D Theatre, Watsonville, California.

SUZANNA. (8 reels). Star, Mabel Normand. Cannot compare to "Mickey" or "Molly O." Not a special but an ordinary program picture that should be bought at cheap price. Used special banners, regular newspaper, billboards. Had rotten attendance. Draw all classes in city of 16,000. Pantheon Theatre, Vincennes, Indiana.

Universal

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Finest Gibson picture I've played, taking it from its clean-cut comedy plot and spontaneous humor. Everybody enjoyed it and told me so. Please Hoot, cut out the Ed. The boys don't like it so well. Advertising slants, lined up with the American Legion. Had very good attendance. Draw residential class in town of 1,500. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

HEADIN' WEST. (4,548 feet). Star, Hoot Gibson. Excellent. Pleased ninety-eight per cent. Print fair. Theme: above the average. A mighty good Western at a living and more business "price." Regular advertising gave good attendance. Draw small town and rural class in town of 282. Admission 10-25. W. K. Russell, Lyric Theatre (136 seats), Cushing, Iowa.

HUNTING BIG GAME IN AFRICA. Here's a picture that should register big with any audience. Nine reels is too much, but it is easily trimmed without injuring it. Some of the scenes are almost unbelievable. Pleased one hundred per cent here. I tied up with schools for a special matinee and went big. Advertising angles, circus stuff. Had good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LONE HAND. Star, Hoot Gibson. Have shown only a few Gibsons, but consider that each picture gets better and this is one of the best Westerns I've ever shown. Regular advertising brought good attendance. Draw agricultural class in town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. A good program picture. Some pictures better and some worse than this one. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

MAN WHO MARRIED HIS OWN WIFE. (4,313 feet). Star, Frank Mayo. Very good five-reel program. Holds interest. Clean. Film O. K. Draw general small town class in town of 1,200. Admission 10-25, special 15-35. S. G. Harsh, Princess Theatre (275 seats), Mapleton, Iowa.

SINGLE HANDED. (4,255 feet). Star, Hoot Gibson. A fair comedy Western drama. Regular advertising brought good attendance. Draw working class in city of 14,000.

Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TRIMMED. (4,583 feet). Star, Hoot Gibson. Good entertaining picture. Print in bad shape. Gibson is best bet yet for Western comedy drama. Regular advertising brought good attendance. Draw agricultural class in town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. A good picture that would have made money if bought right. Booked for four days; pulled it the second. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

WOLF LAW. (4,463 feet). Star, Frank Mayo. Not the kind of picture suitable for entertainment purposes. Might go in some towns, but I was requested by some of my regular patrons not to get any more pictures of that type. Nothing against Mr. Mayo, but the theme is out of date. Had poor attendance. Draw residential class in town of 1,500. Admission 15-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

Vitagraph

GYPSY PASSION. (5,601 feet). Star cast. Good picture; some good comments, no slams. Fair crowd against another theatre opened on my opening night. Used threes, ones, heralds and entry lobby. Had fair attendance. Draw town and oil field class in town of 800. Admission 10-25. Geo. Tockly, Dixie Theatre (250 seats), Wynona, Oklahoma.

LITTLE WILD CAT. (5,000 feet). Star, Alice Calhoun. Splendid program picture and one that will please ninety per cent. Vitagraph always is fair with the exhibitor and do not ask for all the box office takes in. Had good attendance. E. H. Hanbrook, Ballard Theatre, Seattle, Washington.

MY WILD IRISH ROSE. (7,650 feet). Star, Pauline Starke. Very good Irish play. Pleased about seventy-five per cent of our patrons. Made money on this one as the title draws. Used slides, handbills, banners, newspaper. Had good attendance. Draw rural and small town class in town of 1,000. W. O. Chamberlain, Star Theatre, Kenton, Tennessee.

NINETY AND NINE. (6,800 feet). Star cast. This seems to be the season for thrillers and this one beat them all at the box office. A splendid production with a good story and title. I held it over an extra day to good business. Regular advertising brought excellent attendance. Town of 9,000. Jefferson Theatre, Goshen, Indiana.

ROGUE'S ROMANCE. Stars, Valentino, Williams. A picture that will pull and please after they get there if you don't promise too much. Don't boost Valentino, he is only in about a dozen scenes. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

Warner Brothers

ASHAMED OF PARENTS. (5 reels). Star cast. An average program picture with a good moral. Could have been made a big picture if handled in a bigger way. B. A. Aughinbaugh, Community Theatre, Lewis-town, Ohio.

BEAUTIFUL AND DAMNED. (7,000 feet). Star, Marie Prevost. Here is a picture that can be put over if you will go after it. I use rotogravure. Made house to house delivery and I got results. Paid well. Pleased about seventy-five per cent. Advertising big for me. Had good attendance. Draw mixed class in town of 1,000.

Two Late Ones

BOSTON BLACKIE (Fox-William Russell). Good story. Well carried out. A little better than usual for Russell. Had fair attendance at admission of ten to thirty cents. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

SNOWDRIFT (Fox-Charles Jones). This was a good picture. He made a very good fight in this one. People liked this picture. I'd advise the boys to get this one. Had good attendance. Harry Mitchell, Monarch Theatre, Farmington, Missouri.

Admission 10-25, 10-40 and up. L. S. Goolsby, Royal Theatre (240 seats), Marvell, Arkansas.

BRASS. (8,000 feet). Star, Marie Prevost. Some of the comedy scenes jar a bit against the more sincere part of the story. The picture is less artificial in its serious scenes than most pictures that make greater pretensions, but it is an excellent picture and very much enjoyed at a pre-filming for benefit of Oklahoma exhibitors. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Comedies

AGENT. (Vitagraph). This one had more action in it than the usual Semon. It did not wait until the second reel to get started like some other comedies. Used ones, threes, slide, photos. Had good attendance. Draw small town class in town of 1,000. Smith Read, Patriot Theatre (250 seats), DeKalb, Texas.

BALLOONATIC. (First National). Good comedy that had them laughing from start to finish. Paid too much for this. Keaton comedies are good, but they come too high. Get this and put it on with a cheap feature and you will clean up. Used regular advertising to fair attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

BARNYARD CAVALIER. (Educational). This comedy didn't cause many laughs so it must be no good, and to think what they asked me for the Christie comedies. Mixed patronage. Fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

CHARLIE CHAPLIN CLASSICS. (Savini). These reissues are well worth the price. Had no complaint from customers who had previously seen them. Usual advertising brought good attendance. City of 50,000. Admission 20-30. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

PEANUTS. (Universal). Supposed to be a comedy. Not a stir in the house when shown. Lay off these so-called comedies. Compelled to book another comedy to wake 'em up. Used one sheets. Had fair attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (210 seats), Baltimore, Maryland.

POP TUTTLE'S MOVIE QUEEN. (F. B. O.). If your audience reads magazines they know of quaint characters like Old Pop. Otherwise these are slow to go over. Had good attendance. Draw all classes in town of 500. Admission 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

SAWMILL. (Vitagraph). All of Seamon's bring the screams. Have run over fifteen of Larry's and the audience likes him better

in each picture. Draw transient patronage. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SHRIEK OF ARABY. (Mack Sennett). Fair. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (300 seats), Carnegie, Pennsylvania.

SIMP. (Educational). First time Lloyd Hamilton shown here. Pleased the crowd and had them laughing at his clever antics. Comedies like this always please. Film was good; photography was excellent and it (the film, I mean) was all there. Used ones. Had fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STAR COMEDIES. (Universal). These comedies are not as good as they used to be but will do. Draw transient patronage. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

VILLAGE SHEIK. (Fox). Al St. John and Si Jenks in a very laughable one. Was somewhat scared of this one as one of the boys gave it a kayo, but it pleased my audience one hundred per cent. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MUTT & JEFF CARTOONS. (Fox). A very nice little short reel to please the children. Used ones. Draw neighborhood class in town of 4,200. Admission 10-22, specials 10-30. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Serials

BUFFALO BILL. (Universal). Getting better each week. But don't seem to draw the adults. Good historical, educational subject. Advertising slants, Buffalo Bill Educational. Had fair attendance. Draw mostly factory class in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

PLUNDER. (Pathe). Finished this serial middle of April, and it about finished us. Poorest serial we ever ran. Showed first episode to about a thousand and last one to about two hundred. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

TIMBER QUEEN. (Pathe). A sure fire serial. One of the best I have run. Started off on first to poorest first day's business I ever did on serial on account of snowstorm, but at the end of fifteen weeks it has built up to a better run than previous serial which was good. Town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Short Subjects

BAR CROSS WAR. (Pathe). Star, Leo Maloney. A two-reel Western story full of action. Maloney series better than the usual run of Western short subjects. Draw all classes in city of 100,000. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

FOX NEWS. We run a Fox News every Tuesday and have failed to get one bad one. Well liked by all. Prints good. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

FUN FROM PRESS. (Hodkinson). A snappy short reel that fills the bill. Everybody that knows how to read will laugh. Draw farmers and townspeople in town of 800. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

JACK LONDON STORIES. (Universal). Star, Jack Mulhall. If you want two-reel dramas you will find this O. K. Have run about ten; they are all good so far. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

FIFTH ROUND OF THE NEW LEATHER PUSHERS. (Universal). Every one of "The New Leather Pushers" good, and will build up your program. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

LEATHER PUSHERS. (Universal). Have run both series of these. They are good short subjects and draw fairly well. They all like Hayden Stevenson in role of the kid's manager. Paramount Theatre, Rochester, Indiana.

PATHE NEWS. Interesting. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

UNEXPECTED STRANGER. (Pathe). Played these Westerns right up to release date and they draw fine. Nearly a feature on my program. Used ones, threes, 11x14. Draw mostly factory class in town of 2,000. Admission 10-25. J. S. Wadsworth, Republic Theatre (500 seats), Great Falls, South Carolina.

STARLAND REVIEW. (F. B. O.) These one reelers are shown once a week and liked by our patrons, but do not go as good as "Screen Snapshots," which is on the same order. Draw transient patronage. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

WANDERLUST. (Educational). Many comments on this, and good ones, too. It was a pretty piece of shooting, with affective titling. Extra advertising brought excellent attendance. Draw small town and rural class in town of 282. Admission 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WINGS OF THE STORM. (Pathe). Star, Leo Maloney. Good program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WOLVES. (Pathe-Tom Santschi). This would have been a good picture, but the night scenes were so dark one could not tell at times what was going on. Give us more light on night scenes. Draw middle class in city of 15,000. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

State Rights

BING, BANG, BOOM. (Mid-West). Star, David Butler. (5 reels). No good; people walked out on me. Usual advertising brought poor attendance. Draw working and business men in town of 600. Admission

STRAIGHT tips on pictures
Are printed here
FROM sincere exhibitors
Far and near;
THE tips that they send
Will help your show;
SHOULDER your share—use
The blank below!

15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

FIGHTIN' FOOL. (Western Pic. Expl.) Star, Dick Talmadge. Fair Western story, full of action from start to finish. Used six, three, one, slide, lobby, photos. Fair attendance. Draw all classes in city of 100,000. Admission always ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

FLESH AND BLOOD. (Western Pictures). Star, Lon Chaney. (5,300 feet). Fair program picture. Would advise small towns not to pay more than any other program picture on the market. That's all it's worth, but I got bit on this a little. Regular advertising brought fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

HEADIN' NORTH. (Arrow). Star, Pete Morrison. (4,251 feet). A fair Western; nothing extra. Regular advertising returned good attendance. Draw working class in city of 10,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

HUNGER OF BLOOD. (Canyon). Star, Franklyn Farnum. A fair Western picture. Nothing to rave about. Used six, three, one, slide, photos. Had poor attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (210 seats), Baltimore, Maryland.

MOTHER ETERNAL. (Graphic). Star, Vivian Martin. (7,000 feet). Pleased eighty per cent. A good seven-reel program picture. Draw transient patronage. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

RIDIN' THROUGH. (Western Pic. Expl.) Star, Dick Hatton. (2 reels). They said it would be—and it was—the best Hatton picture I have shown. Hatton is a good drawing card for me; he will be for you, too. Used one three, two ones, slide. Fair attendance. Draw residential class in town of 2,000. Admission 10-20. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

SHERIFF OF SUN DOG. (Arrow). Star, Franklyn Farnum. Not a wonderful picture, but it pleased the Saturday crowd. The farmers like outdoor pictures. If you want the farmer's shekels, you'll have to have Westerns. Used lobby, lithos, newspaper. Had good attendance. Draw mixed class in town of 4,300. Admission 10-20, 17-28. William L. Boulware, Forum Theatre (225 seats), Hillsboro, Ohio.

SHADOW OF LIGHTNIN' RIDGE (R. D. Lewis). Star, "Snowy" Baker. (5 reels). Very good feature. Usual advertising gave good attendance. Draw all classes in town of about 600. Admission 10 to 30. R. P. Cecil, Dixie Theatre (250 seats), Wynona, Oklahoma.

SPAWN OF THE DESERT. (Arrow). Star, William Fairbanks. (4,500 feet). A real Western with plenty of action. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TEN NIGHTS IN A BARROOM. (Arrow). Star, John Lowell. (8 reels). A winner. Broke all house records. Old, but grab it for bank account tonic. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

VENGEANCE OF PIERRE. (Western Pict. Expl.) Star, Lester Cuneo. The nearest to nothing that I ever ran. May be a winner for some towns, but a dried prune for me. Regular advertising brought fair attendance. Admission 10-25. R. Mason Hall, Grand Theatre (328 seats), Northfork, West Virginia.

THE WAKEFIELD CASE. (World Film). Star, Herbert Rawlinson. (5 reels). Stay off this one. We could not get them in and almost wished they had not come when we saw how they "took" the picture. Entertainment value way down. Draw neighborhood patronage in city of 80,000. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

WEST OF PECOS. (Wm. Steiner). Star, Neal Hart. (4,300 feet). This is a very good Western, but print somewhat rainy and not in the best of condition; but we got by nicely with it. Also ran a comedy and serial with it. William Thacher, Royal Theatre, Salina, Kansas.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Star cast. (6,579 feet). A fine audience picture that brought us extra good returns. Paid too much money for it. Buy it right and you will make money. Draw neighborhood patronage in city of 80,000. M. F. Meade, The Olive Theatre, St. Joseph, Missouri.

Fill In

Tear Out

Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title Star Producer

Your own report

Advertising Slants Attendance

Size of Town Type you draw from

Name Theatre City State

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Shubert-Erlanger and Independents

Trade News

Phil Goldstone, producer of the Richard Talmadge pictures, was in New York this week.

Gasnier will direct "Maytime" for Export Pictures, according to a report received from the Coast this week.

Joe Brandt, head of the C. B. C. Film Sales Corporation, who has been in the West Coast for about six weeks, is due in New York late this week.

Rollin W. Van Horn has taken over the old Horsley studios in Los Angeles.

E. E. Richards of Kansas City has purchased the Western Missouri rights to "The Adventures of Tomix." Nathan Hirsh is distributing the picture.

Abe Warner of Warner Brothers returned to Ohio this week for a series of conferences with exchanges that territory. Sam Morris also is on a trip.

"For the Love of Tut," one of the newest comedies Eddie Moran has been made for release through Arrow Film Corporation, is knocking them out of their seats at the Park Theatre in Boston.

Export & Import Films Corporation is releasing a series of two-reel animal pictures.

Pete Smith is doing exceptionally well as free lance publicity and exploitation specialist on the Coast, handling many independent accounts.

Skirboll Brothers' Gold Seal Productions, Cleveland, closed a contract last week with C. C. Burr, president of Mastodon Films, Inc., for the Ohio rights to "You Are Guilty."

Fred Baer, one of the best known publicity and advertising experts in the business, is the happy daddy of a girl, born May 17, but belatedly reported to Film Row this week.

Max Weiss of Artelass Pictures Corporation this week sold the metropolitan rights to "It Might Happen to You" to the Kerman Film Exchange of New York City. That exchange also bought a series of eighteen single reels, entitled "Tense Moments from Famous Plays and Great Authors."

Edwin O. Weinberg, manager of the State Theatre in Schenectady, N. Y., has resigned that position to become manager of the Renown Exchange in Buffalo. This is his first stab at the exchange selling end of the business, having previously managed houses in Troy, Buffalo and other New York cities.

Sam Warner of Warner Brothers spent last week in Seattle as the guest of L. K. Brin, owner of the Brin Exchange in the Northwest, which handle the Warner features in that section.

H. H. Everett, manager of the Charlotte, N. C., branch of Progress Pictures, Inc., is apparently meeting with great success on bookings on his latest Arrow special, "Jacqueline" or "Blazing Barriers."

THERE need be no fear of any sort among independents relative to the announced booking plans of Erlanger and the Shuberts. This "experiment" announcement is an annual thing with the Shuberts in particular. However, nothing that either the Shuberts or Erlanger can or will do will in any way hinder independent picture booking next season, which, in the opinion of this writer, promises to be an even greater year than the one closing.

In the first place, the Shubert-Erlanger "road-show" booking plan sounds to this writer like a bold publicity yarn. But it is not an improbable move for many reasons. Firstly, the legitimate end of show business will have very few road attractions in 1923-24, for the reason that producers are not inclined to give Equity Actors Association any wedge that will place it at an advantage when discussion starts again next season on the status of that body in show business. This curtailment of road attractions will keep dark several hundred Shubert and Erlanger-controlled or owned houses.

And neither Mr. Lee Shubert nor E. L. Erlanger is an erratic business man. Last season the Shuberts promoted a number of musical comedy or burlesque producers into organizing so-called "units," many of which went into bankruptcy. These units played Shubert houses. With the "unit idea" a disastrous show dream, the Shuberts now look to the picture business as a means of keeping their houses open and collect in the way of rentals.

The Shuberts and Erlanger never turned down a picture booking proposition that guaranteed them any profit. So this much-publicized "new" plan is in reality not new. The Shuberts, of course, will book any picture into any house. And so will Mr. Erlanger. Provided, of course, they get the rental money they demand or the equivalent in first money collected at the box office. And those are the terms they will probably insist on next season.

So, Mr. Independent, don't lose any sleep; by this Shubert-Erlanger booking announcement, if carried out—and it will, if both those parties can see a chance to profit—independents will gain rather than lose. But you'll find that that initial announcement constitutes nothing but a "feeler." So just keep on working.—ROGER FERRI.

Announcement was made in New York this week by Abe Warner that "Beasts of the North" has finally been decided upon as the title for the Warner picture starring Rintintin, the Belgian police dog. Chester Franklin directed this picture from an original story by Fred Kennedy Myton and himself. Claire Adams plays the leading feminine role with Walter McGrail playing opposite her. Others in the cast are: Pat Hartigan, Myrtle Owen, Charles Stevens and Fred Huntley.

According to a despatch from Los Angeles it is understood out there that Col. William N. Selig will make a series of four pictures that Truett Film Corporation will release. The story has been neither confirmed nor denied either in New York or the Coast. Truett, it is known, is negotiating for the use of the Fine Arts studio, where several independent companies are now producing.

Irving M. Lesser, eastern manager of Principal Pictures Corporation, according to a statement from his office, has sold his "Super Five" specials and "Mind Over Motor" starring Trixie Friganza to the H. Lieber Company of Indianapolis, Pioneer Exchange of Boston and Mid-West Distributing Corporation of Milwaukee.

Lenore Ulric, the David Belasco star, who will appear in "Tiger Rose" for Warner Brothers, was the guest of honor at a special luncheon given by Warner Brothers at the Astor Hotel Friday afternoon. Among those who were present were: Motley Flint, the Los Angeles capitalist; Harriet Underhill of the New York Tribune; Gladys Hall of Photoplay Magazine; Jane Grant of the New York Times; Adele Fletcher of Brewster Publications; Susan A. Brady of Classic Magazine; Ruth Hale, Robert Sherwood of Life; Carolyn Dowling of the Belasco organization; Louella Parsons, J. Mankiewicz, James Fredrick Smith of Photoplay Magazine;

Abe Warner, Meyer Lesser, Edmund Goulding and others.

There will be very little doing at Charley Burr's Glendale, L. I., studio this month, but in July production there will start in earnest. Mr. Burr has extensive plans under way and this week purchased two stories that will be incorporated into pictures, but no work will be done on these until about the middle of the coming month.

Doris Kenyon, Lowell Sherman and the others who appear in the all-star cast Bennie Zeidman engaged for the filming of "Bright Lights Of Broadway" for release through Principal Pictures Corporation, have completed their work at the Glendale, L. I., studio. Zeidman is now cutting the picture in collaboration with Director Webster Campbell.

Production is well under way at the Whitman Bennett, Yonkers, N. Y., studio, on the first production starring Theda Bara. Whether or not a series will be made with this once famous vamp depends entirely upon the way the first picture "catches on."

Clarence Bricker, the West Coast producer who came East purposely to settle the tangle that arose with the Franklyn Backer distributing interests, returned to Los Angeles last week, after effecting a settlement of his distribution affairs.

Carl Sonin is anxiously looking forward to "Main Street," the last of the Warner Brothers' features for this season. It will probably be shown at the Capitol Theatre, Detroit, sometime in August.

Harry Charnas, president of the Standard Film Service, was in Detroit last week conferring with Jess Fishman, local manager and vice-president.

Theatre Reports

TOLEDO—"The Little Church Around the Corner" (Warner) opens at the Pantheon Theatre today (Sunday, June 10).

CHICAGO—"Mary of the Movies" (F. O. B.) is headlining at the State-Lake this week on a bill with nine acts of vaudeville.

CHICAGO—"Secrets of Paris" (C. C. Burr), having played the first run houses in the territory, hits the neighborhood houses this week, opening at the Howard.

WORCESTER, MASS.—"Main Street" (Warner Brothers) opened at the Strand here Monday, June 10.

BOSTON—"Lost in a Big City," after its profitable run at one of the downtown houses, moved to the Scollay Square this week. The Arrow special was well exploited here.

CHICAGO—The Tivoli is playing Warner's "The Little Church Around the Corner" this week.

PROVIDENCE, R. I.—"The Greatest Question" did surprisingly big business at the Fay Theatre here last week, with six acts of Shedy's vaudeville.

BOSTON—"You Are Guilty" (C. C. Burr) is playing day and date this week at the Modern and Beacon theatres.

PITTSBURGH—"The World's a Stage" (Principal), featuring Dorothy Phillips, opened at the Cameo Monday afternoon to a fair house.

PHILADELPHIA—The backers of the "Greatest Menace," run at the Garrick Theatre, are apparently satisfied that that house is not a picture stand. The picture played out its guaranteed two weeks.

WORCESTER, R. I.—Betty Blythe in "The Truth About Wives" proved quite a puller at the Plaza, for Monday was good, everything considered.

ATLANTA—Business thus far during the warm season is a trifle better than it was a year ago at this time, although there is some room for improvement.

NEW YORK—"The Spider and the Rose" (Principal) has been booked for showing over the entire metropolitan circuit of B. F. Keith-Moss-Procator theatres.

CHICAGO—"Main Street," Warner's special, opened at the Roosevelt for an indefinite run Monday afternoon. Good newspaper notices.

PROVIDENCE—"Main Street," at the Strand Theatre, led off the gross receipts stacked up by local houses last week. Saturday was a turn-away day.

NEW HAVEN, CONN.—The hot weather did not hurt "Main Street," Warner Brothers' production, as it did the others. The picture was immensely liked and the house profited financially.

NEW YORK—The Strand Theatre, playing "Main Street," led off the Broadway picture house business Sunday. The picture stays here one week. Clever ballyhoos helped properly introduce the picture to New Yorkers.

"Main Street" Gets Bang-Off Premieres

Warner Brothers' classic special of the 1922-23 season got off to a flying start in the East this week, although the official opening in that part of the country was staged last week in the New England territory. Five first run day and date showings were recorded on the picture last week and on Sunday of this week "Main Street" opened at the Mark Strand Theatre in New York, being the only house on Broadway playing to turnaway business that evening. The picture was well exploited in the Metropolitan section, several hay rides in which trade and "fan" paper folks participated on Monday and Tuesday nights, respectively, proving a splendid Broadway ballyhoo. Monday afternoon "Main Street" also opened at the Roosevelt Theatre in Chicago, where it will top the boards as long as the money comes into the box office, and judging from newspaper comments, the run in the city of breezes should be a long one.

Despite the worst summer weather New England has had in several years, the days being either too hot or marred with deluges, "Main Street" did a splendid business in Boston, Providence, Springfield, New Haven and Bridgeport last week. This week it opened at the Strand Theatre in Worcester, the opening being particularly good, and with any kind of a break in weather it bids fair to stack up several records. Business at the Strand the first half of the week was very good. "Main Street" at the Park, Modern and Beacon last week did a satisfactory business. In Providence at the Strand the picture stacked up the biggest business that house has done in several months.

"Main Street" did about \$25,000 at the three Boston houses, grossing about \$8,000 at the Park, Modern and Beacon. This led picture business in Boston, where the figures represented near records for the hot spell. Down at Providence, at the Strand, the picture grossed about \$9,000 on the week. The run at the Mission, in Los Angeles, ended last week, "Down to the Sea in Ships" following. The Los Angeles takings were high throughout the run. The business in the South was equally big, financially, the general impression of critics and theatregoers that the production is far better and more entertainingly convincing than either Sinclair Lewis' book or the stage play.

The strong probability that New England theatres next season may fall back into the single feature policy threatens to hurt independent business in that territory considerably. The current season has found exhibitors clamoring for good independent pictures, but with the combinations that are being formed independents will be hard pressed unless they take proper means to meet the pending situation.

Very, very few independents who have leased legitimate theatres for the purpose of exploiting their pictures have made money. Those who have come out winners can be counted on one's fingers—and yet, there are some exchangemen who continue playing with fire, namely, giving the legit houses all the money—and getting nothing of a commercial value back.

The shutdown of a number of Stanley houses in the Philadelphia district is bound to hurt business insofar as independents are concerned. However, as these shutdowns affect only the summer months, the gamble independents will be called upon to take is not great or unexpected, for it seems to be a regular policy with the Stanley crowd.

It won't be at all surprising if some

of the leading independent men avail themselves of the summer off-season, after having completed their 1923-24 plans, make trips to the other side to make more satisfactory distribution arrangements for their new product.

There are more independent pictures being used today by independent exhibitors than ever before, a careful survey in key centres brings out. The outdoor pictures are seemingly getting a good play all around.

Double Feature Elimination Will Hit Boston Independents Hard

BOSTON—(Special)—The threat of exhibitors in this territory to get together for the purpose of eliminating the double bill policy in New England next season is receiving no encouragement from independent exchangemen, who will be hit hard if the plans of the exhibitors do not miscarry. The determination of exhibitors in Providence, who have already got together to kill the double feature program next season, has started the independents thinking, for with the single feature bill back the demand for pictures will be cut in half and independents in many cases will be declared virtually out. Those whose product will be in the demand, if the combinations now being made go through successfully, will have to sell virtually at the exhibitors' terms.

"Main Street," Warner Brothers' feature, opened at the Strand Theatre in Worcester on Monday afternoon. The opposition house, the Plaza, also was ballyhooing an independently made and released picture, starring Betty Blythe. The opening at the Strand Monday was particularly good and the picture satisfied immensely.

The Independent Films, Inc., releasing the product of Arrow Film Corporation, has successfully negotiated a wonderful tieup with the Boston American, a Hearst newspaper with the biggest circulation in New England. The tieup constitutes a contest among readers who are awarded daily prizes given by the newspaper to those submitting the "best Laffs." These to be incorporated into films that that exchange will make and which all the Gordon houses will show.

"Lost in a Big City," which Arrow so cleverly exploited in its first showing here during which its star, Jane Thomas, appeared personally, did such a good business at its first glimpse of the town, that Gordon has

The Hepworth studios in England are working at full pressure. Cecil M. Hepworth has finished "Strangling Threads," which is the title that has been given to an entirely new film version of "The Cobweb," by Leon M. Lion and Naumton Davies. He and his company are now busily engaged upon a new edition of "Comin' Thro' the Rye," by the late Helen Mathers. Henry Edwards has nearly finished "Boden's Boy," from the famous novel by Tom Gallon, and within the next week or so will begin work upon another picture play, the title of which has not yet been announced.

Arrangements are nearing completion for the organization of a new film-producing company in London with an ambitious and significant program. Carlyle Blackwell is to be artistic head and the "star" player in this company. The first picture is already under way—an elaborate film-version of William J. Locke's idyllic story, "The Beloved Vagabond," the first scenes of which, after weeks of preparation, will be made in a week.

booked it over his entire circuit, opening at the Scollay Square this week.

None of the so-called little independent distributors will be hit by the Providence amalgamation of picture booking interests, according to a statement made this week to Moving Picture World's correspondent by Martin Tuohy, assistant treasurer of the Modern-Strand-Emery syndicate.

It is virtually settled that all of the Warner Brothers eighteen Classics of next season will be given premier showings at the Park Theatre, controlled by the same interests backing the Franklin Film Corporation, which is releasing the Warner pictures in this territory.

So far as is known none of the free lance studios located in New England is in use. Rhode Island's only studio is now an industrial plant, while the plant out in Medford, Mass., has been closed for some time.

Independents in this city have no complaint to offer, for their pictures are being heavily booked right now. Particularly true is this in the larger cities of the territory.

Dell Henderson, Doris Kenyon, Cecil Spooner and others are in Portland, Me., shooting exteriors on Charles A. Blaney's first independent picture.

Sam Morris of Warner Brothers was seen in Film Row last week.

Late News of the Trade

Harry Charnas, of the Standard-Al Lichtman exchanges in Detroit, Cleveland, Cincinnati and Pittsburgh, was in New York this week.

Clifford S. Elfelt, of Clifford S. Elfelt Productions, which has opened offices in the Candler Building, New York City, announced this week that Franklyn S. Backer is no longer, in any way, connected with the distribution of his pictures. Mr. Elfelt came East purposely to close all dealings with the Amalgamated Productions, Inc., of which Backer was formerly head.

George A. Feeke, of Boston, while in New York this week, made known of the business. He plans making a series of features, starting production on the coast shortly. His plans to enter the production end

The artists who play leading part in "Chu Chin Chow," being mad abroad, are Betty Blythe, Herbert Langley, Eva Moore, Randle Ayrto, Judd Green, Jameson Thomas, Dori Levis and Glyne Dacia. The shooting of the picture is proceeding apace, and a record will be created in the making of a great super film.

The East has been ransacked to types. The forty thieves are Tartar Mongolians, superb horsemen. Other types are Ethiopians, Kalmucks, Arabs, Circassians, Kurds, Uppe Soudanese, Negro men and women of superb physique.

The best films are evidently being stored away for the autumn with it dark nights, but two good French films have just been released. One is "The Theft," the plot of which is banal but the treatment is excellent and the other is "The Two Soldiers," a story of French country life with some beautiful scenery. "One Exciting Night" is doing well at the Sall Marivaux, and is proving a worthy successor to "Robin Hood," which had a run of over three months there. Other films which are popular are the Pasteur Centenary film and the Sahara Expedition film.

Mary Pickford having dropped the idea of screening "Faust," Oswald the German producer of several supers, has taken up the idea. He is still on the look-out for an idea. Gretchen, and calls upon all actresses in the world to "get in touch" with him. He is prepared to find any amount of capital for an ideal representative of this part, "even if bi-Gretchen came from the U. S. A."

The new Neumann Production Co. of Berlin, which has been partly founded with the milliards earned with the successful "Frederick the Great" picture, is preparing a great Christmas film, "I. N. R. I.," which according to announcements, will be presented on Christmas night in all the capitals of the world.

"The Merchant of Venice" is at present nearing completion in the studios of the E. F. A. in Germany. Some of the exteriors were taken in Italy. Henny Porten will play the part of Jessica.

Encouraged by the success of "Monna Vanna," the Bavarian concern Emelka is preparing another renaissance play, "The Lion of Venice." A wonderful set of buildings is being erected for this picture on the grounds near Munich.

"Witchcraft" is the name of a new and very wonderful Swedish production which will shortly be screened in London. It has been directed by Benjamin Christauson and deals with life in the Middle Ages in a peculiarly novel way.

A company of American film artists are in Wales, and have been taking pictures at Porthcawl, a seaside spot a few miles from Cardiff.

A petition in bankruptcy was filed against the Al Gilbert Film Productions, Inc., in New York this week. Liabilities are fixed at \$15,480, with no assets listed.

Al Sobler, formerly of New York as publicity and exploitation director of independent picture enterprises, is in New York. He is now exploitation head of First National in the Middle-western territory.

Officials of Truett Pictures Corporation last week served as guests of Metro exchange managers, who were here attending the annual Metro convention. The officials of Truett are also interested in Tiffany Productions, which sponsors the Mac Murray films distributed in the program market by Metro.

Arrow Gets "Gambling Wives" For Next Season

An announcement was made by the Arrow Film Corporation that one of their first big Fall special releases will be "Gambling Wives," a production said to be unique in many respects. It will be produced on the Coast under the supervision of a well-known director and an all-star cast is promised for the production. Further details, it is announced, will be forthcoming in the near future.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pearson Tells How Short Subjects Will Help Through Summer Slumps

Pointing out that most exhibitors recognize that a year consists of bad weather days besides season slumps, but that showmen are ever hopeful that each approaching summer will not be as bad as usual; Elmer Pearson, general manager of Pathe, states there are many indications that the approaching summer will not be as bad as the last two.

"The smaller exhibitor appears to weather summer best," says Mr. Pearson. "Some of them are inured to difficulties because they have them very largely the year round and a study of their methods might be beneficial to all of us. In the first place, such exhibitors invariably run about two serials a week and since they are past masters at getting an unusually large percentage out the first night they have solidified themselves with liberal patronage for the particular nights during the life of the serials, and such

exhibitors plan for the starting dates so that the serials will carry through any slump period they anticipate.

"Again with only a limited clientele to draw from they must get each one out as often each week as possible, thus an exceedingly varied program is imperative. If variety gets results where it is thus imperative surely

it will increase box-office receipts during dull periods in localities where in good season the exhibitor may not be forced to consider it necessary.

"The short subject supply offers real variety and if combined into programs that afford opportunity for exploitation as such, will help very materially in overcoming the summer bogey."

New Semon Comedy

Larry Semon's first two-reeler of his new series of four for Vitagraph's 1923-24 season will be "The Gown Shop" in which he will be assisted by Kathlyn Meyers, Oliver Hardy, F. F. DeSilva, Pete Gordon, Bill Hauber and several pretty girls who appear as models in the gown shop. Semon's current Vitagraph two-reeler is "The Midnight Cabaret."

Advance Bookings on Universal's "Daniel Boone" Breaking Records

Advance bookings on "In the Days of Daniel Boone," the newest of Universal's "thrills from history" serials, are said to be coming in at such a rapid rate as to exceed expectations and amaze officials of that company.

It is announced that already, with release date several weeks away, bookings have already exceeded the record set by "In the Days of Buffalo Bill," and are many times greater than those on the "Buffalo Bill" picture. This is believed to be due to the popularity of this type of serials, the drawing power of the character of Daniel Boone and to the popularity of the featured players Jack Mower and Eileen Sedgwick.

"In the Days of Daniel Boone" deals with the pioneer, Indian fighting days during the colonial period which are dear to the heart of boys and which also

thrill grown-ups with the adventurous spirit of their forefathers. Universal points out that summer is the ideal time for serials as they supply thrills, action and romance in short snappy doses for the hot afternoons and evenings. This too is the time when youngster's thoughts turn to wood-lore, out-of-doors life and playing Indian.

Jack Mower and Eileen Sedgwick are well known to patrons. The role of the indomitable Daniel Boone is portrayed by Charles Brinley, a character actor of considerable reputation.

Two Two-Reelers Top Pathe List for Week of June 24

Giving the poet Longfellow a comic twist, Snub Pollard in the two reeler "The Courtship of Miles Sandwich" is the special in Pathe's list of nine releases for week of June 24.

In the Range Rider series of two-reel Westerns, Leo Maloney appears as the star of "Tom, Dick and Harry" in which the hero by getting the best of the villains wins the girl.

The Ruth Roland serial "Haunted Valley" reaches its eighth episode.

The Aesop's Fable cartoon is "The Burglar Alarm." Paul Parrott appears in an amusing comedy, "Fresh Eggs."

Pathe Review 25 has a novel

section, "The Lens Liar," in which several strange and deceiving effects are produced. The color section shows the ruins of the ancient city of Carthage.

Educational Shows Possibilities of "All Short Subject" Program

Before a specially invited and critical audience, composed of exhibitors and trade and daily press representatives, Educational on Friday, June 8, at Wurlitzer Hall demonstrated the possibilities of an "all short subject" program.

The program which was presented with a musical accompaniment and under the same conditions as in a theatre was made up

entirely from Educational subjects and included Kinograms, a Jack White two-reel comedy "Backfire," a Christie black-face comedy "Roll Along," a Robert C. Bruce Wilderness Tale "From the Windows of My House," a Lyman H. Howe Hodge Podge novelty film "Speed Demons," and a single reel special "Golf as Played by Gene Zarazen."

The showing proved a big success and demonstrated clearly the high entertainment possibilities of a program of this kind. The subjects were well selected and were varied, and showed how easily an exhibitor no matter what type of patronage he has, can select an all-short subject program with the assurance that his audience will be satisfied.

Aubrey's First

Jimmy Aubrey's first independent production of the series of comedies made by his own company and distributed by Chadwick Pictures Corporation will be "The Buttinsky," a farce depicting the adventures of a soap salesman in Russia. The cast will include the Mazetti troupe of acrobats who will furnish thrills, together with John DeSilva, who played opposite Larry Semon. Ruth Hill, now appearing on the stage in "Abie's Irish Rose," will be the leading lady.

Twenty-four More "Cameo" Comedies for Educational

E. W. Hammons, president of Educational, announces that arrangements have been made for that company to distribute another series of Cameo Comedies during the 1923-24 season, twenty-four single reel subjects.

Believing there was a demand for single reel rough and tumble

comedies, Mr. Hammons a year ago announced the first of the Cameos, and the present series is said to have met with exceptional favor.

The new series, which will be made at the Fine Arts Studio in Hollywood, will be made under the direction of Fred Hibbard.


Reviews of Short Subjects Are Given on Page 666

! You've heard lots about "big pictures"

—now watch for the announcement of

**UNIVERSAL
SIXTY**

Presented by Carl Laemmle



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Coming to Capitol

For the first time in its history the Capitol Theatre of New York has booked a feature picture for a return engagement. "Passion," the big First National picture in which Pola Negri made her American debut, will be seen on the screen of the world's largest playhouse for a second time during the week of June 24.

Large Praise Given to Picture

Associated Exhibitors is receiving frequent and repeated evidences that its big feature, "Breaking Home Ties," though based, in part, on a cherished Jewish song-prayer, is making much more than a merely sectarian appeal. Within the last few days the home office has received two letters which are characteristic of many others in emphasizing this fact.

One is from a clergyman, the Rev. Carl A. Rietz, pastor of the First Methodist Episcopal Church in Fort Atkinson, Wis. He wrote: "I want to thank you for calling our attention to the picture, 'Breaking Home Ties.' The picture was well received and made a fine ending for Mothers' Day. The comments by various ones in the audience were very favorable."

Arthur D. Baehr, manager of the Crystal Theatre, Detroit, Mich., wrote: "Although you did not ask me for this letter, I want to let you know how well pleased I have been with the picture, 'Breaking Home Ties.'"

Cosmopolitan Set Covers Block

Covering an entire city block, including "shooting" space, a motion picture set of great magnitude and beauty is now nearing completion for the Cosmopolitan Corporation's picturization of Stanley Weyman's romance, "Under the Red Robe," in which Robert B. Mantell, John Charles Thomas and Alma Rubens are featured. This set is a copy of the Louvre when it was used as a fortress in the early part of the seventeenth century.

Mexican Distribution

A contract has been made by George E. Kann, head of Goldwyn's Foreign Sales Department with German Camus & Company for the distribution of Goldwyn's sixth year pictures in Mexico. The Contract was signed for Gorman Mamus & Company by Felipe Mier, its New York representative.

Says Good Story Is Chief Asset of Film

"There is a rapidly increasing demand for the original story, but, contrary to the hope held out in some quarters to any and all ambitious boiler-makers, plumbers, shop girls and bricklayers, it is going to take trained brains and an inborn dramatic instinct among the host of embryo-scenario writers to fill it."

So says C. Gardiner Sullivan, photodramatist, who arrived in New York last week from Los Angeles, where he recently signed a contract to take charge of the story and scenario end of Joseph M. Schenck's production activities.

"This is the day of the story and the director," said Mr. Sullivan. "The motion picture has already had its day of the star and of all-star casts. Of course, there will always be a screen-market for good stage plays and books, but the acid test from now on for any story, regardless of whether it has been published or produced on the stage, will be the analysis of the question: 'Is it good screen material?' And it is my belief that this new attitude of producers will result in a big come-back of the original story written expressly for pictures."

Hilarious Laughter at Lloyd Production

"Did you hear the riot at Orchestra Hall last night?" asks the Chicago Herald-Examiner reviewer at the top of his column printed on May 29, and carrying the head: "Riot on Boulevard Is Caused by 'Safety Last.'"

"It was just the opening of Harold Lloyd in 'Safety Last.' What you heard was the audience enjoying the picture."

A telegram to Pathe from Fred Miller, Manager of the California Theatre, Los Angeles says that in his entire history as a showman he never ran a picture that got the screams that "Safety Last"

scored at its opening there.

Following are significant utterances of Los Angeles critics contained in extended reviews of "Safety Last."

Florence Lawrence in the Examiner: "The new film is without doubt the top notch in hysteria culture."

Evening Herald: "I never saw so many thrills in a film in all my life. Real thrills, I mean. And in a comedy."

Daily Times: "As for Lloyd, we always knew he was funny, but we never realized how funny until this one."

Made in Six Reels

Vitagraph has complied with the request of hundreds of exhibitors throughout America and has prepared a six-reel version of William Duncan's most successful box office serial, "Smashing Barriers." This chapter story was in thirty reels and packed with stunts.

"Three Wise Fools" Looks a Winner

A print of "Three Wise Fools," the King Vidor production, has just been screened for the staff of Goldwyn. The picturization of Austin Strong's popular stage play is said to contain all the humanness that marked the original, and also all its humor, with a heightened dramatic quality and a big thrill in the spectacular jail-break. It will be a nearly Goldwyn-Cosmopolitan release for the new season and prints will be in all of the thirty-one branch exchanges as soon as they can be made and shipped.

Eleanor Boardman, fresh from her triumph as Remember Steedon in Rupert Hughes' "Souls for Sale," has the leading feminine role. Claude Gillingwater is Findley the banker, which he played in the stage version. The veteran William H. Crane and Alec Francis are the other two members of the foolish trio. William Haines gets his first big chance in this picture. John Sainpolis, Brinsley Shaw, Fred Esmelton, Lucien Littlefield, ZaSu Pitts, Martha Mattox, Fred J. Butler, Charles Hickman, Craig Bidle, Jr., Creighton Hale and Raymond Hatton are others.

Film Pictures Great Sea Battle

The management of the William Fox string of theatres in Denver among which is the Isis, which played "Masters of Men" for a week's run, tied up the production with the Veterans of the Spanish-American War.

The film is picturized from Morgan Robertson's great sea story dealing with the Battle of Santiago on July 3, 1898, and the battle is graphically depicted in the film.

St. Clair Planning New Picture

"So This Is Hollywood," the first two-reel production of the Film Booking Offices' second Fighting Blood series, has been completed and Director Mal St. Clair is busily at work planning the second picture, which is entitled "She Stoops to Conquer."

Martin Johnson Film a Big Money Maker

Mr. and Mrs. Martin Johnson's picture "Trailing African Wild Animals," distributed by Metro Pictures Corporation, is proving a high favorite with exhibitors everywhere.

Following are two telegrams from exhibitors which are of the same vein as hundreds of others. They were received by J. J. Burke, manager of the Metro Atlanta exchange.

P. C. Ostend of the Strand theatre, Anderson, S. C., telegraphed "Trailing African Wild Animals" broke all records opening in spite of opposition, pageant and Shrine convention."

Mr. Adams of the Fairfax Theatre, Miami, Florida, not only sent the following telegram to Manager Burke, but also sent it in letter form to every exhibitor

in the territory. Mr. Adams telegraphed:

"Played Martin Johnson's 'Trailing African Wild Animals' to capacity business. It is a real money maker."

Experienced Cast in "Eagle's Feather"

"The Eagle's Feather" is in continuous production on the west coast under the direction of Edward Sloman. It is the first Metro special for the coming season. Mr. Sloman recently took his company on location where he will film a realistic stampede.

The cast is all-star in every sense of the word. Mary Alden, James Kirkwood, Elinor Fair, Lester Cuneo, George Seigman are some of the players.

Metro's Fall Production Schedule

Includes Noted Producers and Stars

Thirty-three major productions will mark the 1923-1924 program of Metro Pictures Corporation, according to the schedule announced by Metro officials at this company's national sales convention held in New York last week. In addition to the list of pictures already set there is the possibility that several other important productions will be added in the next several months when negotiations are completed. Included in the schedule are Rex Ingram, Fred Niblo and Reginald Barker productions, as well as independent productions by other well known producers. There are also several Jackie Coogan pictures, upon the first of which Jackie has been at work for some time. Stars under the Metro banner include Mae Murray, Viola Dana and Buster Keaton, whose coming series of five-reel feature comedies Metro will begin to distribute in September.

The opening gun will be fired in September with Mae Murray's test picture, "The French Doll," taken from the famous Paris and New York stage success of the same name. It is based on A. E. Thomas' English adaptation of the French play, "La Jeune Fille de Paris," by Paul Armont and Marcel Gerbidon, famous Parisian authors. Included in the cast with Miss Murray are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Lazanneuve, Willard Louis, Bernard Randall and Lucien Littlefield. The adaptation and continuity for "The French Doll" was prepared by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions.

Following "The French Doll" will be Fred Niblo's production through Louis B. Mayer of another famous New York stage success of last season, "Captain Applejack," by the English author, Walter Hackett. Its title, however, will be changed to "Strangers of the Night." In the cast of "Strangers of the Night" are Enid Bennett and Matt Moore, Barbara La Marr, Adele Farrington, Emily Fitzroy, Otto Hoffman and Robert McKim. "Strangers of the Night" is a Metro super special.

There will be a new Viola Dana picture called "Rouged Lips," from the story, "Upstage," by Rita Weiman. The adaptation is made by Thomas J. Hopkins. Harold Shaw, who directed Miss Dana, is an English director who came to this country to direct Miss Dana and was signed by Metro to direct several other productions. Included in the cast of "Rouged Lips" with Miss Dana are such well known players as Matt Moore, Nela Luxford, Sidney de Grey, Arline Pretty, Frances Powers, Georgie Woodthorpe and Burwell Manrick. "Rouged Lips" was photographed by John Arnold.

The last production to be released in September will be Buster Keaton's first five-reel comedy drama feature, "The Three Ages." It was recently completed by Keaton on the West Coast under the direction of Eddie Cline. This series will receive extensive exploitation and already a great deal of interest has been aroused among exhibitors, as Keaton's prestige with the public has long warranted full-length features.

The month of October will see five new productions released, headed by the Metro screen classic, "The Eagle's Feather," now in the making in the Metro West Coast studios under the direction of Edward Sloman. "The Eagle's Feather" is from a story by Katherine Newlin Burt and was prepared for the screen by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, George Seigman, Adolph Menjou, John Elliott, Charles McHugh, William Orlamond and Jim Wang. J. J. Hughes is art director and George Rizard is photographing "The Eagle's Feather."

Second is the Reginald Barker production, "The Master of Woman," adapted for Mr. Barker by Monte M. Katterjohn from the novel, "The Law-Bringers," by G. B. Lancaster. This title may be changed later. The cast consists of Renee Adorea, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Edward J. Brady and Robert Anderson. "The Master of Woman" will be a Reginald Barker production for the Metro-Louis B. Mayer forces.

October will produce the first Jackie Coogan feature under Metro auspices. Jackie is now at work in the Metro studios under the direction of Victor Schertzinger on Mary Roberts Rinehart's story, "Long Live the King." It is a colorful picturization of the adventures of the Young Crown Prince of the mythical kingdom of Lavonia. The novel was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell. These famous screen adaptors were loaned to Metro especially for this Coogan production by Joseph M. Schenck and B. P. Schulberg, respectively. An able organization was gathered by Jack Coogan, Sr., to assist in this production. J. J. Hughes is in charge of art direction, William Van Bricken in charge of all research work, and the production is being photographed by Frank Good and Robert Martin. The whole is under the personal supervision of Jack Coogan, Sr. Among the players supporting Jackie are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower and Don Franklin, one of

the juvenile "finds" of the West Coast.

There will also be a second Metro screen classic in "Held to Answer," a Peter Clarke McFarlane story recently purchased by Metro. This will be the second of the Metro specials following "The Eagle's Feather." The producing organization for this picture has not yet been completed.

In this month also there will be released a second Viola Dana picture, called "The Social Code." This is taken from Rita Weiman's story, "To Whom It May Concern." It will be Viola Dana's second starring picture for the fall season and is said to be a mystery drama. Rex Taylor is already at work on the continuity.

Four productions will be released by Metro in November. The first is an Alan Holubar production called "Hearts of Happiness," a title which is more or less tentative. Second will be a new Fred Niblo production called "Man, Woman and Temptation," produced under the auspices of the Metro-Louis B. Mayer organizations. A third will be "Pleasure Mad," scheduled as a Reginald Barker production, also under Metro-Louis B. Mayer auspices, from the well known novel, "The Valley of Content," by Blanche Upright. There will be a second Buster Keaton five-reeler, but the story has not yet been selected.

December will show four more Metro releases. Of these "Desire," the third screen classic of the fall program, will be the first. It is a Louis Burston presentation through Metro, directed by Rowland V. Lee from an original story and continuity by John B. Clymer and Henry R. Symonds. Among the cast are Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson and several other distinguished names.

A second is "Fashion Row," a Mae Murray picture formerly announced as "Conquest," by Sada Cowan and Howard Higgins. Miss Murray has already started production on this picture. The third December release is called "The Uninvited Guest," a Williamson-Technicolor novelty. The fourth will be "In Search of a Thrill," a third Dana Metro picture taken from the story by Kate Jordan called "The Spirit of the Road."

Nineteen twenty-four will be started off with four January releases. Of these the long heralded Rex Ingram production, "Scaramouche," will be the first. It will take Ingram at least six months to complete "Scaramouche." It is a romance of the French Revolution by Rafael Sabatini and it is being produced by special arrangement with Charles L. Wagner. The scenario was pre-

pared for Ingram by Willis Goldbeck, and John F. Seitz is in charge of the camera. The cast is headed by Alice Terry, Ramon Novarro and Lewis Stone, and others are Edith Allen, Lloyd Ingram, Otto Matieson, Julia Swayne Gordon, James Marcus and several other noted actors, as well as several thousand extras who appear in frequent scenes.

In January also there will be another Metro-Jackie Coogan production, the story of which has not yet been selected. Still another will be "The Shooting of Dan McGrew," a Lubin-Sawyer production, based on the famous poem by Robert W. Service. The last January release will be a fourth screen classic called by the temporary title of "Other Men's Clothes."

February brings three Metro releases. The most important of these is a second Alan Holubar production called "Life's Highway," from a story by E. Lloyd Sheldon called "East of Suez." One other will be a fourth Viola Dana picture, and still another will be the fifth of the season's Metro screen classics, the subject of which is also among the undetermined.

March holds forth important productions and will form a banner month for Metro. No titles have been announced at this date but they will be, respectively, a Fred Niblo production, a Reginald Barker production, an Ingram production and one Buster Keaton five-reeler feature comedy.

April will have the following Metro releases: "Mademoiselle Midnight," by Edmund Goulding, for Mae Murray, through Metro-Tiffany Productions; "The Dog of Flanders," for Jackie Coogan's third Metro picture, by Louisa de la Rame, whose pen name of Ouida is famous all over the world; a fifth Viola Dana picture, the sixth Metro screen classic.

May, the last month of the season's program, will have the third Alan Holubar production, called "The Robes of Redemption." It is a special feature, planned to bring the Metro fall program to a close with a sure-fire favorite for exhibitor and public alike.

You've heard lots about "big pictures"

—now watch for the announcement of

UNIVERSAL SIXTY

Presented by Carl Laemmle

Mrs. Wallace Reid's Picture Gets Big Reception in San Francisco

The Film Booking Offices announce this week that Mrs. Wallace Reid's photodrama, "Human Wreckage," opening scheduled for July 1 at the Lyric Theatre, New York, will open before that date. Wednesday evening, June 27, has now been selected for the premiere of the anti-narcotic production in the east.

The opening, which will be a deluxe affair, will be attended by Mrs. Wallace Reid in person. She will leave the Coast this week where she was in attendance at the opening of the picture at the Ackerman-Harris Century Theatre, San Francisco, on Saturday, June 9. The town was circused with paper. The newspapers, through sympathy for Mrs. Reid in her fight on narcotics, turned over half-pages of free space while the city authorities joined hands by the proclaiming of a narcotic week.

Mrs. Reid's appearances on the streets in connection with several public demonstrations were one round of riotous applause. Thousands of people witnessed the public burning of drugs on one of the main thoroughfares under the supervision of Louis Zeh, of the Bureau of Pharmacy.

Mrs. Reid arrived from Los Angeles accompanied by several dramatic critics of that city. On her arrival she was met by a committee of the Pacific Coast Press Women's Association. At a luncheon at the St. Francis Hotel Mrs. Reid

was voted the support of this organization in her campaign against narcotics. Following this, Mrs. Reid appeared before this organization in her campaign against narcotics. Following this Mrs. Reid appeared before the Rotary Club and directly before a special matinee performance of the production she was presented a key of the city by the Acting Mayor who, in a speech of welcome, stated: "Just as the fabled Joan of Arc led the embattled forces of France to triumph, so you, Mrs. Reid, are leading the forces of humanity to the light. You are, indeed, a modern Joan of Arc and in behalf of the city of San Francisco, I bid you Godspeed."

The above speech was delivered following a parade down Market street to the City Hall by Mrs. Reid, followed by her consort of club women and led by a mounted police escort. Thousands of people lining the curb along the route wildly cheered Mrs. Reid as she passed.

While in San Francisco Mrs. Reid was in the hands of the San Francisco Center Club, an organization of 2,400 professional and club women who attended a preview of the picture in the afternoon.

During the four weeks' run of "Human Wreckage" at the Century Theatre, James Kirkwood, George Hackathorne, Claire McDowell, Robert McKim and others prominent in the noteworthy cast of the picture, will make personal appearances at the theatre.

At Los Angeles plans have been made to make the premier showing of the picture an event of state. Mayor George E. Cryer and a number of high city and state officials attended a private showing of the film last week and acclaimed it as not only a true revelation of the evils of narcotics, but a story holding real heart interest.

As for the presentation of the production at the Million Dollar Theatre Sid Grauman has given his personal attention even to the planning of the prologue and the handling of the advertising campaign. The opening, which takes place a short time later, will be attended by every motion picture star of note in and around Los Angeles. Mrs. Reid will make a personal appearance at the opening of both the San Francisco showing and the Los Angeles showing. In addition to this most of the cast of the picture will make an appearance at the Los Angeles premier.

Final arrangements have been completed for the showing of the first picture at the Lyric theatre in New York. With a prologue outlined and planned by Sid Grauman the picture will open on June 27 to a formal audience which will consist of stage and screen stars, public spirited people and many notables in public life. Mrs. Reid is also to make a personal appearance at the New York opening as she has done at San Francisco, Los Angeles and Chicago.

Preparing for New Talmadge Film

Constance Talmadge, starring "Dulcy," which is now being filmed under the direction of Sidney Franklin for First National release, between scenes, in consultation with the dressmakers and costumers will supply the gowns for her new Joseph M. Schenck-First National picture, "The Dangerous Maid." This production is an adaptation of Elizabeth Ellis' novel of England during the Civil War period of the seventeenth century.

"Divorce" Is Booked in Rialto

The Film Booking Offices announce that Jane Novak in a newly released production "Divorce" made by Chester Bennett, will play the Rialto Theatre in New York during the week of June 17. It will be the first time that the Rialto Theatre has played an F. B. picture.

Tom Mix Busy

Tom Mix has begun work on the Fox West Coast Studios on special picturization of Zane Grey's novel, "The Lone Star Ranger." With this picture, a new director to the Fox lot makes his bow in Lambert Hillyer, who, incidentally, adapted the screen version of "The Lone Star Ranger." Billie Dove will be seen as Tom's leading lady. L. C. Shumway, Stanton Heck, Ed Peil, Francis Clark, Minna Redman and Francis Carpenter are in the cast.

Chicago Postmaster Lauds "Loyal Lives"

The interest aroused among the personnel of the United Post Office Department by "Loyal Lives," the Whitman Bennett super-feature which will be released by Vitagraph, is shown by a letter written by Arthur G. Lueder, postmaster at Chicago, to the personnel of his organization and which was made public in the newspapers of that city. The letter reads in part:

"A real human interest story of the postal service, with an all-

star cast including Brandon Tynan and Mary Carr, Faire Binney, 'Buster' Collier, Blanche Craig and Charles MacDonald, portraying the intimate phases of the work of the postoffice department and the home life of those engaged in it is now being filmed and will be presented in leading motion picture houses of the country.

"The story not only deals with the actual work of the department but with the private lives of those engaged in it as well."

Two Theatres Needed to Seat Big Crowd

Efficient patron services on the part of Managing Director Fred Miller started off the second week of "Safety Last" in Los Angeles with the Lloyd Comedy packing both the California and the Miller Theatres.

Advices to Pathe show that the California management needed no more than one week of police reserve aid in enabling traffic to move in front of the besieged theatre. Mr. Miller got busy cancelling contracts for the Miller

Theatre and sent a hurry call the Pathe branch exchange for extra "Safety Last" print. The he displayed the following at the top of his double-column newspaper ads:

"Notice! For the convenience of the public, 'Safety Last' is now showing at both the California and Miller Theatres."

The Los Angeles newspapers all commented on this enlistment of another theatre, day after day in the California's "Safety Last" extended run.

"The Midnight Alarm" West and South See Larger Prosperity

"The Midnight Alarm," the super-feature to be released in September is finished and negative and first print shipped to the Vitagraph studio laboratory in Brooklyn from Hollywood.

This production was directed by David Smith, who produced "Masters of Men." There is a deep and stirring heart interest story, a background of the under-

world and a spectacular fire scene. The set for the fire occupied twenty-three acres of the Hollywood Vitagraph plant.

In this sequence the thrill is not confined alone to the burning business block but to a tense dramatic situation in which the heroine is imprisoned in a steel safe in the burning building. An all-star cast is presented.

"Motion picture exhibitors throughout the Central Western states and the South are confidently predicting that a new era of prosperity will set in in our industry in the coming fall," said Alan D. Marr, assistant general sales manager of Associated Exhibitors, returning from a business trip that had taken him as far west as St. Louis and south to Atlanta.

"Business conditions generally are very much more nearly normal than they had been for several years past. The last twelve months have witnessed a decided advance in the march toward a complete restoration of the pre-war situation, as business men throughout the entire territory which I traversed are exceedingly optimistic," Mr. Marr said.

A Wife's Romance" Nearly Finished

"A Wife's Romance," Clara Mball Young's newest starring vehicle, to be presented through Metro by Harry Garson, is rapidly nearing completion at Metro's Hollywood studios. The director is Thomas Heffron, and the film is adapted from H. W. Roberts' fascinating novel "Laubia."

O'Hara Working in Two F. B. O. Films

George O'Hara, featured player in the Witwer "Fighting Blood" series released on the F. B. O. program starts in this week on another Witwer feature production for a fall F. B. O. release entitled "Life, Liberty and —." O'Hara is also now working on the second series of the "Fighting Blood" two reels.

"Under Red Robe" Nearly Finished

Covering an entire city block, including "shooting" space, the Cosmopolitan Corporation's picture, "Under the Red Robe," in which Robert B. Mantell, John Charles Thomas and Alma Rubens are featured, is nearing completion.

Goes to Milwaukee

Glenn C. Gregory, of Newark, N. J., has become Associated Exhibitors branch sales manager in Milwaukee, having accepted the offer of that position from W. B. Frank, general sales manager. Mr. Gregory was formerly with United Artists Corporation in the Newark territory.

Coming Barker Film

When Reginald Barker starts and completes his Metro-Louis B. Mayer production "The Valley of Content," from Blanche Upright's famous novel it will become known as "Mad Pleasure."

Universal Schedules Ambitious Program for 1923-24 Season

Carl Laemmle, president of the Universal Pictures Corporation, announces for the 1923-24 season the most ambitious program of picture production ever attempted by that company. A total of sixty pictures of exceptional quality will be made and released during the twelve months beginning next September. This aggregation of pictures will be known as the Universal Sixty.

Universal executives admit that the grouping and announcement of the Universal Sixty is one of the most revolutionary steps ever taken by that company. It means that Universal has absolutely cut loose from program pictures. It means that henceforth, Universal Pictures and Universal stars will stand on individual merit, and that consequently, no labor or expense will be spared to make each of the Universal Sixty a feature production in every sense of the name.

The Universal Sixty will consist of several groups of pictures, differentiated in the main by the stars who make them. A strong feature of the Universal Sixty will be a long list of Universal Jewel productions, the "ne plus ultra" of the Universal product. It is of special note that the Universal Sixty will include twenty Jewel productions. This is almost twice as many as have been put out by Universal during the last twelve months, despite the fact that the past year has been outstanding for Universal by reason of the quality and number of its big productions.

The increase in Universal Jewel productions is due to the addition of two new Jewel stars in special Jewel productions. They are Reginald Denny and Mary Philbin. Denny has graduated into his own Jewel company by reason of his work in "The Leather Pushers" series, "The Abysmal Brute" and other pic-

tures. Miss Philbin has come to fame by reason of her surprising work in "Merry Go Round," the Super-Jewel recently completed by Rupert Julian, and which will be shown in New York at an early date.

Denny and Miss Philbin will be starred in four Jewels each during the coming year.

In addition to the eight Jewels by Denny and Miss Philbin, there will be twelve Jewel pictures made by Universal Jewel stars of great popularity, or by special casts of exceptional merit.

Priscilla Dean will contribute two Jewels to the list. They will be "Drifting," an adaptation of John Colton's stage success, and "White Tiger," a stirring melodrama written by Tod Browning. Browning directed both "Drifting" and "White Tiger." "Drifting" will be released in January and "White Tiger" in June.

Virginia Valli also will contribute two Jewels to the Universal Sixty. They will be "A Lady of Quality" and "Up the Ladder," the first being an adaptation of Frances Hodgson Burnett's popular novel and play, and the latter a screen version of the Owen Davis stage success of several seasons ago. "A Lady of Quality" is being directed for October release by Hobart Henley.

"Up the Ladder" will be directed by Harry Pollard, it is expected, and will be released early next year.

Included in the special Jewels to be made with individual stars for the Universal Sixty, there will be "Whose Baby Are You?" with Baby Peggy. King Baggot is directing. Also, "Damned," the anonymous novel now creating a furor in literary circles will be made as a Universal Jewel with Barbara La Marr in the featured role. "The Signal Tower" and "The Turmoil" two strong Jewels to be made for next summer release, the latter by Hobart

Henley, also will be used as starring vehicles, but no definite selection of players has been made for those pictures.

Other Jewels scheduled for the coming year are "Thundering Dawn," a Harry Garson production featuring J. Warren Kerrigan, and Anna Q. Nilsson, now in production, and "The Acquittal," which Clarence L. Brown is adapting from Rita Weiman's great stage success. Claire Windsor, Norman Kerry and Jerome Travers will be featured in this production which probably will be ready for release late this year.

In addition to the twenty Jewels scheduled as the outstanding group in the Universal Sixty, there also will be five groups of eight pictures each. Prominent in these groups will be a series of eight Hoot Gibson productions, under the direction of Edward Sedgwick.

There also will be a group of eight Gladys Walton productions. In this group will be "The Untamable," by Gelett Burgess, directed by Herbert Blache; "The Near Lady," by Frank Adams; "The Aforementioned Infant," by Elizabeth Saxony Holding, and "The Thrill Girl," by Crosby George. Others now are being selected.

There will be a group of eight Jack Hoxie Productions, including "Men in the Raw," "The Knight of the Range," "Wyoming," "The Texas Ranger" and others. Herbert Rawlinson also will contribute a group of eight pictures to the Universal Sixty. Among the Herbert Rawlinson Productions will be "Crooked Alley," "Upside Down," "Small Town Stuff" and others.

The remaining group of features in the Universal output will be eight big box office melodramas, probably with special casts and novelty treatment.

Hodkinson to Handle "Mark of the Beast"

Announcement is made by the W. W. Hodkinson Corporation that it will distribute "The Mark of the Beast," which is a picture of the novel "The Beast," by Thomas Dixon. "The Mark of the Beast" was produced personally by Thomas Dixon. He was also responsible for the direction and the continuity. Mr. Dixon is the author of "The Birth of a Nation."

In a brief address made to a specially invited audience at the Town Hall recently, preceding the showing of "The Mark of the Beast," Mr. Dixon admitted that there would be no resorting to the popular "hokum" to get the production across. In this respect it is stated that the success of the

entertainment value of the story would depend entirely upon its own dramatic merits. It is felt by the Hodkinson officials that this dependency is not misplaced.

"The Mark of the Beast" is scheduled for release June 17 by the W. W. Hodkinson Corporation.

Handles Two Jobs

Hy Daab, studio publicity representative for the Film Booking Offices at the Powers studios in addition to his studio publicity duties has been placed in charge of the Coast exploitation on Mrs. Wallace Reid's production "Human Wreckage."

Ince Buys Rights to a Noted Stage Play

Following the announcement that Thomas H. Ince will produce "Anna Christie" and "Barbara Freitchie," for First National release, word has just been received from the Coast that he has purchased the motion picture rights to "The Barber of New Orleans," which had a successful run as a stage play with William Faversham as the star and which was adapted from the popular novel, "The Code of Victor Jallot," by Edward Childs Carpenter. Mr. Carpenter is author of "The Cinderella Man," "The Easy Mark," "The Dragon Fly," "The Pipes of Pan," and other big stage successes.

"The Barber of New Orleans" deals with a period in American history when the Louisiana purchase

was made, and the scene is laid in the Crescent City.

! You've heard lots about "big pictures"

—now watch for the announcement of

UNIVERSAL SIXTY

Presented by Carl Laemmle

Historical Data in Coming Film

American History in films to be built up sectionally to parallel the geographical divisions of the country, in accordance with the plan of the United States Bureau of Education.

Announcement of this project has just been made by Francis M. Hugo, former Secretary of State of New York, and now chairman of the board of directors of National Non-Theatrical Motion Pictures, Inc.

In connection with the announcement Mr. Hugo says: "We have actually started the production of a complete series of 'Text Films' on a sectional history of the United States, in which one or two reels will be devoted to the history of each geographical section of the country."

Elinor Glyn Here to Supervise

Elinor Glyn, who sprang into international fame with the publication of "Three Weeks," arrived in New York from overseas to supervise the filming of "Three Weeks" by Goldwyn Pictures Corporation. After conferring with officials in New York, Miss Glyn will proceed to Culver City, Calif., and personally assist in transferring her famous novel to the silver-sheet.

An original screen story by Miss Glyn, "Six Days," is being photographed at the Goldwyn studios by Charles J. Brabin, with Corinne Griffith, Frank Mayo, Myrtle Stedman and Claude King in the leading roles. Miss Glyn will aid in the editing and titling of that film.

Many Bookings for Lichtman Picture

Big bookings and big box-office returns are reported on the Preferred picture, "The Girl Who Came Back," by the Al Lichtman Corporation, which announces that this Tom Forman production has been booked to play Grauman's Million Dollar Theatre in Los Angeles.

Many exhibitors have made arrangements with their local papers to run the 15,000 word serialization of the picture. The Al Lichtman exchanges are prepared to furnish the story in galley form together with mats and stereos.

Much Action Seen in This Picture

J. P. McGowan and Helen Holmes, both famous for their thrilling action pictures, are declared to outdo their best previous work in "Stormy Seas," the lively offering which Associated Exhibitors is presenting July 1. This picture is described as straight-out melodrama.

F. B. O. Commences On "Alex the Great"

Work has begun at the Powers studio on "Alex the Great," for F. B. O. Paul Shoefield wrote the continuity and it is another story from the pen of Witwer.

Distinctive's Fall Releases Announced

After six months of steady production work, "The Green Goddess" is rapidly assuming shape at the New York studios of Distinctive Pictures Corporation, and promises to be one of the great spectacles for fall release. Distinctive will furnish eight special features for Goldwyn-Cosmopolitan distribution next season. "The Green Goddess" is third on the list, the first two already having been delivered. They are "Backbone" and "The Ragged Edge." "The Steadfast Heart" will be the fourth.

"The Green Goddess" is the production which will bring Alice Joyce back to the screen in support of George Arliss. With them will be David Powell, Harry T. Morey, Ivan Simpson and Jetta Goudal. "The Green Goddess" is the biggest special ever undertaken by Distinctive and is said to rank in magnitude with the half-dozen outstanding productions of the last decade. Interior and exterior sets for "The

Green Goddess" now occupy approximately 75,000 square feet of space on the Distinctive premises in the Bronx—the old Biograph property.

Sidney Olcott, who directed "Little Old New York," which is also on the list of Goldwyn-Cosmopolitan releases, is directing "The Green Goddess" from Forrest Halsey's adaptation of William Archer's famous stage success. The play ran for two years on Broadway and played another year on the road to capacity houses.

Distinctive also announces its decision to put Alfred Lunt in a farce comedy, and to this end has purchased "Second Youth," a novel by Allan Updegraff. Immediately after his film debut in "Backbone," Lunt was hailed by many as the personality to fill the void left by Wally Reid's death. The favorable impression was strengthened by his work in Distinctive's "The Ragged Edge," which has been crowding New York's Capitol Theatre during the week of June 3.

Actors in Picture Minus Their Make-up

"Penrod and Sam," the J. K. McDonald production directed by William Beaudine, which is a current First National release, may, says First National, set a new vogue in picture making. Not one particle of make-up was used on any of the players during the making of the picture.

According to Mr. McDonald, this is the first feature picture in which

grease paint was entirely discarded. "Not only," states the producer, "do we expect 'Penrod and Sam' to be of special interest to the industry because of this peculiarity, but we feel that the motion picture public will be anxious to see a production which takes this revolutionary departure from the conventional paths of picture making. The photography is as clear and the detail as sharp as any picture ever made."

Claire Windsor Now Star for Universal

Claire Windsor, the popular heroine of many moving picture successes, has been elevated to starring roles by Carl Laemmle, president of Universal Pictures Corporation, and is to be seen as one of the featured players in a new Universal Jewel production. It is "The Acquittal," which will be a powerful screen adaptation of Rita Weiman's great stage suc-

cess that packed the Cohan and Harris Theatre on Broadway for a year several seasons ago when it was presented by Geo. M. Cohan as a play. Miss Windsor is to play the role made famous in the stage version by Anne Mason.

Co-featured with Claire Windsor in "The Acquittal" will be Norman Kerry, Clarence L. Brown will direct.

"Mothers-in-Law" to Be Al Lichtman Film

"Mothers-in-Law" will be the first of Preferred Pictures' new series of fifteen which are scheduled for release beginning September, according to an announcement made by Al Lichtman. This picture was written by Frank Dazey and Agnes Christine Johnson, and directed by Gasnier, the same triumvirate that

made "Rich Men's Wives" and "Poor Men's Wives."

"Mothers-in-Law" is reported to be the best picture, from both the box office and the artistic viewpoints that B. P. Schulberg has as yet presented. In the cast are Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent and Volva Vale.

24 New Editions by Tri-Stone

Twenty four new editions of the greatest successes of the Tri-angle Film Corporation will be issued by Tri-Stone Pictures, Inc. this coming season, according to Oscar A. Price, president. The list includes four starring Fairbanks, three starring William S. Hart, three starring Norma Talmadge, two starring Lillian Gish, two starring Charles Ray, one each starring Alma Rubens, Constance Talmadge, Dorothy Gish, Bessie Love, Frank Keenan, Dorothy Dalton, Jane Gray and William Collier, Jr., and two special productions, one made by Allan Dwan and the other by Christie Cabanne.

Each of the productions will be carefully re-edited and re-titled.

Fred Niblo Completes "Captain Applejack"

According to news from the coast Fred Niblo is expected to complete the filming of "Captain Applejack" within another week. The picture will go into the cutting room immediately to be prepared for an early presentation.

"Captain Applejack" is from the famous New York and London success by Walter Hackett. Wallace Edginger who created the role in the New York stage production is now playing "Captain Applejack" to capacity audience in the various leading cities in the country. The play was adapted to the screen for Mr. Niblo by Bess Meredyth and Alvin Wyckoff is in charge of all photographing. "Captain Applejack" is the second Fred Niblo production for the Metro Louis B. Mayer forces and will be distributed by Metro.

Play for Fox

Louis Sherwin, the well known author and scenarist and former dramatic critic of the New York Globe, has been assigned by Fox Film Corporation to adapt for the screen Lincoln J. Carter's famous melodrama, "The Eleventh Hour," which will be released on the special program for the coming season.

Charles Jones and Shirley Mason, both Fox stars, will be the featured players in the thriller. Bernard J. Durning is the director.

Cutting and Editing "Loyal Lives"

With the shooting of the scenes of the interior of the mail train at the Whitman Bennett studios this week, the big mail-man melodrama, "Loyal Lives," was fully completed as far as the actual making is concerned, and the film is now being cut and edited and being made ready for early release through Vitagraph. Charles Giblyn directed.

Universal Signs Day

F. H. Day, for several years Australian government film censor, has been signed by Universal Pictures Corporation on its directorial staff.

Indefinite Chicago Run for "Spoilers"

Balaban & Katz have booked Jesse D. Hampton's new film version of Rex Beach's "The Spoilers" for an indefinite run at the Roosevelt Theatre, Chicago, beginning Monday, July 2. The deal was closed last week with James R. Grainger, manager of sales for Goldwyn-Cosmopolitan, while he was in Chicago on his swing about the Goldwyn exchanges.

Upon Mr. Grainger's arrival in Chicago he found Balaban & Katz enthusiastic about "The Spoilers," which had been run off for them at the Chicago exchange, and eager to book it for the Roosevelt Theatre. They wanted to put it on at the earliest possible date and without any predetermined limit as to the length of its run. A contract was quickly drawn up and Mr. Grainger

advised the home office to rush all arrangements for this early showing.

The screening of "The Spoilers" at the Roosevelt Theatre will be the first public showing of this new film version of Beach's famous novel of the gold-rush days in the Klondike. It has been made into a big super-special by Mr. Hampton at the Goldwyn studios, under the direction of Lambert Hillyer. Predictions that this new version is going to mean to the industry at the present time all—and more—than the first version meant to the films in its time, are being heard on all hands, not only from these premier showmen, Balaban & Katz, but from other exhibitors who saw it run off in Chicago. Goldwyn-Cosmopolitan is getting similar responses from its other exchanges where the film has been privately screened.

"Enemies of Women" Sets Chicago Record

The Cosmopolitan production, "Enemies of Women," made from Vicente Blasco Ibanez's latest novel by Alan Crosland, has nailed to its door the record long-run of the Roosevelt Theatre, Chicago. Last Saturday night it closed an engagement of seven consecutive weeks, a run never before equalled at that big, modern picture theatre in the Loop District.

The photoplay did a consistently big business at the Roosevelt for the entire seven weeks.

The popularity of its appeal was enormous. Not only did the cast, with Lionel Barrymore and Alma Rubens featured and with Pedro de Cordoba, the late William H. Thompson, Gladys Hulette, Gareth Hughes, William Collier, Jr., Mario Majeroni and Betty Bouton, have a strong angle of appeal, but the splendor of the sets in the Prince's palace in Russia and his villa in Monte Carlo, and of the action staged therein, and the poignancy of the human drama unfolded, gave picture patrons in Chicago a new sensation.

Announces Cast of "Spanish Dancer"

Jesse L. Lasky has announced the complete cast of the Herbert Brenon production, "The Spanish Dancer," in which Pola Negri is starred, with Antonio Moreno featured in the leading supporting role. The cast follows:

Maritana, Pola Negri; Don Caesar de Bazan, Antonio Moreno; King Phillip IV of Spain, Wallace Beery; Queen Isabel of Bourbon, Kathryn Williams; Lazarillo, Gareth Hughes; Don Salluste, Adolphe Menjou; Marquis de Rotundo, Edward Kipling; Don Balthazar Carlos, Dawn O'Day; Diego, Robert Brower; Cardinal Ambassador, Charles A. Stevenson.

The role of Don Caesar de Bazan, which in the original stage play of that title by Adolphe d'Enery and P. S. T. Dumenier was made famous by Richard Mansfield and other great stars of a former day, has been largely subordinated to that of Maritana in the screen adaptation by June Mathis and Beulah Marie Dix,

with the result that Mr. Brenon predicts that the picture will afford Miss Negri the greatest opportunity of her career.

Renee Adoree in Metro Film

Renee Adoree, famed abroad for her interpretative dancing and in this country as a stage actress, will make her debut as a screen star in Reginald Barker's production for Metro, "The Master of Woman."

Sawyer's Artists and Writers Busy

Barbara La Marr, Clarence Badger and Willard Mack, respectively star, director and author, all of whom are under the personal management of Arthur H. Sawyer are all engaged at present under contracts negotiated by Sawyer.

Marion Davies Is in an Appropriate Role

Marion Davies will have a role entirely different from anything in which she has heretofore appeared and one exactly suited to her appealing personality when she appears as "Patricia O'Day" in "Little Old New York," the Cosmopolitan picture which will be the opening attraction at the new Cosmopolitan Theatre on Columbus Circle.

The roguish, mischievous traits of Princess Mary Tudor,

played by Miss Davies in "When Knighthood Was in Flower," are found in little "Patricia," but there is also a quality of wistful pathos which shows a new side of Miss Davies' dramatic ability. The role of "Patricia" has something of the character of Maude Adam's "Peter Pan" or of "Little Lord Fauntleroy" about it. Miss Davies appears most of the time as a young boy, having donned this disguise in order to inherit a fortune.

"Circus Days" to Be Released on July 30

Jackie Coogan's new First National picture "Circus Days" was given a premiere last week at Anaheim, California, a small town some thirty miles away from Los Angeles.

Although the production was shown unheralded, without the usual theatre advertising and newspaper advance ads, the box office statements for the two days of "Circus Days" were the greatest in the history of this house

and broke every record by many dollars.

"Circus Days" was adapted from that well known book "Toby Tyler." It gives little Jackie every opportunity to display his marvelous talents. It will be released July 30.

In speaking of the picture, Sol Lesser, who presents Jackie in his pictures, stated it would be one of the greatest box office attractions.

Soon to Distribute "Youth Triumphant"

Distributing arrangements for "Youth Triumphant," the initial production made by Victor B. Fisher at the Hollywood Studios, will be announced within the next two weeks.

The second Fisher production following "Youth Triumphant" will be selected from three stories which the company purchased during the past two weeks; including two popular books and one New York stage success. Adaptations of these stories

are now in work under the direction of Lillian Ducey, adapter and director of "Youth Triumphant."

"Youth Triumphant" has been cut to six reels.

Young New Manager

Joseph Young will be the new manager of the Washington Exchange of the Al Lichtman Corporation, succeeding J. Howard Beaver, who resigned June 11.

"Shriek of Araby" Liked at the Capitol

Ben Turpin's forty five degree eyes and his fine comedy in "The Shriek of Araby," Mack Sennett's latest five reel burlesque feature, kept the Capitol Theatre audiences in an uproar when this Allied Producers and Distributors Corporation release had its first showing on Broadway Sunday, June 10.

"Ben Turpin, the cross-eyed actor, achieves some fine moments of comedy," said Helen Pollock in Morning Telegraph.

"The army of citizens at the capitol did a great deal of laughing right out loud," said the Daily News. "Ben Turpin's colliding orbs speak for themselves; their team work was as terrible

as ever," said the critic for the New York World.

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UNIVERSAL SIXTY

Presented by Carl Laemmle

Grainger Off on Five-Week Trip

James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, is making another one of his periodic swings about the country visiting the branch exchanges, the first run exhibitors in the key cities and the studios. He left New York on Sunday, accompanied by Eddie Bonns, manager of exploitation, who will make a study of exploitation problems.

Mr. Grainger will visit the following cities enroute to Los Angeles—Cincinnati, Indianapolis, Chicago, St. Louis, Kansas City, and El Paso. On the return trip he will make stops in San Francisco, Portland, Seattle, Winnipeg, Minneapolis, Detroit and Cleveland.

Chicago First to See "Brass Bottle"

Chicago will be the scene of the national premiere of Maurice Tourneur's "The Brass Bottle," according to M. C. Levee, who is presenting the picture through First National. Mr. Levee returned to Los Angeles this week after a trip to New York where he conferred with First National executives regarding the exploitation and distribution of the recently completed "The Brass Bottle" and other Maurice Tourneur productions which will be filmed for First National release.

Arrangements for the premiere at the Balaban and Katz Theatre in Chicago were made by Mr. Levee. The Tourneur film will receive its initial public presentation there on July 17. Mr. Tourneur and various members of the cast plan to make the trip from Los Angeles to attend the showing. Immediately after the Chicago premiere the picture will be shown in Los Angeles.

To Start Run Early in September

"The Hunchback of Notre Dame," Universal's Super Jewel production of Victor Hugo's classic romance, will have an indefinite run in the Astor Theatre, New York City, beginning early in September, it has just been announced by Carl Laemmle, president of the Universal Pictures Corporation.

Cast Is Announced

Jesse L. Lasky has announced the cast for William de Mille's Paramount picture, "Spring Magic." Agnes Ayres and Jack Holt are featured, Charles de Roche, Robert Agnew and Mary Astor in the leading supporting roles. Others chosen are Ethel Wales and Bertram Johns.

Grey Novel for Mix

Tom Mix is now busy on a screen version of Zane Grey's novel, "Lone Star Ranger," at the William Fox West Coast Studios. Lambert Hillyer made the scenario and will also direct the picture. Billie Dove has the character of the girl who runs away with the hero's heart.

Motion Picture Stills to Illustrate Sermons

Dr. A. R. Heaps, pastor of the Lewis Avenue Congregational Church of Brooklyn, conceived the idea of obtaining his Sunday night themes from motion picture stories, and utilizing attractively colored slides, made up from still pictures, as a means of illustrating his sermon and driving home his points.

A week ago Dr. Heaps preached a sermon based on the W. W. Hodkinson Corporation production, "The Critical Age," which later he repeated at the Adams (Mass.) Congregational Church, and which will be given at the

Central Y. M. C. A. in Brooklyn on Tuesday of next week. In the near future Dr. Heaps will deliver similar illustrated sermons on "The Kingdom Within," "Down to the Sea in Ships," "Michael O'Halloran" and other Hodkinson features, the stories of which provide character material upon which to base a semi-religious topic. As a result of these illustrated sermons Hodkinson specials have been receiving a volume of publicity from an entirely new angle, but one which, in the opinion of motion picture people, is certain to prove productive of excellent results.

Norma Is Acclaimed in "Within the Law"

Norma Talmadge in "Within the Law" is being received with the greatest acclaim by critics and theatre goers throughout the country, according to reports which are reaching the First National home office. Opinion is that in no picture, with the possible exception of "Smilin' Through," has the star so ably demonstrated her ability as an emotional actress.

Critics throughout the country have followed the lead of the New York reviewers who hailed this production as a faithful reproduction of the most famous crook melodrama of the American stage. Several reviewers predicted an even greater success for the picture than the stage production enjoyed.

"Within the Law," in addition to cementing the enormous Norma Talmadge following, has added prestige to several members of the

cast, to Director Frank Lloyd and to Anthony Gaudio, who is responsible for the photography. During the run at the New York Strand the classes of the American Art Students League and members of the American Society of Photographers and Cinematographers were invited to view the superb photography of the picture.

Director Frank Lloyd, if he needed further claim to the ranks of the foremost directors after directing "Oliver Twist," has surely gained it in "Within the Law." As one New York critic stated: "There are three great American motion picture directors and Frank Lloyd is one of them." Lloyd is at present directing Norma Talmadge in "Purple Pride" and upon completion of this picture will start work on his first independent production for First National.

Herbert Brenon Starts "The Spanish Dancer"

Announcement of the cast of "The Spanish Dancer," Pola Negri's new starring picture, is expected to be made within a few days. Some of Paramount's most talented players will support the great emotional actress.

Actual production was scheduled to start June 4 and experts in research, set building, costume designing and other branches, are putting enormous efforts into the preparations for

the filming of this lavish picture.

This photoplay will be Miss Negri's first production under the directorship of Herbert Brenon. The original story, "Don Caesar de Bazan," was written by Adolph D'Ennery and P. S. T. Dumenier and has been adapted for the screen by June Mathis, author of the screen versions of "The Four Horsemen" and "Blood and Sand," and Beulah Marie Dix.

To Direct "Ponjola"

Following the completion of "Trilby," which he is now directing under the supervision of Richard Walton Tully, James Young will turn his attention to "Ponjola," Cynthia Stockley's story of South African life, which will be filmed at the United Studios for Associated First National release.

Seastrom Begins on His First Here

Victor Seastrom has begun his first American made picture, "The Master of Man," from Hal Caine's novel. The noted Swedish actor-director was astonished at the amount of technical equipment afforded by the Goldwyn studios.

Joseph Schildkraut, star of "Liliom" and "Peer Gynt," arrive at the studio this week to play the leading role. Mac Busch is acting opposite him. Other players are Creighton Hale, DeWitt C. Jennings, Evelyn Selbie, and Winter Hall.

L. O. Macloon Goes to Washington

Louis O. Macloon, director of publicity for the Cosmopolitan Corporation, left for Washington D. C., recently to arrange for the presentation at the Rialto Theatre in that city of "Enemies of Women." The film will open on Sunday night with a special performance.

Marion Davies Now in London

Word has been received at the Cosmopolitan Studios of the safe arrival of Marion Davies in London. The Cosmopolitan star left New York May 22 on the Aquitania in order to be present for the opening of "Little Old New York," which is to be given its premiere at the Empire Theatre in London.

Buys "Woman Accused"

The Film Booking Offices announce the purchase this week of "Woman Accused," written by Roy Vickers, of London. This story appeared as a serial in McClure's Magazine, beginning December, 1922, and running through until April, 1923.

Margaret Sullivan With Cosmopolitan

Margaret C. Sullivan, daughter of "Big Tim" Sullivan, who was once a power in political circles, has been engaged by the Cosmopolitan Corporation for a minor part in "Under the Red Robe," which Alan Crosland is directing.

Gloria Swanson to Star in "Zaza"

Gloria Swanson began the fulfillment of the most cherished desire of her screen career at the Paramount Long Island studio recently when she started work in the title role of "Zaza." The picture is being produced by Allan Dwan.

H. B. Warner, who is at present playing the lead in the Harvard prize play, "You and I," will play opposite Miss Swanson.

Engages Brock

Louis Brock, formerly connected with the Joseph M. Schenck foreign department, has joined Associated First National where he will assist Bruce Johnson in the capacity of assistant to the manager of the foreign department.

PROJECTION

EDITED BY F. H. RICHARDSON

Wants Advice

J. H. Smiley, Champaign, Illinois, presents the following problems for solution:
Dear Brother Richardson: Have a problem or two which concerns our own houses only, hence will not expect valuable space to be consumed in the department. Stamps are attached for reply by mail. I shall appreciate your advice highly.

The Rialto

Wanted: Your advice as to condenser to use, size and distance from same to object. Projection distance 57 feet; picture size 16 feet; projection lens $3\frac{1}{4}$ inch. Use 35 amperes from a transverter; carbon combination $\frac{1}{2}$ positive and $1\frac{1}{32}$ negative. Condenser $6\frac{1}{2}$ meniscus and $8\frac{1}{2}$ bi-convex. Use Powers regular lamphouse. Condenser is 17 inches from film.

Can you suggest change which will improve efficiency or eliminate light ghosts which creep in to mar projection where such short focal length projection lenses are necessary?

The Virginia

Through fault of architect or contractor the projection room of our newer house is not isolated from the auditorium, so far as vibration is concerned.

A motor generator from which 75 to 80 amperes are taken causes constant disturbance in the lounge room situated directly below. At present it rests on heavy "rubber heels," which in turn rest upon a six-inch concrete floor. This floor is on steel girders which join the girders supporting the balcony and form the roof of the lounge.

Doubtless you have many such problems and can give us a solution. The concern which made the installation, like many other similar concerns, stopped the instant they could see a picture in the general neighborhood of the screen. May I hear from you soon?

Individual Letters Cost Money

Firstly, don't expect an immediate answer unless you inclose at least one dollar. Answering individual letters takes time and costs money. I want to help you all, but the Moving Picture World pays me to edit its projection department only—not to spend hours each day replying to letters. If I

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

supply you the knowledge I have gained through years of hard work, you should be at least willing to pay the cost—which is all I ask of you or any one else, in matters of this kind.

With regard to the Rialto matter, you should have sent me an impression of two or three of your positive carbon stubs. Just lay them on a sheet of white paper placed on a blotter, and press the crater down firmly so as to get its impression on the paper. With this send me the working distance and diameter of your projection lens. I could then be in position to tell you just what you need, and what it is best to do with the equipment you already have.

As to Motor Generator

As to the motor generator, what I would suggest will doubtless sound queer to you, but if properly done it will work, and will absorb all vibration.

To the base of your motor generator bolt two sound timbers four by six inches, long enough to extend out past the ends about one foot. Near each end bolt a short piece of 2x10 with lag screws. This latter is not really necessary, but is better nevertheless. You may even floor the whole base timbers with one inch stuff if you prefer it, in which case it is only necessary to nail them on firmly with tenpenny nails. One side of this base is shown at B in the illustration, the cross pieces being at J—J.

Next build a supporting frame C C C D D of four by six timbers, high enough to per-

mit raising the motor generator platform B J J a few inches off the floor. Next get four rather heavy, not too short, coil springs. I would suggest springs such as are used in the front fork support of late model Harley Davidson motorcycles, which may be ordered from any H. D. motorcycle dealer.

I think that four of them will support your motor generator very nicely. The method of application of the springs is clearly shown in the drawing. G G are the springs, F F large washers, H H and I I nuts and washers. Your motor generator will rest upon the four springs (there are four rods E E, of course—two on each side) which will absorb every particle of the vibration. I have seen this done in a little different way, viz.: by hanging the motor generator with wire cables attached to springs. This way is better, however—or I think it is anyhow. I may be in error about the Harley springs being heavy enough, but I think they are. You may place the springs at the bottom of the rods if you prefer, though I think the top will be just as good and a bit more convenient. Please report results. The thing looks a bit complicated, but is very simple.

Laws and Law Makers

Through the courtesy of Projectionists Edward Gordon, of Moline, Illinois, pages 75, 76, 77 and 78 of the new Building Ordinance of that city lie before me.

A glance at them is sufficient to convince one that the Moline city officials, or the ones who drafted the laws contained on these pages, know little or nothing of modern procedure in motion picture projection, though this apparently does not deter them from presuming to set up rules and laws to govern what they evidently do not understand.

In the matter of nomenclature the new laws follow the practice of years ago. The projection room is a "booth" or an "operating room," and the projectionist is an "operator." It would probably amaze these estimable people to be told that their use of these terms tends distinctly to lower the grade of the amusement the citizens of Moline buy when they purchase tickets to a motion picture theatre.

Why Not Consult Local?

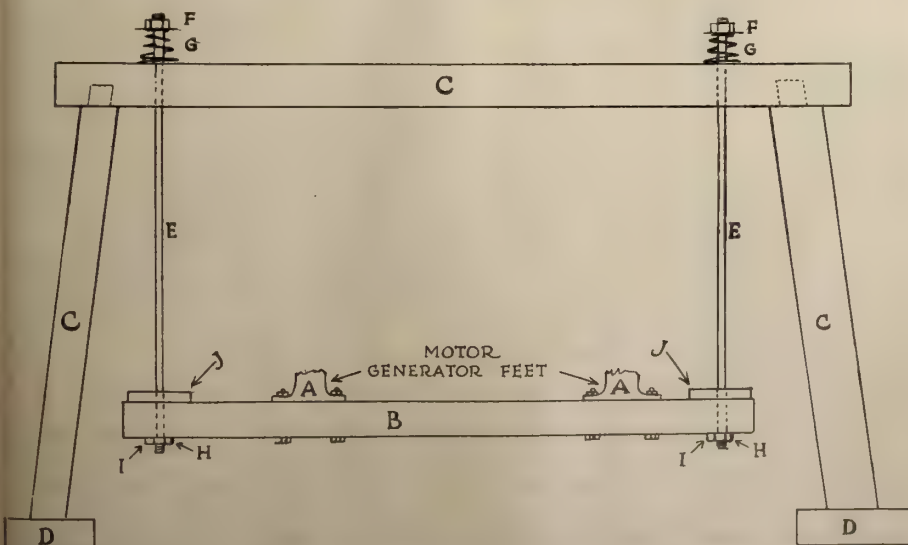
Rock Island and Moline, combined; have a local union of real, progressive projectionists. May I ask why in the name of ordinary common sense and justice representatives of these men were not called into consultation when these laws were drafted?

Don't you really think, gentlemen, that progressive, representative motion picture projectionists are reasonably sure to know more about the requirements of motion picture projection than you could possibly know?

Don't you think they might possibly know more about it than theatre managers, since motion picture projection is their profession?

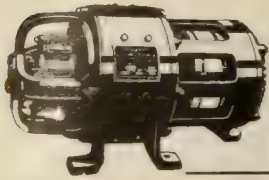
Were you to propose the adoption of laws governing the practice of medicine, architecture or the law, would you not, merely as a matter of common sense and right procedure, consult the organization of those professions, or at least prominent ones of the profession?

Certainly you would! You would not think of doing otherwise. Why, then, do you



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rush in and legislate concerning a PRO-FESSION such as motion picture projection, without consulting any one connected therewith, and in the process not only work ultimate injury to the picture on the screen, which is the thing thousands of your citizens purchase every day, but also make yourselves a bit absurd, not to say ridiculous.

Do You Realize?

Do you realize, gentlemen, that paragraph 212, page 78, actually prohibits the operation of a stereopticon by any person less than 21 years of age within your city?

"Why," do you ask? Because a stereopticon, while not a motion picture projector, still is a "picture machine," just as much as is a motion picture projector.

Do you realize that, in the same paragraph you have absolutely prevented any one from serving an apprenticeship and learning to project motion pictures in Moline, thus setting up not only a dangerous condition, but compelling Moline to go outside her own confines to get competent motion picture projectionists? And in doing this have you not MADE YOURSELVES RIDICULOUS?

That Ventilation Rule

Do you realize that your ventilation rule, page 78, would permit a theatre owner to put in a 2-inch diameter "vent pipe," and YOU COULD OFFER NO LEGAL OBJECTION? Do you realize that lack of proper vent pipe stipulation is the one most DANGEROUS fire hazard you could possibly set up? Do you understand that your stipulation with regard to port shutter ("Door" you call it) is entirely absurd. If the "booth" is of brick, then the port shutter must also be of brick! Do you realize that your whole stipulation in this regard is distinctly dangerous, not to say an absurdity?

But why go further? I would respectfully suggest that the Building Department officials call upon any motion picture projectionist in the city of Moline and ask him to let them examine his Blue Book of Projection. I would suggest that they carefully examine "The Projection Room," pages 293 to 319, and "Projectionist's License," pages 883 to 890. I venture their views will be altered to considerable extent by the time they have done.

We look to lawmakers to guide us—not to hinder and injure.

Big Carbon Sizes

The M. G. Felder Sales Company, distributor of the Bio carbon, has handed to me the following recommendations as to

size of Bio to use at varying amperage, both direct and alternating current.

I would suggest to all of you who will not follow my former recommendation that you secure a carbon which will, as nearly as possible, begin needling or penciling when your current (D.C.) is increased five to ten amperes, that you pay heed to these recommendations, which very likely are based on, as nearly as practicable, capacity basis.

Told You Many Times

As I have many times told you, a carbon works at greatest efficiency when it is worked at its full capacity—at the load at which any increase at all will cause penciling, but it is not practicable to work so closely, for various reasons, one of which is that carbons are not made in a sufficient variety of sizes to allow of it, unless you use an amperage just below the capacity of one of the stock diameters.

In this connection let me again emphasize the importance of having your carbons PERFECTLY DRY. You should rig up such an arrangement as is shown in figure 115, page 388 of the Blue Book. Failing in this, at least keep your carbons in a dry place and place half a dozen in the bottom of the lamphouse, replacing those removed for use each time.

The Bio recommendations are as follows:

Direct Current	
Amperes	Size Carbons
25 to 50 Amps.	{ 5/16x12 in. Cored Upper
50 to 65 Amps.	{ 5/16x6 in. Metal Coated Lower
65 to 70 Amps.	{ 3/8x12 in. Cored Upper
70 to 85 Amps.	{ 11/32x6 in. Metal Coated Lower
85 to 100 Amps.	{ 3/8x12 in. Cored Upper
	{ 11/32x6 in. Metal Coated Lower
	{ 3/8x12 in. Cored Upper
	{ 3/8x6 in. Metal Coated Lower
	{ 1x12 in. Cored Upper
	{ 7/16x6 in. Metal Coated Lower

Alternating Current

Amperes	Carbon Diameter
40 or less than 50.....%	inch combination
50 or less than 65.....%	inch combination

High Intensity

General Electric 100 Ampere Lamp	
Positive	13.6 mm by 20 inches long.
Negative	7/16 inch by 9 inches long.
General Electric 75 Ampere Lamp	
Positive	11 mm by 20 inches long.
Negative	3/8 inch by 9 inches long.
100 Ampere Sunlight Arc	
Positive	13.6 mm by 20 inches long.
Negative	3/8 inch by 9 inches long.
75 Ampere Sunlight Arc	
Positive	11 mm by 20 inches long.
Negative	11/32 inch by 9 inches long.

The Bio also supplies a low intensity carbon for the new mirror projection lamp—further proof that this new lamp is a thing to be reckoned with.

Listen

A Tennessean (???) Nashville, Tennessee, consumes one whole, great big U. S. postcard with the following:

Listen, Frank: (That's me, Ed.) Did you know it is easier to scrape the emulsion off when making a splice, than to fight a film fire?

IT IS CHEAPER, IN THE LONG RUN, TO SCRAPE 'EM! That is straight talk. I've tried 'em both, and would not lie about it.

How Much Damage?

Um, exactly how much damage did the fire do, A Tennessean? Did it cost you your yob, huh? Shoo, man, I've known that

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for a long while, so why address your wail to me personally?

Why not address it to Brother Solid-ivorytop Boneheado, who does not bother to scrape 'em and uses tobacco juice for cement—apparently, anyhow. Of the latter I judge by some spice samples sent to me by others who don't like such crude work.

In one corner of the aforesaid card A Tennessean engrossed the following: "How is the poppin velocipede?"

For your private information, my good brother, it is able to project its rider through the air at (deleted on account of speed cops) per hour to the screen of his desired destination, focus him in an hotel, or the home of a friend, and (what a lens can't do) bring him back.

Transformer Question

George Sheldon, Burlington, Iowa, wants information concerning the following:

I have had an argument and there is a small bet up. We have agreed to leave the matter to you.

The question is: We know a 110-volt (primary) Power's inductor and other projection transformers of that type has a transforming ratio of about two to one—that if we pull sixty amperes at the arc we will only be taking about thirty from the line (Wrong, Ed.), but here is the argument. One of us claims that the same rule holds good for a 220-volt transformer operating on a 220-volt line. The other says no and claims the ratio to be about five and one-half to one, or that in using sixty amperes from a 220-volt line only about seven and a quarter would be taken from the line. Will you be good enough to tell us who is right, and explain why?

Certainly

Certainly! It is merely a question of wattage, plus loss in the device itself. Disregarding loss—which should be about ten per cent—the 110-volt inductor would be delivering wattage equal to sixty times the arc voltage, which (see page 400 of Blue Book of Projection) we will, for the sake of convenience, take at 30 for a sixty-ampere arc.

The wattage would then be $60 \times 30 = 1,800$. Add to this ten per cent for loss in the inductor and we have a total of 1,980 watts taken from the line.

Amperes \times volts = watts, therefore watts divided by voltage equals amperes. We then have 1,980 divided by 110 (line voltage) equals 18 amperes taken from the line.

In the case of the 220-volt line the arc wattage and loss would be the same, but the amperes taken from the line would be $1,980 \div 220 = 9$ amperes. And there you are.



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constructed of Pure Brass, machined throughout, NOT CASTED. We absolutely guarantee this adapter not to lose its temper regardless of high or low amperage. State size of carbons used. Lower, \$1.65; Upper, \$2.05.

THESE ADAPTERS ARE GUARANTEED TO GIVE SERVICE OR WE WILL REFUND PURCHASE PRICE. COST MORE, BUT ARE WORTH MORE.

V. Blocks, 85c. Brass Punches, 40c. Shaft and Gear Blocks or Removers, \$1.00. Pulleys, special Intermittent Sprocket Removers and Replacers, \$3.00. ORDER NOW!

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Pleasing Patrons Economically with the Orchestral Organ's Aid

THE importance of music, as an added attraction to the picture theatre, is becoming greater each season.

In his endeavor to keep up with the procession and meet the demands of his patrons for a satisfactory musical program, the exhibitor is today confronted with two horns of dilemma, on either of which he may hang his hat, often to the hat's detriment.

If he has a small house, a moderate sized orchestra that is within his means fails to compare favorably with that of the larger picture houses in nearby cities which many of his patrons attend from time to time.

On the other hand, even though the returns justify the employment of a greater number of musicians, the expense of maintaining such an orchestra puts a very perceptible dent into his bank account.

The problem which confronts the exhibitor is to obtain musical results that will compare favorably with those of the larger houses, and, at the same time, obtain these results at a cost that is not prohibitive.

The psychology of the effect of the small orchestra upon picture theatre patrons and the remedy which is within the means of the exhibitor, whose house is either great or large, are logically explained in a communication which we have recently received from our Washington correspondent and which we print below.

We recommend to all of our readers the careful perusal of Mr. Linz's observation, and it would seem that these summer months constitute the logical time during which to start an exhibitor's campaign of saving and making money, by spending some for the installation of a player instrument that will give all the effects of a large orchestra, without the expense and annoyance attendant upon the conductance of the latter.

Washington, D. C., June 9, 1923.
MOVING PICTURE WORLD:

Exhibitors now realize that their patrons are no longer satisfied with the efforts of small orchestras. This is particularly true in Washington, D. C., and for many years there has been a friendly competition among the larger theatres in the downtown section to see who could offer the best musical as well as motion picture entertainment. Con-

sidering the admission charge of these houses and the size of the city, it is generally admitted that the local orchestras are worth talking about.

The man or woman who on one night listens to a thirty-piece symphony orchestra, playing real music, and who perhaps the next evening visits a theatre in the residential section where there is but a seven-piece orchestra, gets the idea that the latter house is not all that it should be. There was a time, of course, when the people were satisfied with the pianist who now is caricatured on the vaudeville stage and who will soon be only a memory.

Exhibitors from the smaller cities and towns who have visited Washington declare that they have noticed the same feeling among their patrons—that there is something in the entertainment line that is missing; that the orchestras "sound very thin when compared with the volume and tone of the symphony orchestras."

Substituting Organs for Orchestras

The Crandall Amusement Company is substituting organs for orchestras. The Avenue Grand Theatre has just been equipped with a \$30,000 organ. Now orchestras are employed only at the Savoy and Metropolitan in the Crandall string of houses. Stanley Rhoades, who has attracted favorable attention with his musical programs at Crandall's Apollo Theatre, in the northeast section of Washington, has been assigned to the Avenue Grand to take care of the newly installed instrument there, and his place has been taken by Leslie K. Doyle, formerly of the Oakley Theatre in Chicago, who is a graduate of the American Conservatory of Music of Chicago and has specialized in orchestra unit instruments.

The Chandall Amusement Company obtained considerable publicity from the installation of the new organ at the Avenue Grand. Six trucks were required to transport the various parts of the organ from

the freight house to the theatre, and these trucks bore banners indicating that it was "A new organ going to Crandall's Avenue Grand Theatre." The company's cameraman, Nat Glaser, followed the movement of the trucks, taking pictures of the "parade" and then of the various parts—for instance, showing a comparison between the largest pipe, which is sixteen feet long, and the smallest, which is something like a lead pencil. These show the magnitude of the organ.

Organ Replaces Eight-Piece Orchestra

"The new organ takes the place of an eight-piece orchestra," explained General Manager Joseph P. Morgan. "We have found that the organ is better adapted to furnishing music for motion pictures for one man can follow a film much closer than can an orchestra. Far more effects can be produced with an organ, and a skilled player can furnish more entertainment than an orchestra which is small in number. With these large instruments one can get any musical effect desired from a symphony orchestra or a band down to a harp or an organ itself.

"Our patrons are much better pleased with organ music than with small orchestras of, say, six, seven or eight men. The organ can produce as much volume as a big orchestra. We think we have just about the last word in orchestral entertainment at our Metropolitan theatre, where thirty men are employed. We receive many compliments from our patrons, and the members of the orchestra themselves strive to produce the best that they can. And naturally when our patrons go to the neighborhood houses that we operate they are somewhat disappointed in the smaller musical organizations.

"The neighborhood houses could not afford anything like an orchestra of the magnitude of the Metropolitan Theatre, and so we have gone to the organ as a desirable substitute."

CLARENCE L. LINZ.

Corner Stone of Stanley's New Elrae Is to Be Laid on June 28

PROGRESS in the erection of the new Elrae, the \$4,500,000 theatre which the Stanley Company of America, in conjunction with the B. F. Keith interests, is putting up on the site formerly occupied by the Bingham Hotel at the southwest corner of Market and Eleventh streets, has now reached a stage when the cornerstone laying ceremonies can be scheduled for 3 p. m., June 28. When completed, the Elrae Theatre will be a monument to the highest attainment in modern picture and vaudeville structure, with every comfort known for patrons and players provided.

Actual work began in August last year with the razing of the Bingham Hotel, to make way for the new building. The structure will really be a building in two parts with office entrances extending along the Market street front and with the theatre oc-

cupying 180 feet of the Ludlow street frontage and 127 feet of the Eleventh street side.

A court and fire-resisting wall will divide the two fireproof construction buildings.

Entrance on Market Street

Entrance will be from the vestibule and lobby extending from Market street. Seating room will be for 1,800 on the main floor with 1,164 in the balcony. There will also be six boxes and four loges on the main floor with a similar number of boxes in the balcony. Provision will be made for exits on the Ludlow and Eleventh street sides and through a court and passage way under the building to Market street. Italian Renaissance has been adopted as the style of decoration and a floor composed of blocks and mosaics of imported marble.

Glazed terra cotta and granite is to be

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You'll lose enough business in hot weather this summer to pay for your Typhoon Cooling System.

And this price you'll lose *every* summer—year after year.

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MOVIE MANAGERS

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These numbers have been composed and featured by J. Arthur Geis and Edward Benedict, the eminent Theater Organists, and are the last word in clever entertainment.

Write for list of current releases to

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Victory Theater, Providence, R. I.

EDWARD BENEDICT

4610 North Monticello Ave, Chicago, Ill.

REMEMBER—ANY ORGANIST CAN PLAY THEM

employed in the exterior facing and the theatre will have light colored face bricks. Fans will force fresh air into the theatre over heaters, and mushrooms and grills worked into the construction of the building is to be the means of ingress. In the summer months the heating system will be converted into a cooling system.

Comparative Record of Albany Incorporations

Comparative figures just issued by the secretary of state's office in Albany, N. Y., covering the activities of the corporation bureau, present some interesting features concerning new motion picture companies which have incorporated in New York state.

During April of this year, 32 such companies incorporated, with a capitalization of \$851,000, as compared to 15 companies showing a combined capitalization of \$274,000 incorporated during the same month a year ago.

Last month, 22 motion picture companies having a capitalization of \$1,212,000, incorporated in New York State, as compared to 28 showing a capitalization of \$1,490,000 in May of 1922.

Week Ending June 9

Characterized by an exceptionally small number of motion picture companies incorporating, the week ending June 9 witnessed a total of but four such companies receiving charters in New York State, and the combined capitalization of these four amounted to but \$30,000.

The following are the names of the companies incorporating, together with the amount of capitalization and the incorporators: Misrock Realty Corporation, \$20,000, Ruth Lurie, J. F. Kosman, Abraham Misrock, New York; Pioneers of America, Inc., \$500, Allen Eaton, Ezra Meeker, Robert Bruce, New York; Selwyn Producing Corporation, \$10,000, N. W. Kerngood, S. M. Brook, J. J. Finnegan, New York; Grand-Asher Distributing Corporation, \$500, E. M. James, H. Oppenheim, T. J. Healey, New York City.

Joseph F. Coufal Is President of U. T. E.

At a meeting of the Board of Directors of the United Theatre Equipment Corporation, held at its executive offices, 25 West Forty-fifth street, New York, George Kleine tendered his resignation as president and Joseph F. Coufal, vice-president, general manager and treasurer of the company, was elected president.

Will C. Smith, for some time past manager of the New York retail branch of the U. T. E., at 729 Seventh avenue, was elected vice-president, to succeed Mr. Coufal, who in addition to his duties as president will continue to serve as general manager and treasurer.

Conrad Eckhart and J. R. Ricker retain their offices as secretary and assistant treasurer, respectively.

In tendering his resignation as president of the corporation, to which he was elected on March 22, Mr. Kleine stated that, on assuming the office, he had anticipated that his duties would require but a moderate portion of his time. Such he had found not to be the case, as they had required his undivided attention ever since his assumption of the presidency and that, in justice to his other interests, he found it advisable to make way to some one who could make the management of the U. T. E. his sole occupation.

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Flattery for Bass

W. J. Flattery, of the Majestic Theatre, Cedar Rapids, Iowa, left on June 4 for a two year's trip to the Marquesas Islands for the purpose of making motion pictures for both entertainment and educational purposes and establishing a laboratory at Tahiti.

As Charley Bass supplied Mr. Flattery with special motion picture cameras and other apparatus for tropical use, it's no base flattery to say that the latter gentleman fares forth well equipped.

Management Changes

LITTLE ROCK, ARK.—Alvah Wilson is new manager of Majestic Theatre.

WILMINGTON, DEL.—Polonia Theatre, formerly owned by United Development Company, was recently purchased by C. B. Evans at public auction for price reported at \$40,000.

CHICAGO, ILL.—Harry Weinstein has sold Harvard Theatre at southwest corner Harvard avenue and 63rd street to Samuei Grossman.

WALKERTON, IND.—Albert Schultz has taken over Link Theatre.

FORT MADISON, IA.—Columbia Theatre has been leased and opened under management of Sullivan, Helling & Company.

WATERLOO, IA.—Ralph P. Losey has purchased an interest in Crystal Theatre. House is devoted to both pictures and vaudeville.

LA CYGNE, KANS.—H. E. Stepp has purchased Liberty Theatre.

MADELIA, MINN.—Henry P. Strom has purchased Star Theatre.

LAKEWOOD, N. J.—New York interests have leased Ferber's Strand and Palace Theatres.

CARTHAGE, N. Y.—Calligan Theatre has opened under management of Thomas J. Joy.

PHILADELPHIA, PA.—F. I. Morris has purchased one and two-story moving picture theatre at 2926 Richmond street for \$73,464.68.

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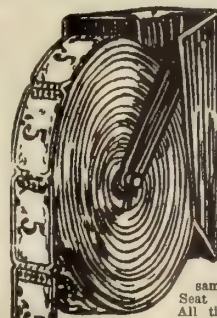
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in vaudeville*

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of course, all of the Keith Houses are liberally equipped with

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Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

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Moving Picture WORLD



Vol. 62, No. 9

June 30, 1923

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**Pictures that
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at any time of the year**

The Strangers'
Banquet

The Christian

Souls for Sale

Backbone

Vanity Fair

Lost and Found

Last Moment

Broken Chains

Hungry Hearts

Sherlock Holmes

Look Your Best
Brothers Under
the Skin

The Sin Flood

A Blind Bargain

Mad Love

Remembrance

Gimme

The Ragged
Edge

The Love Piker

Distributed by
Goldwyn-Cosmopolitan

UNIVERSAL HAS THE PICTURES



NC E in a while one of the other companies in this business, pokes its head up over its rut, lets out a peep of delight, then ducks back and goes paddling along in its rut again. You then sit up, lift your eyebrows and exclaim, "Well, I declare, this fellow is coming to life. I thought he was dead."

But you're never surprised when the Universal comes out with something big and new, because we're doing it **ALL THE TIME**. We have no rut. A rut is the worst thing in the world for the entertainment business. It is deadly.

Ruts are all right for soap makers. The soap must be the same today, tomorrow and forever. The deeper and straighter the rut, the safer for the soap maker. But not for the moving picture maker.

You don't want schemes. You don't want tricks. You want something new and something different for your people all the time. And there never was a time when you could not get exactly that very thing from the Universal.

The whole industry has said for years, "Universal does the best exploiting of any company in the business." That's because we pick our stories **WITH YOUR BOX OFFICE IN MIND**, making dead sure that good exploitable material is to be found in each and every picture.

Variety, variety and more variety is Universal's slogan. You can't get in a rut with Universal pictures because there ain't no such animile in Universal policy. You're in the show business, not the soap business. You want variety, not standardization. Your patrons want something new and full of pep, not milk and water. Look back over all the years the Universal has been in business and you will see that while it is the oldest big successful company it is still the youngest in ambition, ideas, energy and pep.

Watch next week's issue of this paper for announcement of the Universal Sixty. Believe me, **UNIVERSAL HAS THE PICTURES FOR THE SEASON OF 1923-24**.

Karl Laemmle

IN LONDON

NOW AN INTERNATIONAL SENSATION!

FROM all indications "Enemies of Women" in London will equal its great American runs. In New York it is now in its tenth week. It ran seven weeks in Chicago, breaking all records; six weeks in San Francisco, ten in Los Angeles, and did tremendous business in Detroit, Milwaukee and Washington.

Some of the Comments

London News of the World:

"'Enemies of Women' is an extremely fine bit of work, unfolding a gripping story. It is splendidly acted in magnificent settings."

London Sunday Pictorial:

"'Enemies of Women' should come near breaking the West End record established by 'The Four Horsemen.' The performance would be difficult to parallel in its power and artistry."

London Sunday Illustrated:

"There is no doubt about the popular success of 'Enemies of Women.' Lionel Barrymore is magnificent. Alma Rubens is beautiful, and the whole film is a gorgeous spectacle."

Sir Matthew Wilson:

"It was the finest fencing scene ever filmed. It gave me a real thrill. It is a great picture."

Prince Serge Obolenski:

(A sufferer from the overthrow of the Czar's government.)

"It is a marvelous picture. Of course, it made a special appeal to me. In the film one never loses the thread of the beautiful love story."

Lord Loughborough:

"It is one of the finest pictures I have ever seen. It is better than 'The Four Horsemen.' I felt that I was back in Monte Carlo as I gazed on the scene inside the Casino. I seemed to know two of the croupiers."

Lady Islington:

"It is a perfectly wonderful and beautiful story. The producers have done a most admirable work. I hope to see this picture again and again. Lionel Barrymore and Alma Rubens, in fact, the whole cast are splendid."

Lady Edward Grigg:

"It is splendid, and so absorbing I did not want to miss a scene. I have never seen a more beautiful picture. It is an artistic production."

Countess of Rosslyn:

"Whoever is responsible for producing this picture in London is entitled to the gratitude of the British public. It is a masterpiece."

Lady Abdy:

"I was unable to take my eyes from the screen a single moment."

Sir Francis Towle:

"The duel stirred my blood. I must see it again."

Lady Wilson:

"It was the most beautiful and most appealing picture I ever saw. It teaches a lesson that will be of great service to mankind. It is a most exquisite production."

of WOMEN

Directed by Alan Crosland

Scenario by John Lynch

Settings by Joseph Urban

Distributed by Goldwyn-Cosmopolitan

GENE STRA

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*This woman's name
is going to mean
thousands of dollars
in additional profits
at the box-
offices of
this country!*



And when we say she is 'The Most Popular Writer in The World' we offer as Proof the fact that

More than ONE of her books has been sold EVERY MINUTE, DAY and NIGHT for the past SEVENTEEN YEARS!

If that does not make her name a box-office drawing card then we don't know box-office values.

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wonder writer who is destined
to become the greatest box-office
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She has a following to-day, estimated
by her publishers, not us, of
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readers, by far the largest prospective
ready-made audience ever offered
to exhibitors since motion pictures
were first made



HODKINSON

Hollywood has given the world another Great Name!



RICHARD THOMAS

master Director

who, if he never directs
another picture, will go
down in Cinema History
as the Greatest Directorial
"Find" of the year~

Because~

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PHANTOM JUSTICE

A Tale of Twisted Souls

William LaPlante,
Personal Representative,
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Seven Melodramatic Reels of
Metropolitan Intrigue —
Entertainingly Told — Differently!

Photographed by
Jack W. Fuqua

A REMARKABLE CAST

ESTELLE TAYLOR

Star in "Dance" — Bit in "Ten Commandments" — Etc.

ROD LA ROCQUE

Mae Murray's lead — among her greatest recent successes

KATHRYN MCGUIRE

Baby Star of 1923 — Co-Star with Ben Turpin in "The Sheep of Arabia"

TOM WILSON

The Screen's Greatest Depicter of Negro Types — "The Hit of Repeated Missions"

LILLIAN LEIGHTON

New Being Featured in "The Pettigill" by Paramount

GORDON DUMONT

FREDERIC VROOM

Great Character Actor — Seen in many late Paramount releases

GARRY O'DELL

Noted for his Comedy Roles

REX BALLARD

FRED MOORE

CHARLES FORCE

"CAMEO" the "human" canine.



"Back to the Good Old Days"



"Back to the Woods"
CHRISTIE COMEDIES
Two Reels



"F. O. B."
LLOYD HAMILTON
in
HAMILTON COMEDIES
Two Reels

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by Robert C. Bruce
One Reel

TIMELY SPECIALS
Such as
"GOLF, AS PLAYED BY
GENE SARAZEN"
One Reel

"SEA OF DREAMS"
A
Warren A. Newcombe
Production
One Reel

"WISH we could go back to the good old General Film days, when we could get pictures that were *not padded* and tiresome—pictures of short length, jammed with action," said an exhibitor to me at the Chicago convention.

Why, Mr. Exhibitor, there are more pictures like that available now than there were then. Every Educational Picture fits that description.

Whynot "go back to the good old days" by booking a whole Short Subjects Show from your Educational Exchange every now and then during the summer?

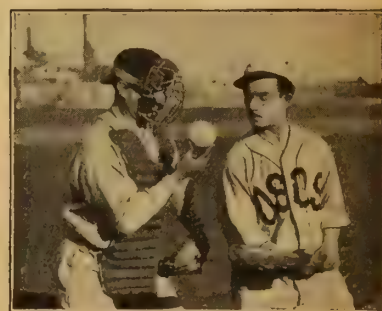
And on all your other programs during the warm months use more of these Short Subjects. They are The Spice of the Summer Program.

E. W. Hammons



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MERMAID COMEDIES
Jack White Productions
Two Reels



"Between Showers"
CAMEO COMEDIES
One Reel

EARL HURD COMEDIES
Presented by C. C. Burr
One Reel

LYMAN H. HOWE'S
HODGE-PODGE
Some Sense and Some
Nonsense
One Reel

KINOGRAMS
The Visual News of
All the World

“‘**H**UMAN WRECKAGE’ is the most important picture ever made,” said the Los Angeles Examiner when the picture opened for a four-weeks’ run at the Century Theatre. “San Francisco expressed its approval and support in unrestrained applause by the greatest audience that could crowd into the Century . . . the picture is fascinatingly dramatic from beginning to end.” To which the Chronicle added: “The scenes that pass before the spectator are splendidly enacted and therefore are magnificent as a cry against the evil.”

Mrs. Wallace Reid

THE New York Morning Telegraph said: “Though we are not exactly a judge of San Francisco’s enthusiasm for motion pictures, we’ll wager that the Bay City has never shown more interest in a photoplay than that which greeted Mrs. Wallace Reid in ‘Human Wreckage’ at its world premiere at the Century Theatre there Saturday.”

“HUMAN WRECKAGE”

Distributed Thruout the World by F. B. O., 723 Seventh Avenue, New York, N. Y.

SALES OFFICE, UNITED KINGDOM: R. C. PICTURES CORP.

“**M**RS. REID has given the public something that is actually new, something that is extremely powerful, and something unusually interesting—and artistic,” said the San Francisco Call and Post. “It should be remembered as long as the screen exists . . . in a class by itself . . . indeed a shame that such a film was not produced years ago . . . an exceptional drama . . . a most original dramatic hit . . . one play that all may see at a distinct profit. Mrs. Reid, James Kirkwood, Bessie Love and George Hackathorne splendid.”

Wallace Reid

MAN, YOU will make a fortune every day you play Mrs. Wallace Reid in “Human Wreckage.” The San Francisco reception proves it. The New York premiere at the Lyric Theatre on June 27th will strengthen the proof, as will every other subsequent run throughout the world. Get in touch with your nearest F. B. O. exchange NOW and make application for engagement of the picture that will make new box-office history. Do it NOW!!!

“HUMAN WRECKAGE”

Exchanges Everywhere. Make Application for Engagement NOW

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Confidence!

Two years of square dealing with the Independent Producers and the State Rights Buyers has placed the "ANCHOR" in a position where today its product truly reflects the marvelous progress of the Motion Picture Industry.

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Inspires Progress!*

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"The **DANGEROUS TRAIL"**

With an All Star Cast Including

IRENE RICH

NOAH BEERY

TULLY MARSHALL

Directed by

ALVIN J. NEITZ

Produced by

ROCKY MOUNTAIN PRODUCTIONS, Inc.

Five Part Special

A Great Story of the Sea

HOBART BOSWORTH

In

"THE MAN ALONE"

by

CLARENCE BADGER

Just What You've Been Looking for

2-Reel

CRESCENT COMEDIES

Featuring

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Eight Frontier Photoplays

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REELS**

MORRIS R. SCHLANK

presents

**"THE
DANGEROUS
TRAIL"**

with an All-Star Cast
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IRENE RICH—NOAH BEERY—TULLY MARSHALL

A Six-Part Out-Door Special
with a Genuine Box-Office Appeal

Produced by

Rocky Mountain Productions, Inc.

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"Confidence Inspires Progress"

"Every woman will like it!"

MOVING PICTURE WORLD

"The Lonely Road"

First National Presents a Drama of Domestic Problems Featuring Katherine MacDonald
Reviewed by Beatrice Barrett

This First National picture treats interestingly of a question very much in the minds of women of the present day, whether to walk alone and earn her own living or marry and be hampered by a domineering husband. Women are going to like it for it shows up the selfishness of man, especially the man who believes the way mother does things is so much better than the way wife would like them.

It is a well handled domestic drama. There is plenty of action and strong heart appeal both where the wife is forced to give up her ambitions to a selfish husband and in the blow where it is thought her little boy will never walk again. There are also many good comedy touches. There is a good fight between the jealously crazed husband and a husky doctor.

This attraction as a box office magnet will be heightened if exhibitors also make judicious use of the fact that her leading man, Orville Caldwell, was picked by Elinor Glyn as the most physically perfect man on the American stage.

Miss MacDonald has been given a real role as Betty Austin and she will not disappoint the most particular audiences. Extremely attractive, her emotional acting is very good. She does not overact in a role that could be easily overdone. Kathleen Kirkham, as the woman who chooses the lonely road and walks alone, makes an interesting second lead.



B. P. Schulberg presents

Katherine MacDonald

The American Beauty in

"The LONELY ROAD"

Adapted by LOIS ZELLNER —
from the story by CHARLES LOGUE —
Directed by VICTOR SCHERTZINGER —
Produced by Preferred Pictures, Inc.

A First National Picture



"Nothing to Rival it in V

DOUGLAS MacLEAN

A BIG NOVELTY

"Full of action; it accomplishes a novelty by dispensing straight movie comedy with a broad dash of mystery. There is probably nothing to rival it in its admixture of the vital elements of entertainment. MacLean is delightful."—*New York Evening Telegram*.

SPEED OF A TORNADO

"Full of speed and action. MacLean goes himself one better than in 'The Hottentot.' He is as clean cut a comedian as is now before the moviegoers. The other characters fit their roles like fingers fit a glove. The picture has the swiftness of a tornado and leaves one weak from laughing. If you crave excitement and feel like laughing, go to the Strand. You'll find both commodities right there."—*New York Evening World*.

Directed by James Horne.

Distributed by Associated First National Pictures, Inc.



He kissed her on the cheek when he was mama's boy. But—



—this is the way he kissed her when he became a man of action.



"I won't ever marry a mollycoddle like you."



"And then he turned into a human cyclone!"

Thos. H. Ince presents
"A MAN of A

Vital Entertainment

N.Y. EVENING TELEGRAM

AN IN A RIOT OF LAUGHS

FAST AND AMUSING

"A swiftly moving, and most amusing, picture. Ingenious treatment that brought amusement to Strand patrons. The picture is recommended. It has a distinctively humorous and engaging slant."—*New York World*.

BIG MYSTERY DRAMA

"A mystery comedy, with clutching gloved hands, sliding doors, secret panels, diamonds, blackjacks and explosions."—*New York American*.

STAR SO PLEASING

"MacLean is pleasing and Marguerite de la Motte is at her best. The entire cast is quite capable."—*New York Times*.

FAR ABOVE THE AVERAGE

"Well above the average. MacLean knows how to maintain a high rate of speed and Raymond Hatton is an excellent foil."—*New York Herald*.

A FAST COMEDY

"'A Man of Action' is a fast comedy."—*New York Daily News*.

Depend on First National



"You hard
boiled?
Don't make
me laugh!"



The rabbit slapped the
bulldog's face!

Caught with the
goods!



"You crook! You'd steal
a wedding ring!"



"Don't you dare hold out
on me!"



ACTION

Not just by earning rentals, but by making money for exhibitors, First National has won the leadership which figures prove and exhibitors are happy to admit.



DEPEND UPON FIRST NATIONAL



*When the mad generation end their
revels in the wee sma' hours, do they
all wend their way homeward?*



Here's the answer to the question—a mighty timely question—told in a picture that IS out-of-the-ordinary. All of the elements of a BOX OFFICE MAGNET here. It has Title, Romance, Humor, Action, Suspense, Surprise — **plus Timeliness and Originality.**

More pictures as sparkling sure-fire as this, and 'twould be a squawkless summer for the showman.

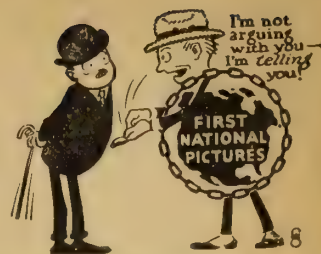
SAM E. RORK Presents **A JAMES YOUNG PRODUCTION** From the story by DANA BURNET

"Wandering Daughters"

with Marguerite De La Motte, Marjorie Daw, Noah Beery and Wm. V. Mong

A First National Picture

Here's Leadership! 6487 impartial box-office reports published in "M.P. News" put First National AT THE TOP with a 73.07% average box-office value!



DEPEND UPON FIRST NATIONAL

The strong, definite voice of the critics has spoken:—*In overwhelming praise!*

How well this overwhelming praise was justified is reflected in exhibitors' own box-office reports to the trade press. We quote from EXHIBITORS' TRADE REVIEW'S "The Voice of the Box-Office," June 2, 9, 16, 24th:

THE BRIGHT SHAWL
(First National)

BALTIMORE, RIVOLI.—25-30-50c. Big business. Short Subjects.—News: Pithy Paragraphs: Aesop Fable. "Pharaoh's Tomb." Press Comment.—Flawless.—American. Unusually good and genuinely appealing.—Morning Sun. Absolutely without bunk.—News. One of the most colorful, romantic productions with which the screen has ever been blessed.—Evening Sun. Checks up an almost perfect attendance.—Post.

THE BRIGHT SHAWL
(First National)

BALTIMORE, RIVOLI.—25-30-50c. Capacity, second week. Short Subjects.—News; Pithy Paragraphs; "The Mouse Catcher." Press Comment.—100% flawless.—American. Unusually good.—Morning Sun.

DALLAS, MELBA.—25-35-55c. Good business. Short Subjects.—Comedy; News. Press Comments.—A little laugh, a little tear, a smile.—Journal. The producer was unable to paint on the screen the frothy adjectives and striking phrases used by the author.—Herald. One of the best here in some time.—Dispatch. Breathes the atmosphere of romance.—News.

THE BRIGHT SHAWL
(First National)

BOSTON, EXETER.—20-40c. Fine business. Press Comment.—Entertaining. Transcript. Vivid romantic picture.—Traveler. First rank picture.—Advertiser.

THE BRIGHT SHAWL
(First National)

DETROIT, CAPITOL.—40-85c. Big business. Short Subjects.—News; Travel View. Press Comments.—Most beautiful since "Smilin' Through"—News. Head of worthwhile pictures.—Times. Most entertaining.—Free Press.

OKLAHOMA CITY, OKLA., EMPRESS.—10-25c. Excellent business. Short subjects.—"The Dude"; "The Coronation of King George V." Press Comments.—Superb acting.—Times. Intense and colorful.—Oklahoma. Very interesting.—News.

Could anything possibly be more convincing?

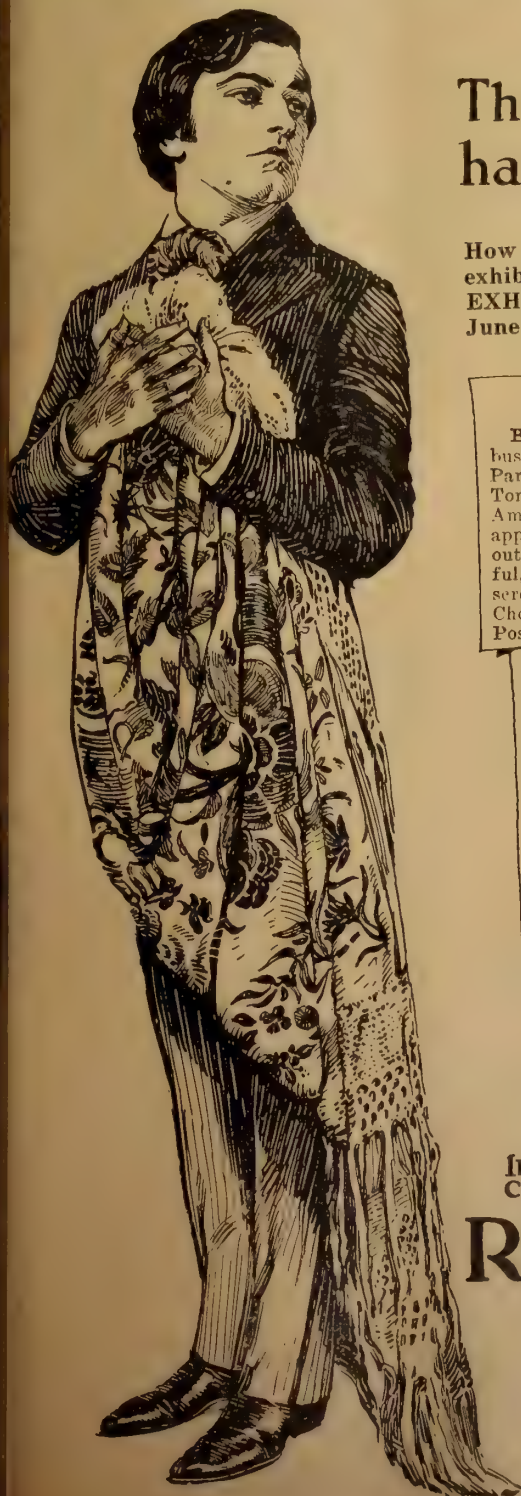
A First National Picture



Inspiration Pictures, Inc.
Charles H. Duell, President, presents

RICHARD BARTHELMESS
with **MISS DOROTHY GISH** in
"THE BRIGHT SHAWL"
a John S. Robertson Production

Foreign Rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York



Rothafel again presents "Passion" at the Capitol!

*The Great are not guided by
precedent but think and act
for themselves*

Two years ago, Rothafel upset precedent two weeks in succession.

The first was in giving the laugh to an imaginative popular aversion to costume plays and presenting Pola Negri in "Passion" at the Capitol, world's largest photoplay theatre.

And the second was in holding Pola Negri in "Passion" *for a second week!*

Vindication of judgment in the first instance, by a *box-office return which overwhelmingly shattered records*, prompted the overriding of precedent the second week—*when the first week's record-breaking business was topped!*

And now Rothafel again smashes precedent! Again with the same picture! For, recognizing its altogether superlative merit as an entertainment, and wishing to enthrall additional thousands by its wonderfully realistic depiction of an immortal topic, commencing June 24th, SAMUEL L. ROTHAFEL is presenting at CAPITOL THEATRE



POLA NEGRI

The famous continental star
in

PASSION

The Intimate Romance of a Wonder Woman

A First National Picture



Now here's food for thought, Mr. Exhibitor. Not anywhere have the possibilities of "Passion" been exhausted. The time for reshowing is ripe. The star has, since your showing, achieved tremendous popularity, and is today at the zenith of her career. And "Passion" remains her picture beyond compare.



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



"The Admission Tax"

"The Editor's Views on the Question as Seen by Exhibitor Readers"

Mr. Robert E. Welsh,
Moving Picture World,
New York City.

Dear Sir:

In "Editor's Views" this week you hit the nail on the head, but you forgot one thing; Marcus Loew knows the metropolitan show business to a finish, the success that has marked his career substantiates that, but what he does not know about, is the small town show angle. It is impossible to raise the price in the rural communities, the money is not there and every time the price is raised for what the exchange tells us is an unusual show, there is a marked falling off in the attendance. This fact tells us that beyond a certain point, the public will lay down on pictures.

I believe that it would be policy for you to hold the repeal of the admission tax before the exhibitors consistently until fall.

It will take much agitation to stir the average small exhibitor to the point where he will take an active part in constantly appealing to his Washington representatives for relief from a tax that seriously eats into his earnings.

If they will take the tax off the admissions below 50c the help will be applied where it is needed, the small town house; the poor man's show is the twenty-five cent show; in order to pay the rentals asked for film so that the quality can be maintained it is necessary that the exhibitor retain all of this amount. I again repeat, that from the angle of a rural exhibitor the advancing of admission prices does not work out. Beyond a certain price (which we have found to be twenty-five cents) the attendance falls, you get what is slangily called "the high-brows" and the laboring class stays out.

In a small town the advance of admission attracts the class that privately pose as deriding the motion pictures, still it is their only chance for diversion and this same advance over regular prices cuts into the poor families' purse too hard to allow them to attend.

Don't figure they do not have the desire to see every change of bill, they do, but the purse does not allow of it.

Stay on this subject of "admission tax repeal." You will

benefit us greatly if through your efforts you stir up the exhibitor to the point that he realizes that it is his fight—and a just one.

Sincerely yours,

ARTHUR HANCOCK,
Columbia Theatre.
Columbia City, Ind.

Dear Mr. Welsh:

Your past two editorials on the abolishing of the admission tax sure hit the spot. I believe there are many theatre owners who pay the government more money in tax collected than they earn out of their theatres. I know from my experience with my two houses that the cost of operation has increased so rapidly that many times I wished the tax represented my profits.

I admired your speech at the convention and I also feel certain that if you keep harping on the old "Harmony in the organization" slogan in your editorials you will have all the soreheads pacified.

What is a convention without politics? That's what puts pep into it. If Sydney Cohen was not deserving of re-election all the politics in the country would not have put him back where he belongs.

Regarding Mr. Loew's talk on higher admissions I think he is "all wet." The tendency of advanced prices has ceased long ago and the very thing that is keeping the country prosperous today is the fact that Big Business recognizes the fact that the public will not stand for "skyrocketing" any more.

In closing I again wish to commend you on your stand regarding the admission tax and I sincerely hope that you keep at it until you have every exhibitor in the country so fired with desire to wipe it out that they will really get down to business and help the organization in every way possible.

Yours very truly,

M. H. BRYER,
Manager, Peoples and Ideal Theatres,
Akron, Ohio.

Empire State Exhibitors Elect Brandt

Rumored Formation of New National Body Fails to Materialize

SYRACUSE, N. Y., June 21.—Framed against seven fiery red bars, six white stripes and forty-eight brilliant stars, Will Hays made the speech of his motion picture career at the convention of the New York State organization of exhibitors held here Tuesday and Wednesday of this week.

The speech of the so-called czar of the industry came as the climax of the banquet held Tuesday evening. Its keynote was emphasis on the fact that the producers' body was ready, willing and anxious to meet the exhibitors and arrive at a mutually satisfactory solution of internal problems. Added to this was the thought "you are about king's business" and a desire to impress theatre owners with a realization of the importance of their responsibilities.

Senator James I. Walker was the toastmaster at the banquet and the speakers included Congressman McGregor of Buffalo, Mayor Walrath of Syracuse, Will Hays, Marcus Loew, Peter Brady and William Brandt.

William Brandt, of New York City, is the new president of the New York State organization, chosen after a number of parlor sessions that seemed to have difficulty making up an acceptable slate. The other officers named by the executive committee and elected unanimously were as follows:

First Vice President—William Dillon, of Utica.

Second Vice-President—Lou Buettner, of Cohoes.

Third Vice-President—Meyer Schine, of Gloversville.

Fourth Vice-President—Morris Slotkin, of New York.

Treasurer—A. C. Hayman, of Niagara Falls. Executive Secretary—Sam Berman, of New York.

The Board of Directors was elected as follows: Chairman, Jules Michaels, of Buffalo; Leo Brecher, of New York; Bernard Edelhartz, of New York; William Benton, of Saratoga Springs; Mike Shea, of Buffalo; Oscar Perrin, of Troy; Sam Suckno, of Albany; Charles Moses, of Staten Island; W. A. Warren, of Messina; Rudolph Saunders, of Brooklyn and Charles L. O'Reilly, of New York.

Syracuse, in the parlance of the show game, was a "flop" closed to those who had listened to the press agenting and expected concrete moves towards a new national organization to combat the Cohen forces. Minnesota dodged the issue and was not represented at all at the convention, while Michigan gracefully, too, stepped out of the range of fire.

Summing it up, the Syracuse convention as a State meeting was an inspiring gathering of real exhibitors whose discussions were interesting and informative, but as a culmination of the foolish press agenting that saw only a chance to hang Sydney Cohen it was a disappointment.

This is said without any attempt at disparagement because the banquet that closed the convention both because of the quality of speakers, the sincerity of the audience and the seriousness of the problems facing exhibitors this year, lifted the entire convention out of the ranks of the ordinary into the unusual.

Billy Brandt, at the convention, asked for co-operation which it seems very likely he will secure.

The convention drew an attendance of about two hundred exhibitors, together with representatives of the distributors, including Sam

Zierler, Bobby North, Moe Streimer, Ned Marin, of Distinctive Productions; Billy Sherry, and naturally all the managers and salesmen from the Albany and Buffalo territories.

Senator Walker made a strong plea for the building of an efficient organization together with a warning that co-operation between all branches of the industry was a necessity if any real accomplishments were to be placed on the records. A veiled reference to the Washington feud came in the declaration that "we need an honest dealer and a new deck."

Other actions of the convention in the closing moments came in the presentation of engraved resolutions and a life membership to the retiring president, Charles L. O'Reilly, the passage of a resolution brought forth by Peter Brady, New York City's printer and legislative agent of the allied printing trades unions calling on producers to use the union labels on all their printing, and an address by A. M. Mills, of the Society of Authors and Composers, on the music tax.

With William Dillon, of Ithaca, in the chair—a very able chairman he was—the convention opened its first session Tuesday evening. Dillon, in explaining the absence of Charles O'Reilly, president of the organization, because of the illness of his wife, utilized the opportunity to pay a warm tribute to O'Reilly for his work in building up the State organization.

The only element of what might be termed anti-Cohen politics came in the form of veiled references by Senator Jimmy Walker in his speech on the second day and references by Dillon justifying the withdrawal of New York from the national organization. The chairman placed the convention unanimously on record as approving that withdrawal as part of his introduction of H. M. Ritchey, executive secretary of the Michigan Motion Picture Theatre Owners.

The Reverend Dr. Batts, of Syracuse, opened the convention with prayer—the chairman declaring that this was the first time on record that a picture meeting had been so started—after which Mayor Walrath welcomed the delegates to Syracuse. Congressman McGregor, of the 4th Congressional District, was introduced as a good friend of the industry who had shown his desire to aid by the introduction of a bill repealing the admission tax at the last Congress. The Representative made a stirring appeal for a united and functioning national organization as the only means of really accomplishing anything at Washington.

"Bury your differences," he declared. "Bury your selfish pride and get together. The producers have shown the right way by securing a man who must naturally be above petty strife. You must do the same thing. If possible establish a bureau in Washington."

"I can't do your work for you—no one man from any particular section can—the only way is through organization nationally stretching out through the country. And commence now."

Following a discussion of the admission tax in which William Brandt and Leo Brechner, of New York; Fred Wilson, Lou Blumenthal, Mike Walsh, J. Lee, of Croton, and others joined, A. C. Hayman, of Niagara Falls, introduced a resolution calling for the appointment of a committee "to invite nation-wide co-operation with the New York exhibitors in efforts to remove the admission tax."

The committee appointed by the chair the following day consisted of Bernard Edelhartz, of New York; William Dillon, of Ithaca; Walter Hays, of Buffalo; Lou Blumenthal, of

New York, and William Brandt, of New York.

H. M. Ritchey, of Michigan, made an impression on the convention in his talk which followed by an air of dignity and an entire absence of petty bitterness.

"Chicago is ancient history," he said, "you all know how Michigan feels and there is no need of digging into that story. Michigan's grounds for withdrawing from the national organization were well founded. At Washington we stuck when New York withdrew. But when we saw Chicago and were convinced that we could not support a program that was not conducive to the best interests of organization as we saw them, there was only one thing to do and that was to get out."

"We don't want any sympathy nor do we need it. We merely felt that we must be either for or against and we decided after having our baptism of fire at Chicago and after putting up a candidate and having him dragged into nothing short of slander that we could only withdraw. However, Michigan is cognizant of the need for national organization and is looking forward to the time when we can join wholeheartedly in moves to that end. The thing for us to decide now particularly with reference to the admission tax and the resolution just passed is, what is the best thing to do now under the circumstances that exist."

Lou Blumenthal, the New York and New Jersey exhibitor, was the first speaker at Wednesday's session, his subject being that of film rentals. He condemned strenuously the practices indulged in by film salesmen and said that the action needed to halt such practices and to work towards lower rentals by elimination of waste was for the exhibitors to get across a table from Will Hays and workout the problem just as the uniform contract was adjusted.

John Mannheimer, Bernard Edelhartz, and Ben Davis, were among those who joined in the film rental discussion.

Bernard Edelhartz, chairman of the uniform contract committee of the state organization and of the New York City Theatre Owners Chamber of Commerce then delivered a lengthy and comprehensive report on the negotiations over the uniform contract and various phases of that document the speech resolving itself into a defence and justification of the contact.

William Brandt, who was later elected president followed Edelhartz with a few remarks on the need of co-operation and emphasized the necessity of building a national body that would have at its head a figure of the importance and standing of Will Hays.

The collection of dues followed in the course of which Marcus Loew handed over his six hundred dollars check with the remark that it was the best money he spent in the entire year.

A peculiar note was introduced into the convention by an attack by the newly elected president William Brandt on Valentino as a contract breaker together with the introduction and later withdrawal of a resolution condemning the former Famous Players star.

As was expected, Senator Walker's speech was one of the brightest spots of the gathering. This came towards the close of the Tuesday session and in the course of it the legislator once more pledged his co-operation with the industry.

Paramount Hearing Ends Here; Will Resume in Philadelphia

By ROGER FERRI

THE New York end of the Federal Trade Commission's hearings on alleged monopolistic charges against Famous Players-Lasky Corporation, certain officials and subsidiaries was closed Tuesday, June 19. Next Monday—June 25—the investigators and counsel for the defendants get into action again in the Post Office Building, Philadelphia. The Philadelphia hearings will continue about two or three weeks, following which the probers move to southern territory, then hitting the Western trail as far as Hollywood, Cal. The latter place is not expected to be reached until early winter.

Counsel for Famous Players has scored consistently during the last two weeks of the hearing. But the truly big moment insofar as exhibitors are concerned came when Robert T. Swaine, general counsel for the respondents, announced that Famous Players at no time owned more than 400 theatres and that number has now been brought down to 150. This decrease, Mr. Swaine contended, is demonstrative of the sincerity of Famous Players to gradually withdraw from the exhibiting field.

Sydney S. Cohen, president of Motion Picture Theatre Owners of America, was the last witness heard in New York City. He had been on the stand for almost a week, during which time much light was thrown on the nature of complaints made by the M. P. T. O. A. against Famous Players-Lasky Corporation and the latter's subsidiaries. Considerable data in the nature of letters, telegrams, memorandum, statements and agreements that passed between F. P. L. officials and representatives and the M. P. T. O. A. leaders were submitted.

Mr. Cohen's presence was expected to furnish the big thrill of the New York session, but this did not materialize, as most of the direct testimony given by the M. P. T. O. A. executive had been incorporated in statements issued by that organization on the theatre-controlling situation during the past three years. Mr. Cohen made a model witness, however. He answered questions considerably and never hastily; he was very careful of what he said and weighed every word.

It had been rumored that Counsel Swaine was prepared to inject something bordering on the sensational when he cross-examined complainants, but very little excitement came from the cross-examination. The hearings, as a whole, were dull. What news was furnished through the hearings came from statistics, the exhibit classifying Famous Players' theatre interests and first run data. The direct testimony was informative, but not altogether new to those who followed closely the controversy between Famous Players, its subsidiaries and the M. P. T. O. A. in the trade papers during the past three years.

Mr. Cohen, on the stand Tuesday, said he was of the opinion that "it would be a wonderful thing if the constant wrangling between producers and distributors and exhibitors could be avoided," but there was no means submitted to bring about a mutually satisfactory settlement of these differences. Mr. Cohen emphasized, too, that his only grievance against Famous Players is the theatre acquisition policy of that firm.

This statement from Cohen prompted Mr. Swaine to inform him that Famous Players had decreased its theatre holdings from 400

to 150. Asked if this step did not indicate that Famous Players was sincere in its intention to withdraw from the exhibiting field as soon as it could conveniently do so, Mr. Cohen replied that he did not personally think F. P. L. was disposing of its money-making, first-run theatres.

Cohen said that he could understand why Famous Players or any other company would acquire theatres in cities where theatres are tied up by opposition firms. In fact, he testified, it was he who advised Adolph Zukor, head of Famous Players, to take such steps as a reprisal against First National.

From here the cross-examination shifted to consideration of complaints Cohen filed with the commission and which he said he had endeavored to settle with Famous Players. While dwelling on the complaints of New Englanders, Cohen stated that "Alfred S. Black was running things much his own way. He had a mind of his own and did not hesitate to use it. Zukor and Kent both were continually trying to check Black. He was making too many blunders."

Mr. Cohen announced that many of the complaints he had submitted had been satisfactorily settled by Famous, while others, he added, were not sufficiently important enough to receive serious consideration. There were complaints, too, he said, from exhibitors who sought to have Cohen, through the M. P. T. O. A., collect moneys they claimed was owing them by Famous Players. "But the M. P. T. O. A.," said Cohen, "never has been considered a collection agency." Most of the complaints, it was shown, came from New England and Southern theatre owners who preferred charges against A. S. Black and S. A. Lynch Enterprises, respectively.

Mr. Cohen characterized Mr. Lynch in terms that were bitter and painted him as a "man who was feared." Lynch could walk into a town and obtain a fifty per cent interest without putting up a single penny. He was greatly feared and while he was not different from the average, and in spite of the fears of the small exhibitor, he was wise enough not to deny that he was all-powerful or to do anything that would allay the fear in which he was held by exhibitors.

Most of the complaints, Cohen stated, were not directly against Famous Players, but against the latter's subsidiary interests.

When the complaint of H. H. Jackson of Columbia, Tenn., was reached Cohen stated

that that exhibitor had been accused of "bicycling" with Lynch's organization, the latter obtaining affidavits from the express agent at Columbia substantiating that charge. When a new theatre was opened in Columbia by some person not connected with Famous, the newcomer was given a Paramount franchise, which Jackson had been unable to procure. Cohen said he had understood Jackson to have been a staunch Paramour for three years prior to the time a Famous Players subsidiary (Southern Enterprises) approached him with a proposal to buy him out.

Concerning the W. D. Burford (Aurora, Ill.) case, Sidney Kent informed Swaine that Burford was getting Paramount pictures. Reference was then made to a letter sent to Cohen by Kent, the latter promising Cohen he "would do everything possible for Burford," but intimating that that exhibitor "did not deserve help because his attitude wasn't nice." In this letter Kent informed Cohen he would like to show the latter some of the letters he (Kent) had received from the Illinois exhibitor.

Commenting on the Kent letter, the latter said: "And that goes, too. If I had my way why I wouldn't sell Burford a dollar's worth of pictures." To which Cohen disagreed: "I don't think that's right, Mr. Kent."

Turning to the investigators, Cohen contentedly said: "Mr. Kent is peeved at Burford because of Burford's hotel lobby argument with Zukor during the Minneapolis convention and because of the things he said when appointed a member of the committee to confer with Zukor with regard to exhibitor complaints against that organization."

"I think anything that was said during the heat of the Minneapolis convention should be referred to the Reparations Conference at Cannes for arbitration."

Referring to the reproduction of checks from Famous Players given as settlement in the Mrs. Dodge and Schwartz cases, Swaine contended that "bringing them up at this late date was not fair to Zukor and Kent, for they had been sincere in their efforts to adjust all complaints."

Cohen contended the reproduction of the checks should not be interpreted as "complaints against Famous Players" but that he had "prepared that report as an account of my three years' stewardship as president of the M. P. T. O. A. and went to considerable expense in doing so which I would not have done had I known that I was going to be re-elected. I wanted to give a comprehensive report of the things done by the organization for the exhibitors of the country."

Cohen next explained that of the \$3,500 received in settlement of the Schwartz case the exhibitor received \$2,500, the remaining \$1,000 covering expenses incurred by the organization in settling his case. Mr. Swaine then informed Cohen that Schwartz had purchased a lease on a theatre in Taftsville, Conn., before the expiration of the lease of the exhibitor then occupying the house and without notifying the latter he was taking the theatre from him. This, Swaine said, was doing the same thing Schwartz charged Famous Players with doing to him. Cohen said he knew Schwartz had leased the theatre, but did not know what methods he utilized in acquiring it.

Dwelling on the Hamon case of Buffalo, Swaine said the record of F. P. L. showed that Hamon had purchased a theatre at Lancaster, Pa., and advertised he would give

Service

It has happened! It never occurred before, but in this week's issue of Moving Picture World you will find two services to exhibitors—two Indexes, one to cover all releases reviewed during the past two months, the other a complete Index to Straight From the Shoulder reports from January to June.

We crow about it because it is a good instance of the enterprise with which Moving Picture World serves its readers.

Tea for Elinor Glyn

Discusses "Three Weeks," Which Goldwyn Will Film Soon

"The perfect moving picture is a one-mind production," said Elinor Glyn upon arriving once more in America where she will supervise the filming of "Three Weeks" for Goldwyn. At a tea given to the press at the Ambassador, Mrs. Glyn discussed her hopes to make the picture equal the success of the novel.

"If a novel written fifteen years ago still retains its magnetism to the extent of selling fifty thousand copies a year, there should be big possibilities for a picturization provided it be authentic."

Mrs. Glyn stated the former screen productions of her stories had been perverted almost to the point of being unrecognizable as her own. It is her desire to give such close direction to every detail and mood of the picture that it will be an actual photographic record of the book. If correctly interpreted "Three Weeks" contains nothing that could be objectionable to anyone, she answered in reply to pointed questions.

Cohen for Less Footage

Calls Attention of Producers to Chicago Resolution for Shorter Features

Sydney S. Cohen, President of Motion Picture Theatre Owners of America, this week addressed a letter to producers directing their attention to a resolution passed at the Chicago convention last month urging the shortening of feature productions. Mr. Cohen stated, in his letter, that a committee including M. E. Comerford of Scranton, Harry Davis of Pittsburgh, R. F. Woodhull, of Dover, N. J. constitute a committee to confer with producers on the matter.

Mr. Cohen stated that complaints have reached the national headquarters resenting lengthy features, saying that some of the pictures have been so long exhibitors have been forced to exclude everything else from the usual two hours' program.

Connecticut to Meet

President True Says Convention Will Be Most Important of the State

The annual convention of the Motion Picture Theatre Owners of Connecticut will be held Wednesday, June 27, at a beach just outside of New Haven. William A. True, president of the Connecticut organization, stated this week that this convention will be the most important in the history of that State, for a number of important matters will be up for action. One of these includes the State Daylight saving law, which is generally unpopular in Connecticut.

Prominent exhibitor leaders and representative State officials will be on hand at the session. Sydney S. Cohen, national president of the M. P. T. O. A., will be one of the speakers at the banquet to be held in the evening.

Fox Plans Outing

Preparations are now under way for the second annual outing of the employees of the New York offices and studios of Fox Film Corporation at Patchogue, Long Island, on Saturday, July 21.

The entire Fox force will be transported from the studio building at Tenth Avenue and Fifty-fifth Street to the Pennsylvania Station by motor bus and thence to the Patchogue playgrounds by special trains. Many prizes for winners of athletic contests have been offered by numerous members of the star, directorial and executive staffs of the organization.

Hearing Against Famous Resumed in Philadelphia

(Continued from preceding page)

his patrons Paramount pictures, but later discovered a rival exhibitor was getting that service. Asked if the M. P. T. O. A. would not have complained if Famous Players had taken the service away from an old customer and given it to the new one because he advertised he intended giving that service, Cohen replied: "Yes, we would certainly consider that unfair."

"That's a case of be damned if we do and damned if we don't," quickly responded Swaine.

Independent Exhibitors Testify

The previous day's testimony was confined to independent exhibitors and their status, the gist of Mr. Cohen's contentions being that the independents are at the mercy of producer-distributors. He bitterly attacked the management of Broadway first-run houses and said there should be four more first-run houses on Broadway. Asked why interested parties could not build these houses, Cohen replied that that would force them to do business with Famous Players if they desired to build between 42nd street and 51st street on Broadway because of that firm's extensive realty holdings. He said he would like to own a house in the vicinity of Longacre Square five years hence, "but not now." He said that the Fulton and Gayety theatres could be transferred into picture houses, but such a deal, he added, would require too much money.

Swaine questioned Cohen relative to the sub-franchise selling policy of First National, contending that that policy was inaugurated by First National as a means of getting that company's output in theatres throughout the country. He contended, too, that the selling policy tended to raise prices of film.

Cohen replied with the assertion that "conditions within the business would have been worse for theatre owners if First National had not come into the field." He lauded the "original First National plan," but was not whole-heartedly in sympathy with its "later policy," adding that not all the exhibitor complaints were against Famous Players. He praised the sincerity of Kent and Zukor in trying to make adjustments. He dwelled at length on the number of First National franchise holders and said that at one time J. D. Williams offered him five sub-franchises and told him to "write my own ticket, but I refused." He explained he didn't think First National had set prices for its product.

He said, too, that his announcement at several conventions that M. P. T. O. A. was getting satisfactory settlements from Famous Players put him in line for much criticism, but this, he added, came from persons unfriendly to Zukor and himself.

Did Not Make a Bad Record

Cohen fixed the M. P. T. O. A. membership at 10,000 out of the 16,000 theatres he said were in this country. Asked if all these members paid in their dues, Cohen, shaking his head, replied negatively, adding that under the new dues collection system exhibitors in the future will pay direct to their State organizations which sends its quota to the national body.

The Capitol in New York was fixed by Cohen as the representative Goldwyn "show-window" with the Strand a 95 per cent. First National house, while the Rialto and Rivoli are Famous Players theatres. He said M. P. T. O. A. had received 42 complaints against Famous Players over a period of three years. Swaine said Famous sells pictures to 8,000 exhibitors. Cohen admitted the 42 complaints did not constitute a bad record for Famous.

He ventured the opinion that Famous would have obtained a better deal from the

Nat Gordon-Bill Gray combination in New England than from Al Black. He detailed negotiations that followed the Minneapolis convention relative to the complaints against Zukor, Lynch and Black.

In reply to the interrogation if he received any salary as president of the M. P. T. O. A., Cohen said he had been voted \$85,000 for his services, but has not received any of that money.

W. E. Shallenberger, president of Arrow Film Corporation, one of the leading independent distributing organizations, also was on the stand Monday and identified a report prepared by Young & Company following conferences he had with Alfred S. Black relative to the acquisition of a chain of New England theatres in towns with an approximate 5,000 population. He said he had entertained that idea for some time and explained it to Black on one of the latter's trips to his office. Black, he testified, became immediately interested and arrangements were made for financial backing.

Loew Approved of Plan

The report was prepared so that the proposition would be laid before the financial backers. He said Black had conferred with Marcus Loew, who approved of the plan provided some tieup could be effected with a national distributing company. The proposition, however, did not materialize, said Dr. Shallenberger.

At Friday's session Cohen stated that Marcus Loew at the Cleveland convention had offered to turn over Metro to the M. P. T. O. A. He went into the early history of Famous Players and again went over the details concerning negotiations between Famous Players, some of its officials and complaining members of the M. P. T. O. A.

Fred J. Wilson, of Greenwich, Conn., who said he has a house in the latter town and who is also editor of "Reel and Reviews," charged that Famous Players charged higher prices for Paramount pictures than it did for Cosmopolitan productions. Questioning of Wilson brought about a wrangle between counsel, but Marvin Farrington, for the Government, contended that it was the intention of the investigators later to show that Famous Players was charging more for its own pictures, regardless of merit, than for Cosmopolitan productions. Swaine asked Wilson why he had a grudge against Famous Players and why he had not sought pictures from other companies.

Uniform Contract Would Govern

"Because I had run some of the pictures and I demanded that the contract be carried out as a matter of principle. I also knew that this contract would be governed by the uniform contract which was then being drawn up and which I knew would contain a clause providing that all of a group of pictures bought by an exhibitor must be delivered by the distributor." Wilson said he had been using Paramount pictures 100 per cent. for five years and that shortly after he had signed a contract for the "41" group he was notified that the contract had been rejected. It was his understanding, he said, that the contract had been approved, for he had begun showing the pictures and it was his belief that contracts were usually not approved until the pictures were actually running. He said he had received an offer from Black and that the latter said if he (Wilson) did not accede to the offer he would build a theatre next door to him. Another method Black employed, said Wilson, was for the former to set the rental so high the exhibitor could not continue operating.

The Philadelphia hearings will dwell principally on the operations of Stanley Company in which Famous Players is interested. Stanley Company and Jules Mastbaum are co-respondents in the Government's action.

First National Issues Forecast of Summer Conditions

Survey Shows No Particular Kind of Pictures Wanted for Hot Months

WITH another summer at hand and another summer's problems to be solved by exhibitor and distributor, Associated First National is able this week to report an interesting survey of conditions throughout and a forecast of summer conditions.

A careful analysis of the reports leads to several important conclusions: First: the entire East may expect a more prosperous summer—fewer theatres closed and more theatres operating on their regular full time per cent than last year. A late spring and more prosperous local conditions are given as the causes. Certain sections of the Middle West see no improvement over 1922, but the bright outlook for the fall crops brings hopes of an early return of capacity business.

Second: There is no particular kind of "summer" pictures. The type of production most in demand for hot weather bookings varies considerably. Some exhibitors report a leaning toward the Northwest and outdoor drama, others that comedy dramas are most popular, and still others that straight dramatic entertainment is preferred. In short, the criterion is entertainment and not the predominance of a certain scenic background or specified theme. Local prejudices for a peculiar type of screen entertainment do not change with the arrival of the summer months.

Thirdly: Many exhibitors have resorted to a policy of "seeing it through," content with breaking even during the summer months. It is noticeable, however, that a spirit of passive resignation rather than active opposition to a summer slump characterizes many showmen. While exchangemen report many bookings for the big First National releases, such as "Daddy," "The Bright Shawl" and "The Girl of the Golden West," a tendency to book reissues and third rate pictures for summer showings is noted. However, some territories report small town exhibitors combating a summer slump with big time productions and aggressive exploitation.

Buffalo is one exchange which reports a big summer ahead. The campaign for play dates for First National pictures and for new business is already double that of last summer and that of the year before, and it is estimated that fully eighty per cent more theatres will be open during the coming months than during July and August, 1922.

Michigan, having experienced the phenomenon of six inches of snow on May 9, is looking hopefully forward to a cooler summer and proportionate better business. New theatres in the northern section of the state, opening to care for the vacationists, will help to compensate for closings in the bigger cities.

From Pittsburgh comes a report of a steady increase in play dates for the summer, indicating that more exhibitors are planning to stay open throughout the summer. Chicago states succinctly that there will be more theatres remaining open this summer than last year. Albany estimates conditions as twenty per cent better than last year and expects fifteen more theatres to remain open.

This same optimistic note is sounded throughout the entire East and in some portions of the South. Charlotte, N. C., reports: "We are not affected very much through the closing of theatres during the summer months except in the very small towns in the extreme southern portion of South Carolina. In the mountains of North Carolina there will be at least fifteen more theatres opened during the summer."

Eastern Pennsylvania, free from the coal strike which persisted throughout the summer of last year, is expecting 105 theatres which closed their doors last year to remain open during the coming hot weather, each on an average of three days a week. This means 315 more play dates in their territory alone.

Seattle sees no greater number of theatres open during the summer, but limits the closings to those houses in the very small towns of less than 500 population. In all other cities and towns exhibitors are optimistic. The crops in the eastern part of Wash-

ington are better than in 1922. In San Francisco, another West Coast exchange to report, a slight falling off in theatre attendance may be expected at the beginning of the vacation season. This is in San Francisco and Oakland where the change in temperature is negligible. An added factor against increased attendance, which is growing more serious every year, is the habit of after-dinner automobile riding. However, approximately 100 play dates will be added in the summer by the opening of airdomes and resort theatres in this territory. Summer will find conditions in Oregon practically the same as last year.

Certain sections of the Middle West are more sanguine than the East in their forecast of the strength of summer patronage. A great many sections of the country have enjoyed a late spring, and this proved a boon for exhibitors, many of whom have reported an unusually prosperous month of May, but months of July and August are looked forward to with apprehension. Plentiful rainfall and favorable market conditions foretell good crops, but it is not until the fall that the money will be in circulation.

In explaining why Omaha will experience poorer business this summer, the report reads: "The majority of our territory is a farming country and the crop failure of last year drained the resources of the majority of farmers, with the result that they will be hard pressed for money until their next crop return, which will come in this fall." This, and the habit of working in the fields until nine o'clock at night, causing fewer trips to town, will be the cause of fewer summer theatres in Nebraska. The Oklahoma report is substantially the same.

Kansas City reports: "At the present time conditions for this summer are very good. The farmers have been blessed with considerable rainfall which is the criterion of prosperity in this territory. We believe this summer will not be anywhere as bad as last in respect to a slump in business."

St. Louis: "Roughly, 150 more play dates per week in our territory compared with last year."

Denver: "From the exhibitors' standpoint, the summer period looks black, but the majority are optimistic with respect to the fall season." The harvesting of the season's crop will bring back prosperity, states the report.

Cincinnati: "If we do not have an extremely bad summer as far as weather is concerned, we believe, on account of industrial conditions having improved in a great many sections in the territory, we will have much better summer business than we had last year."

Salt Lake City: "There has been nothing to indicate better summer business. However, all exhibitors seem to be optimistic for the fall after there is a new crop movement."

Minneapolis: "Indications are that there will not be any more theatres open this summer than last year."

Chicago: "After a thorough investigation we believe there will be more theatres remaining open this summer than last year."

The conditions in Canada will be approximately the same, and there, like the Middle West, the prospects for a big fall crop, is making the exhibitor optimistic for the fall season.

Pictures Build Up Church Patronage

Taking the Moving Picture World in order to keep right up to the minute on pictures which he should book, Rev. J. C. Jagar, rector of St. Paul's church, in Kinderhook, N. Y., a village of 800 persons, is building up a parish which is second to none in that part of the state. Instead of fighting motion pictures, Rev. Mr. Jagar is finding them a wonderful help in the work which he is doing. On Wednesday nights, Rev. Mr. Jagar, operating the machine in the parish house, gives an excellent show, to which he charges an admission of fifteen and thirty cents, which just about meets the price of the film. During the Lenten season, Rev. Mr. Jagar frequently uses a one-reel feature in connection with his Sunday night talks.

According to Mr. Jagar's belief, the present day problem of the small village is to furnish a place for wholesome recreation and amusement. His motion picture shows have become one of the features not only of the village but for many miles around, and in fact the business in summer is better than in winter, when many of the roads in that part of the state are frequently impassable.

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J. H. Nichols Dies

Well Liked and Respected Throughout Industry

J. Harry Nichols, a former well-known exhibitor in Waterbury and New Haven, and who was employed as an exploitation man by Louis Rosenbluh, executive of the New York exchange, died Sunday, June 17, from hemorrhage of the brain in the Polyclinic Hospital.

Courteous, obliging and of a quiet disposition, Harry Nichols had a host of friends in the moving picture industry. A clever and capable sales promoter, he was never at a loss to suggest some unique advertising help for putting a picture over for an exhibitor.

The funeral was held in New Haven Wednesday afternoon, June 20. A widow and son, the latter ten years old, survive. Mr. Nichols was a member of Sidney Ascher Camp, Modern Woodmen of the World.

Nineteen Reels Burn

But Panic Is Averted at Reade's Hippodrome, Cleveland

A fire this week in the operating room of Reade's Hippodrome Theatre, Cleveland, caused a lot of excitement, put the show out of business for the night and resulted in the destruction of nineteen reels of film and two projection machines. The blaze started from sparks from an overhead fan motor. They set fire to the film and soon the entire room, which is small and on the main floor, was in flames. Operator Joseph Schwartz was burned about the hands.

The audience was quieted by attendants who advised everybody to leave the theatre from the stage exits and the result was that every one got out in safety. The films burned were new prints of "Has the World Gone Mad?" and "Can a Woman Love Twice?" together with several reels of short film subjects.

Harold Franklin to Address North Carolina Convention

An invitation extended through Secretary Henry B. Varner, secretary of the North Carolina M. P. T. O., to attend the Wrightsville Beach convention of that organization June 28 and 29 has been accepted by Harold B. Franklin, director of theatres for Famous Players, and Mr. Franklin will make an address before the convention.

It also is announced that, for the first time in the history of the southern theatrical chain now owned by Famous Players, these theatres, through their managers, will at the Wrightsville Beach convention become affiliated with the M. P. T. O. Heretofore all theatres under the supervision of the Paramount group have remained outside exhibitor organizations in this territory, and Secretary Varner, as well as President Percy W. Wells and other officials of the North Carolina M. P. T. O., are highly pleased at this decision.

Frank J. Rembusch has accepted an invitation to make an address; also Charles C. Pettijohn, New York City; Harry M. Crandall, Washington; James Wells, Richmond, Va.; Willard C. Patterson, Atlanta; and J. H. Borosky, Chattanooga, Tenn. Hon. Stacy W. Wade, state insurance commissioner, will speak on the matter of fire insurance of theatres, the rate in North Carolina being the highest on this class risk of any state in the United States. A special committee, which has in charge the matter of arranging some definite plan for the adequate financing of the North Carolina organization, will make its report upon the closing day of the convention.

Both President Wells and Secretary Varner have definitely refused to be considered for re-election. Both have served continuously for eight years.

Mrs. J. E. Reilly, chairman of the Charlotte Better Films Committee, will attend and give the delegates the benefit of her experience in this capacity since the committee was organized six months ago in Charlotte. Upon the closing night a banquet will be tendered to the guests from other states in attendance, at the Oceanic Hotel.

Rothacker Offers Prize for Best Laboratory Invention

To stimulate inventive enterprise among laboratory workers, Watterson R. Rothacker, president of the Rothacker Film Mfg. Co. of Chicago and the Rothacker-Aller Laboratories of Hollywood, has offered an annual prize which each year will go to the person who scores the best idea for improving laboratory practice. The competition is open to workers in both the Coast and Middle Western plants.

Whether the idea takes ultimate form in a mechanical contrivance or an improvement in manual method or system, makes no difference. Mr. Rothacker's desire is to encourage invention in any direction that will eventually be reflected in print quality or laboratory service.

Not that Rothacker laboratory workers need the incentive of a prize to give them an urge toward laboratory improvement. A visitor in either Rothacker plant would

see apparatus and methods not found in other laboratories—unless these improvements have been adopted in other plants more recently than the Rothacker organization knows.

And Mr. Rothacker wanted to stimulate inventive activities among workers even further, if possible. He is a firm believer in originality—and a practitioner of it. During the war he originated the "Mile of Smiles" plan of sending movies of the home folk to overseas soldiers.

The first motion pictures ever screened in an airship was a Rothacker enterprise. And among the very first scenes ever to be photographed from an aircraft were cranked out by a Rothacker cameraman—who was none other than Herman A. DeVry, who later invented the portable projector which, by the way, was used in history's original airship screening. It was over ten years ago when Herman made those shots among the clouds and he says he is still scared. Many other achievements are to Mr. Rothacker's credit.

Laemmle Given Warm Greeting on Visit to Wisconsin Towns

ONE of the most enthusiastic and heart-warming homecomings ever experienced by any human being was accorded last week to Carl Laemmle, president of the Universal Pictures Corporation, when he visited Milwaukee and Oshkosh, Wis., the towns in which he grew up.

Met by committees of prominent citizens, led by a brass band, dined with honor at the Milwaukee Press Club, and given the

key of the city were some of the experiences of the film magnate.

Mr. Laemmle went to Milwaukee, accompanied by Harry A. Zehner, his private secretary, primarily to inspect Universal's new Milwaukee exchange, said to be one of the finest and best equipped exchanges in the country. When he left the train he found himself face to face with a brass band, news cameramen, newspaper reporters, and a group of well known citizens of the Wisconsin city, among whom were a number of prominent exhibitors. His reception in Oshkosh was no less hearty.

Exhibitors Focusing Attention on New Jersey Convention

JUST what the attitude of officers of the Motion Picture Theatre Owners of America is concerning the official withdrawal of the Michigan, Minnesota and North Carolina units together with an insight into the future line of action to be taken by that organization are among the questions that are expected to be answered at the annual convention of the Motion Picture Theatre Owners of New Jersey at Lake Hopatcong, N. J., June 26, 27, 28 and 29.

With the New York State convention now history, the attention of exhibitors throughout the country is focused on the Skeeter confab, for the reason that the opinions voiced at Syracuse this week represented those of anti-Cohenites, while the action slated for Lake Hopatcong will be representative of the Cohen supporters.

Since the Chicago convention things have happened. That the national officers have taken the situation confronting the M. P. T. O. A. under consideration is certain and Mr. Cohen is expected to divulge certain plans he has in mind at the convention next week.

Most of the New York City delegation that journeyed to Syracuse this week will also be on hand at the New Jersey convention. New Jersey is 100 per cent pro-Cohen

and the exhibitor organization representative of that State is seemingly Cohen's leader. R. H. Woodhull, one of the most popular exhibitor executives in the country, is head of the New Jersey unit and will undoubtedly be elected for a third term, for under his administration the New Jersey body has made remarkable progress.

Aside from the appearance of Cohen and his associates and official announcement from them regarding their proposals to fill the vacancies caused through the surrender of the Michigan, Minnesota and North Carolina units, much interest is centered about the election. Henry P. Nelson, manager of the Capitol, Elizabeth, N. J., is slated for an office. Herman F. Jans is scheduled for re-election as treasurer.

However, there are other important matters coming up before the delegates who will meet once daily at the Hotel Alamac-on-Lake-Hopatcong. Already a record-breaking attendance has been assured, according to a statement made by Henry P. Nelson, chairman of the convention committee. The business calendar is a lengthy one, but the social program has not been neglected, for there will be a banquet, a movie ball, tennis and golf tournaments, sails about the lake, and numerous other events that made the 1922 convention one that those who were present will not soon forget.

North Carolina Exhibitors Now Confine Efforts to Gain Strength

WITH the North Carolina Motion Picture Theatre Owners officially withdrawn from the national organization, word came this week from Secretary H. B. Varner that the Southerners are now confining their efforts to strengthening the State unit. The North Carolinians were hopeful that a State confederacy would be formed at Syracuse, N. Y., this week, intending to join such an organization.

One of the first effects of the withdrawal of the state was the immediate announcement that all theatres within the state belonging to the Famous Players-Lasky corporation would proffer their applications for membership at the Wrightsville Beach convention on June 28 and that Harold B. Franklin, director of theatres, had made

plans, himself, to attend the convention.

The action by which it was decided to withdraw from the national organization came unheralded at a meeting of the executive committee called to be held in Charlotte for the express purpose of outlining the definite program for the Wrightsville Beach convention. Several members of the executive committee, President Percy W. Wells included, were not present at the meeting which took this action, but it is understood that a majority of the ten committeemen were present and that the action will have the unanimous approval of the absent members.

Definite plans for the adequate financing of the North Carolina organization so that censorship or other battles can be fought without calling for aid from outside North Carolina will be one of the principal problems to be tackled at the Wrightsville Beach convention.

Universal Sales Executives Hold Convention in New York

UNIVERSAL sales executives and exchange managers east of the Mississippi held an important sales conference in the Hotel Commodore, over the week end just past. Besides developing the information that Universal is in excellent shape for the coming season, with a number of big pictures ready for screening, the conference outlined a comprehensive sales and distribution policy for the next twelve months.

The most important point brought out

by the meeting is the determination on the part of Universal to make only the best possible pictures for feature release. Instead of the one-a-week schedule of five-reel releases which heretofore have been an important part of the Universal product, that company has found that by cutting down the number of its productions, and going to greater lengths to make them out of the ordinary, an improved market has been built up.

It has been decided to drop the program or "weekly" aspect of the feature release schedule. This does not mean that any exhibitor who wants to book one Universal picture a week during the entire year will

Steffes on Tour

W. A. Steffes, who was last week appointed general manager of the Minnesota Motion Picture Theatre Owners, which body surrendered its M. P. T. O. A. charter three weeks ago, is making a tour of Minnesota, North and South Dakota for the purpose of perfecting his unit. A reorganization meeting is expected to be held in Minneapolis within a couple of weeks.

Wants Roosevelt Film

Who has any film showing the late Theodore Roosevelt in action?

The Roosevelt Memorial Association, the object of which is to perpetuate T. R.'s part in our history, is eager to collect as many motion-views of him as may be had, so that the upgrowing generation and other generations to come may visualize the living Roosevelt as we knew him.

Late News Notes

The hot weather of the past two weeks put an awful crimp into box office receipts of theatres in virtually every part of the country. In the smaller towns the houses were hit even harder. In New York the intense heat of the past fortnight has just about halved the receipts, with some of the Broadway houses early this week less than half full at de luxe performances despite advanced efforts of exhibitors to bring the transients in off the streets.

With the bad breaks in the weather the managements of the Broadway houses next week are bringing back re-issued productions that chalked up good money marks in the not so distant past. There will be some eight big pictures brought back to Broadway within the next three weeks, according to reliable reports.

"Black Magic" or "Black and White" will be the title of the picture D. W. Griffith will make starring Al Jolson, America's premier comedian and greatest single drawing card. Incidentally this production will in all probability be the last that D. W. Griffith will make for United Artists release, according to reports. It is also reported that Griffith will go abroad in the Fall to make a picture for the British Government.

From Kansas City comes the report that Griffith's "The Birth of a Nation" may be shown in Kansas next season. The picture has been barred from that State for the past five years. R. G. Liggett, head of the Kansas Motion Picture Theatre Owners, and his officers have been working for the purpose of having the ban on the picture lifted and indications now point to this being done.

If plans announced this week materialize the License Board of the City of New York will radically change the license fees of theatres. The changes will help the picture houses. It has developed that houses showing pictures in conjunction with vaudeville are paying one fourth the fee the straight picture houses are paying.

not be able to get a full quota. It means that he will have better pictures to select from. The Universal Sixty, the new annual aggregate of Universal feature productions, is to be made up of twenty Jewel pictures and forty exceptional features.

The Universal sales conference convened in the Hotel Commodore Friday, June 15th.

This week, a similar sales convention will be held in the Congress Hotel in Chicago, at which Universal assistant general sales managers in charge of territories west of the Mississippi, and exchange managers from all exchanges between the Mississippi and the Rocky Mountains, will gather to consider the same problems which confronted the Eastern managers last week.

Fox Sales and Executive Meet Marks 20 Years of Progress

TWENTY years of motion picture progress and production were marked by the annual Fox Film Corporation convention, held last week at the Hotel Pennsylvania, New York. More than one hundred officials, executives, United States and foreign exchange managers, district managers and general representatives assembled for the big conferences which lasted five days.

Affairs of policy and operation were discussed and decided upon at the meetings which were presided over by William Fox and Winfield R. Sheehan, vice-president and general manager. The visiting members of the Fox organization were also shown many of the super special productions, feature comedies and short subjects which have already been prepared for distribution during the season of 1923-24.

Attending the convention in addition to the two above-mentioned officials were Jack G. Leo, vice-president; John C. Eisele, treasurer; S. E. Rogers, vice-president and general counsel; R. A. White, general sales manager; C. W. Eckhardt, assistant to general manager; Jacob Sichelman, contract manager, and Hugo Kessler and N. B. Finkler of the contract department; Vivian M. Moses, director of publicity and advertising, and his assistant, Donn McElwaine; Emanuel P. Preiss, comptroller, and Maurice Goodman of the auditing department; William E. Sennett, manager of requisition department; I. Krotosky, purchasing agent, and William Freedman of his department; Harry Reinhardt, disbursement manager; Irving Mass, mail order department; Gordon

Stiles, director of educational and industrial department, and John Kraft, W. P. Schramm, educational sales; E. C. Hill, director of Fox News, and W. A. White and T. H. Talley of the News Staff; J. A. Weier and G. H. Fleming, editors of Fox Folks; Sydney A. Abel, manager of foreign department, and Edward Auger, Louis Levin, W. J. Hutchinson, M. Barry, Robert Beckman, D. Goodman, L. Groen, E. D. Hopkins, J. S. MacHenry, H. Tritt and S. Lang of the foreign department; Frank A. Tierney, M. Caplan, George F. Shea and M. S. Keene of the general sales manager's office.

Harry F. Campbell, New England district manager; Howard J. Sheehan, Pacific Coast district manager; George R. Allison, southern district manager, and Clayton P. Sheehan, eastern district manager.

The United States branch managers and representatives are Harry J. Bailey, John J. Birkenhauer, A. C. Buchanan, Ira Cohen, E. B. Connelley, Robert Cotton, T. M. Crisp, W. D. Davidson, G. E. Dickman, B. L. Dudenhefer, Harry Gibbs, C. R. Gilmour, E. T. Gomersall, G. A. Woodard, E. Grohe, J. S. Hebrew, P. K. Johnston, Rudolph Knoepfle, W. J. Kupper, George H. Landis, M. A. Levy, J. M. Linn, W. J. Mahoney, George E. McKean, A. C. Melvin, J. A. McCarthy, Sidney Meyer, Max Milder, J. H. Muncaster, R. J. Murray, Guy F. NaVarre, H. W. Peters, G. A. Roberts, L. T. Rogers, Louis Rosenbluh, Joseph Schaeffer, I. J. Schmertz, Ward E. Scott, J. J. Sullivan, W. D. Ward, R. M. Yost.

Also there were E. B. McCaffrey, Canadian district manager; G. De Grandcourt, Canadian publicity representative, and L. M. Devaney, R. G. March, E. H. Wells, J. A. Wilson, Canadian branch managers and representatives.

Fitzmaurice and Hall Caine Guests of Honor at Dinner

GEORGE FITZMAURICE and Sir Hall Caine were the guests of honor at a dinner held on May 29 at the Hotel Savoy, London. Mr. Fitzmaurice was stopping in London at that time in conference with Sir Hall Caine, whose novel, "The Eternal City," will be produced in

Rome with an all-star cast by Samuel Goldwyn for First National release.

The dinner was tendered to the visiting director and the famous English novelist by Associated First National Pictures, Ltd., of Great Britain, and Mr. Ralph Pugh, manager of the English distributing corporation, presided.

In proposing a toast to the Cinema Industry, Sir Hall commented upon the power of the screen, which, he stated, was supplanting the public house, sometimes the unappreciated theatres and even the neglected churches. In analyzing its hold upon the public he stated that its rapid growth has been chiefly due to the operation of the simplest natural law—the law that creates the love of a story.

"We wish Mr. Fitzmaurice," said the author, "every success in his effort to reproduce the new Italy. It will be in its way a world service. If he achieves it he will not only have presented a picture of love and sacrifice, set in the golden frame of the wonderful old city of Rome, but he will also have made another bold claim for this marvelous new invention, the cinema film, to be permitted in due time and under wise direction, to play its serious part in the great affairs of life."

Fifteen at Once

"Slippy McGee," the new Morosco picture, released through First National, was shown this week in fifteen of the Keith houses in New York City.

Those Spurious Parts

Simplex is another projection machine company that is directing some well-worded advice to exhibitors in the matter of spurious parts. A recent announcement of that company that placed the case forcibly and clearly before theatre men follows:

"Simplex users beware!—of the smooth, carefully worded letters that are being sent out by unscrupulous firms offering you 'fake' Simplex parts. Honest men advertise honest goods in the open! When you place a fake part in a Simplex projector you are cutting down the efficiency of the machine and cheating yourself. We will appreciate any information in affidavit form of any person offering for sale alleged genuine Simplex parts that are not part of our factory production. Help us to safeguard the real Simplex standards."

ROBERT E. WELSH.

New Goldwyn Branches

More Offices Needed for Expanding Business

The third of Goldwyn-Cosmopolitan's new branch exchanges to be opened for business will be the one at Des Moines, Iowa, which begins operations on June 25 with C. F. Lynch as resident manager.

The branch at Charlotte, N. C., is now running with W. J. Clarke as resident manager. J. H. Hill, formerly of the Kansas City office, is now in charge of the newly created exchange in Oklahoma City, Oklahoma.

The fourth new branch, that at Butte, Mont., will be opened before the end of June when James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, reaches that city en route East from his trip to the Coast. A. A. Schayer will be the resident manager in Butte. This office is the thirty-first Goldwyn-Cosmopolitan exchange.

Goldwyn has transferred Anthony Philbin, formerly office manager and then salesman in its Chicago exchange, to the home office in New York.

Stephen MacGrath has also joined the Goldwyn force as assistant to E. C. Grainger.

A Foreign Exchange

First National Arranges to Open One in Switzerland

Arrangements have been completed by Associated First National Pictures for the opening of its own exchange in Switzerland, marking another step in the development of First National as a world-wide distributor. As was announced last week First National has taken over its own productions for the entire world and will distribute direct through its exchanges or through foreign agents beginning July 1.

Max Stoehr will be in charge of the new First National exchange in Switzerland.

Her First Movie

At the age of ninety years, Mrs. Caroline Eddy, of Watertown, N. Y., celebrated her birthday last week by attending the Avon Theatre of that city, where she witnessed her first motion picture. It was one of the big events in the woman's life. As she entered the theatre, the entire audience arose, out of respect, and applauded. Mark Twain's "Connecticut Yankee in King Arthur's Court" was the feature presented. Mrs. Eddy's only comment upon leaving the theatre was to the effect that it was wonderful.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Philadelphia Film Men Laud Pizor's Conciliatory Work

In recognition of Lewen Pizor's invaluable services in bringing together exhibitors and film men in the district of the M. P. T. O. of Eastern Pennsylvania, 150 members of the both branches of the trade sat down to dinner with him as guest of honor at the Majestic Hotel on June 14. While Mr. Pizor is the owner of the Colonial and many theatres in Phoenixville, Pa., and one of the Board of Managers of the M. P. T. O., the banquet was in appreciation of the work done by him in organizing the joint board of Arbitration and developing the co-operation now existing between exhibitors and film men who sell the films and those who buy them.

Prominent personages of their regard for him were men honored and of the high value placed on his work. Dr. H. J. Schadd, Reading, president of the M. P. T. O., spoke of Pizor as an organizer; L. T. Nelson, proprietor of the Capitol Theatre of Elizabeth, N. J., and chairman of the Convention Committee of the sister state organization across the Delaware, gave a long and valuable view of the influence of Pizor's work and then invited generous participation in the convention of the New Jersey M. P. T. O. at Lake Hopatcong; Oscar Neufeld, high-lighted particularly the benefits accruing from the co-operation developed under the leadership of the guest of honor. In a happy response Pizor said that while he enjoyed immensely the banquet and the honor, he could say that he had and quite as much satisfaction while permitting what to him was a labor of love for the association. Presentation of a gold watch was made by Toastmaster Charles Goodwin, representing not only those in attendance but many who were unable to attend.

Attendance of 50 Pennsylvania members of the M. P. T. O. is hoped for and assurance at least half that number was given last week, at the Convention of the New Jersey picture theatre owners at Lake Hopatcong, June 26, 27, 28 and 29. Among those who will be present are Oscar Neufeld, president of the Film Board of Trade; Lev Lindler, of the Auditorium, Camden; Harry Evenson, of Fay's Theatre; David Barrist, H. Goodwin, Docetor S. M. Morris of the Hippodrome, and Lewen Pizor. On Tuesday after registration and dinner moonlight motor boat trip will be enjoyed. Business sessions will be held on the following morning, with the afternoon given over to aquatic sports and the evening to a memorable annual banquet, with notable speakers and a galaxy of screen stars. Another business session will be held on Thursday and in the afternoon there will be the main attraction of golf tournament and a golf checker contest. In the evening the main motion picture ball, with two orchestras performing, will bring the meeting to a close, although the guests will remain over until Friday noon.

A real estate deal involving more than \$100,000, including the disposition of the Lynd Theatre and its adjoining property, is now pending, according to a report. It is said that a New York syndicate is negotiating for the purchase of the property and that of the Aldine Hotel and several properties adjoining the hotel. Settlement has been made for the hotel property, located at 19th and Chestnut streets, which

was sold early in the year by Louis Cahan, owner of the St. James Hotel.

A new picture house is being planned for Essington, just outside of Philadelphia, the proprietor being Vincent Cinefra. Bids for the construction were issued during the week.

Announcement is made that the Stanley Theatre will remain open all summer and that there has been installed for the comfort of patrons the latest improved ventilation system.

Change in the policy of the South Broad Theatre of Trenton has been effected by William Adams, owner and manager. There is to be inaugurated a daily change of productions and the popular price schedule of 5 and 10 cents. There is also under way the installation of 2,000 additional seats.

Pittsburgh Weather Behaves and Picture Houses Profit

Business the week of June 11 was good, the weather behaving itself. "The Famous Mrs. Fair" at the Grand got the biggest crowds of the week and follows at the Cameraphone this week. Dorothy Phillips in "The World's a Stage" got a big play at the Cameo and Alhambra theatres. Katherine MacDonald in "The Lonely Road" pleased at the Regent. "Lost and Found" was at the Liberty and Blackstone and "The Last Moment" at the State. "Mad Love" was at the Cameraphone and "The Snow Bride" at the Olympic.

A. J. Bayer, who for fifteen years has been operating a theatre in St. Marys, Pa., is putting on the finishing touches to a \$25,000 expenditure in alterations and improvements to this house. Mr. Bayer states that with the installation of a modern ventilating system the hot nights will not be noticeable to his patrons. The capacity has been increased from 600 to 850. The lobby and auditorium floors will be tile and marble, and the woodwork will be finished in mahogany and tan.

The Family Theatre Company has set aside \$25,000 of its capital stock of \$800,000 to be sold to residents of St. Marys. No person will be permitted to purchase more than five shares at a par value of \$100, redeemable at par, and with a guaranteed annual dividend of 6 per cent, payable quarterly.

Joe Mazitas' Liberty Theatre in Bentleyville, Pa., was robbed Sunday a week ago. Joe had hidden Saturday's receipts in the operating room, but some wiseheimer apparently got next to his hiding place.

Rowland and Clark's newest theatre, the Capitol, in Braddock, Pa., was opened on June 18. It seats 1,700 and is called by critics the most elaborate yet to be constructed by Rowland and Clark. Ben Burke is manager.

J. B. Wise, of the Arcade Theatre, Marianna, Pa., and wife is visiting in Washington, D. C., and New York.

The Liberty Theatre in Camden has passed into the control of Jacob Fox, who is also the owner of the Fox and Riverside theatres at Riverside, N. J., and the Auditorium and Opera House at Burlington, N. J. The newest link in the Fox chain was purchased for \$50,000 and seats 1,000.

Closing of the doors of the St. Regis Theatre of Trenton effected in order to put into operation the plans of the Hildinger Booking Company and Milton Hirschfeld, proprietors, for remodeling the place into a first run theatre. During the eight weeks that the building is going on, the St. Regis, which heretofore has been conducted as a shooting gallery, is to be transformed into an attractive front with a steel and stained glass marquee, newly decorated, and re-seated at a cost of \$20,000.

Announcing on the display board in front of the grounds just broken for the erection of his theatre that "This theatre is to be a duplicate of the Stanley in Philadelphia," Charley Bayer gives Leighton, Pa., a fore-runner of the type of structure he will provide. It will be ready for the first showing in August and in the meantime there will be selected a name and a "christening" date.

Miss Ruth Dean, manageress of the Dean Theatre, Williamsburg, is back on the job after a vacation trip to New York and Boston.

While Jake Silverman, of the Strand Theatre, Altoona, was attending the Shriners' convention in Washington, and his brother Ike was sojourning in Canada, Fielding O'Kelly, publicity director of the Strand, was in charge as manager.

William Moses and J. Moses Rood, of Salem, W. Va., and S. A. Peters, of Shinnston, W. Va., have purchased the Strand Theatre at Salem from C. W. Perine. The theatre, which is strictly pictures, will be managed by Mr. Peters, who also owns a house at Shinnston. Mr. Perine is retiring from the picture business and will devote his entire time to his hardware business in Salem.

A Mr. Zwick, brother of John Zwick of Finleyville, is building a new theatre at Fredericktown. Some time ago a building was started in this town and it burned to the ground before it was completed.

Harry Wedge has opened his Traction Park Theatre at Morgantown, W. Va. Wedge shows pictures on Sundays but does not charge admission.

Calvin Diehl has closed the LaBelle Theatre at Bellwood. He says he gave it a four-week trial but cannot make it pay.

The Kalcy brothers, of the Juniata Theatre at Juniata, Pa., have put in a new lobby floor, doing the work themselves in one afternoon.

Walter Crust, of Crust Brothers, of the Pastime Theatre, Tyrone, is recovering from an operation for appendicitis.

Mr. Stucky, who operates a lunchroom and poolroom at Everett, Pa., is building a 500-seat theatre in the town.

(Continued on next page)

North Carolina Arbitrators to Be Named at Convention

In order that the board may be in shape to function and make a preliminary report at the Wrightsville Beach convention of the North Carolina M. P. T. O. on June 28, Secretary Henry B. Varner will this week meet with other exhibitors and the exchange members of the Joint Arbitration Board in Charlotte at which time the exhibitor personnel of the North Carolina (Charlotte) board will be named.

Charlotte is one of the few exchange centers in which both exchange and exhibitor boards have not already been named. An effort was made to perfect such an arrangement immediately following the last annual convention a year ago and a meeting for that purpose held in Charlotte, without any desired effect however, owing to a misunderstanding of the rules governing such boards and an evident effort upon the part of the exchange managers' association to predominate with a majority of one additional member of the board, also to have the chairmanship in the hands of the exchange managers. At that time Secretary Varner refused to go into the matter further pending a better mutual understanding of the situation.

Ralph H. DeBruler, of Craver's Broadway, Charlotte, will address the North Carolina convention upon "Exploitation and Supervision," and Al Hicks, formerly with Southern Enterprises theatres will make an exploitation address also. A discussion relative to uniform or sliding scale of admission prices for theatres, to be led by James A. Estridge of the Gastonian Theatre, Gastonia, N. C., promises to be of great interest.

Harry S. Allen, formerly of the Howard-Wells theatres, Wilmington, N. C., spent the greater part of the past week on Charlotte's film row making arrangements for film service. His theatre at Sanford, N. C., is scheduled to have its formal opening on June 22, and will be of an elaborate nature, with expensive favors for all guests.

J. M. O'Dowd of the O'Dowd Theatre, Florence, S. C., is making a clean-up with his reel of shots of the Camden, S. C., fire disaster. Two prints are kept working in the Carolina territory alone. A percentage of all rentals on the reel go to the stricken families left by the disaster.

The marriage in Atlanta last week of De Salles Harrison, of Southern Enterprises theatres, to Miss Virginia Wyatt Pegram was one of the fashionable June weddings which created much interest throughout the entire South.

Jake Wells Semon, the 16-year-old son of Marty Semon manager of the Lyric, Atlanta, who has been critically ill for the past three weeks is much improved, his many friends throughout the South will learn gladly.

Harry K. Lucas has returned from a motor trip through Florida.

Nat L. Royster, formerly publisher of Southern Picture News, Atlanta, Ga., is managing director of Birmingham's newly christened "Capitol" which has opened as a second-run house at popular prices. The theatre has been thoroughly re-arranged both front and interior, and Royster is going in for an intensive advertising campaign.

R. D. Craver, of Charlotte, will motor to Wilmington next week, and with his entire family spend a week on Wrightsville Beach at the Oceanic Hotel prior to the opening of the North Carolina convention on June 28. Mr. Craver operates the Broadway theatres at Columbia, S. C., and Charlotte, N. C., and is president of Associated First National Pictures of the Southeast, with exchanges in Atlanta and Charlotte.

The Pack Theatre, Ashville, N. C., is to be re-opened under the management of A. H. Cobb, Jr., of Johnson City, Tenn.

J. C. Bailey, formerly owner and manager of the Star Theatre, Rockingham, N. C., has purchased the Pastime Theatre, Troy, N. C.

Pittsburgh

(Continued from page 719)

Arrangements have been completed between James B. Clark of the Rowland & Clark Theatres, and officials of the All Nations Arcade Company of the South Side, whereby the Arcade Theatre at 1915-21 Carson street becomes another link in the chain of theatres. The theatre is a handsome brick edifice, absolutely fireproof and entirely modern in every respect.

The Arcade was erected by the All Nations Arcade Company, having been opened a little over a year ago. It has a frontage of 80 feet on Carson street and a depth of 120 feet. There are seven fire-escapes and a double lobby. The 750 seats are comfortably large and the aisles wide. The theatre since its erection has enjoyed the reputation of being one of the best ventilated buildings in the city.

It is now being operated by Rowland & Clark Theatres and will continue to be operated on the same plan characteristic of the other theatres in this group. Extensive alterations will be made by Rowland & Clark Theatres. O. T. Krugh is manager.

Mrs. Frank Elden sold her Elden Theatre at Boswell, Pa., to Ed Morrison last week. Mr. Morrison plans extensive improvements. He was the original owner of the house, having sold it to the late Frank Elden four years ago.

Louis Stoll, owner of the Monaca Theatre at Monaca, Pa., has taken over the Beaver Theatre at Beaver. He has closed the house for remodeling and will reopen it late in the month. The Beaver has 400 seats and was formerly owned by Alexander Gulla.

Jake Smith, popular exhibitor from Barnesboro, made a trip to Pittsburgh's Film Row in his brand new Buick car.

Al Welland, head of the Welland Theatres, Pittsburgh, is once again a proud daddy. This time it is a boy, and the fifth child is the Welland household. Mother and son are doing fine and congratulations are in order.

The Happy Hour Theatre at Cresson, Pa., is being dismantled to make way for a bowling alley.

Word comes that E. J. Wilder, owner of the picture theatre at Waterford, Pa., died on April 25, at the age of 57 years. The World joins the host of film folks in extending sincere sympathy to the bereaved members of his family.

Sincere sympathy is also extended to Sam Nesbit, of the Home Theatre, Rochester, in the loss of his wife, whose death occurred three weeks ago. Three children are left motherless.

Paul Thomas, popular exhibitor from Greensburg, was among the many visitors to the recent Shriners' convention at Washington, D. C. He was accompanied by Mrs. Thomas.

Rowland & Clark's Regent and Liberty theatres in East Liberty are all decked out for summer business, with their chairs dressed with the white covers, presenting a very inviting and cooling appearance. Also the handsome facade of the Liberty has just been scrubbed.

Recent exhibitor visitors to Pittsburgh's Film Row: George Panagatocas, of Johnstown; Mr. Cox, of Mt. Pleasant; Mike Manos, of Greensburg; C. E. Gable, of Sharon; Walter Silverberg, of Greenville; Milan Salowich, of Johnstown; B. W. Redfoot, of Windber; T. J. Hickes, of Saxton.

First Time in Industry

Two indexes this week in Moving Picture World, one on two months' reviews and releases, one on Shoulder Reports.



A Pathe Release

DRESSING THE MODJESKA FOR "SAFETY LAST"

Frank J. Miller, director of theatres for Southern Enterprises, Augusta, Ga., went to a lot of trouble on the Harold Lloyd, knowing it would pay well. The circles on the wings are the trademark device, with verses for text.

Erlanger-Shubert Interests Plan Big St. Louis Theatre

The Erlanger-Shubert interests have plans perfected for the erection of a large first-run picture palace in the vicinity of Grand and Washington boulevards. The new combination plans at least one theatre in each of the important cities of this country and Canada, to be devoted exclusively to the showing of high-class pictures at first-class theatre prices.

The American Theatre, Seventh and Market streets, an Erlanger house, will open the 1923-24 theatrical season with "The Covered Wagon." Its run will be indefinite, depending on the patronage. The Shubert-Jefferson Theatre, Twelfth and Locust boulevards, has also shown high-class pictures on several occasions, among others "Way Down East" and "The Four Horsemen."

Well posted theatrical men point out that the American and Shubert Jefferson enjoyed such splendid business the past few years that it would not be good business policy to abandon them as playhouses. Hence it is certain that the Erlanger-Shubert combination will lease or construct a high-class picture house. And if one is erected or taken over it will be in the Grand boulevard district.

The St. Louis Amusement Company has added another to its string of twenty-one houses. Announcement has been made that the company controlled by Skouras Brothers and Harry Koplar has closed a fifteen-year lease on the Tivoli Theatre, recently erected by the Parkview Realty and Investment Company at 6324-42 Delmare Boulevard. It is part of a four-story and apartment structure that represents an investment of \$600,000.

The Tivoli Theatre dominates the University City district, which has a population of approximately 20,000 and is without a picture house. It is considered one of the most fertile fields for pictures in this vicinity. The theatre will be 60 by 193 feet and seat 1,500 on a first floor and balcony. The house is equipped with a full-sized stage for the pre-

sensation of vaudeville or dramatic turns. The St. Louis Amusement Company plans to spend \$50,000 on equipment and interior decorations.

Skouras Brothers are spending \$100,000 on improvements at the Grand Central Theatre, their Grand Boulevard first-run house. A new pipe organ will be included.

The Main Theatre, Carmi, Ill., has been sold by George Cross to S. E. Pertle, of Jerseyville, Ill.

Visitors during the week included: Jim Reilly, Princess Theatre, Alton, Ill.; E. M. Carroll, Star Theatre, Villa Grove, Ill.; L. L. Lewis, Sharum Theatre, Walnut Ridge, Ark.; S. E. Pertle, Jerseyville, Ill.; Leo Bernstein, Capitol Theatre, Springfield, Ill.; and Shuckert, of Chester, Ill.

Reeves Espy, publicity director of the St. Louis Amusement Company, and W. Pappas, formerly connected with the Majestic Theatre, have taken over the Virginia Theatre, Virginia avenue near Walsh street. The price paid is not made public.

M. Steinberg, who recently took over the New Wilson Theatre on Cass avenue, has added the Famous Theatre on Franklin avenue to his holdings.

It seems certain that the Odeon Theatre, Grand boulevard at Finney avenue, will not become a picture house. Henri Chouteau, the new owner of the theatre, has given the St. Louis Symphony Orchestra permission to hold their concerts there during the 1923-24 season. Recently Chouteau presented a few high-class pictures at the Odeon, but evidently it was not a success.

Exhibitors seen along Picture Row the past week included Mrs. Pert, of the Pert Theatre, Gillespie, Ill.; Henry Innig, Star Theatre, Newton, Ill.; William McNamara, Rex Theatre, Virden, Ill.; Frank Leitz of Mascoutah, Ill., and Jim Reilly of Alton.

The Pageant Theatre and airdome, owned by the St. Louis Amusement Company, has a new manager in the person of Floyd Stuart, brother of Herchel Stuart, manager of the Missouri Theatre.

Baltimore

A tour of the West and the West Coast is being enjoyed by Louis Schlichter, manager of the Bridge and Edmondson theatres, who left Baltimore last week with his son Carl. They will visit the Grand Canyon and the film studios at Los Angeles. In that city they will see Theresa, daughter of Mr. Schlichter, who is engaged in business there. Then they will go to Seattle, through the Yellowstone Park and back to Baltimore via Kansas City.

Louis Fisher has purchased the Metro Theatre, 1-3 South High street, for \$11,000 from Nathan Small & Sons, auctioneers. There is an annual ground rent of \$50 on the property.

As a special attraction at the Forest Theatre on June 18 and 19, and at the Palace and Belnord theatres on June 20 and 21, Charles L. Appler's Garden Society Orchestra was engaged to play selections. Frank H. Durkee manages the first houses mentioned and Charles E. Nolte manages the Belnord.

Eugene M. Daley, manager of the New Theatre, entertained the children from two Baltimore orphan asylums on June 18 and 19, to see "Soul of the Beast."

The New Gem Theatre, 617 Duncan Place, under the management of David Greenburg for some time, has been closed for the summer.

A picture theatre to cost approximately \$15,000 is to be built by Julius Goodman at 903-5 West 36th street, Baltimore. It will be one-story brick and will measure 40 by 125 feet.

The Gloria Theatre of Charleston, S. C., is to be finished by the Pastime Amusement Company, of which Albert Sottile is president. When completed the capacity will be 2,300.

The Charles P. Keyser Company of Belaire, Ohio, has been awarded the contract to erect the theatre on High street, Morgantown, W. Va., which will cost approximately \$500,000 and which is to be built by Communizis Brothers.

Twenty-one Baltimore Theatres Have Closed

Twenty-one Baltimore picture theatres have closed, some of them never to open again; several of them have been closed for some time and it is reported that ten others will be dark during July. Those that have been closed for some time include: Blue Mouse, New Pickwick, Strand, Picture Garden, Lord Calvert, Park Movies, and Argonne, the last a colored house. Those that have closed recently include: Nixon's Victoria, West End, Gilmor (colored), Royal, Douglas (colored), Rainbow (colored), New Gem, Fairmount, Ruby, Superba, Belvidere, Park, Metro and Elektra.

Several reasons are given for the curtailing of business activities this summer. They include: High rentals, competition of open air amusement parks and resorts, the enlarged programs offered by the large cinema theatres and the large overhead expenses of conducting picture theatres today. The elimination of daylight saving, however, has helped. One exhibitor said his business was a third bigger for the same daylight saving period last summer.

Bernard Depkin, Jr., who presents the shows at the Metropolitan, claims that the extinction of the smaller houses is only a matter of months because the smaller exhibitors cannot afford the prices the producers demand.

"Several years ago Harold Lloyd pictures could be rented for \$700 a week," Mr. Depkin explained, "but the last Harold Lloyd picture shown in Baltimore cost the exhibitor \$7,500 and the distributor asked \$12,000. Also, Jackie Coogan pictures could be bought for \$700 a week some time ago, but the last Coogan picture cost \$4,000 to be shown in Baltimore."

Another instance of the high cost of films was the printing of the check for \$12,000 paid the United Artists Corporation by the New Theatre Company for "Robin Hood" in the advertisements when that picture was shown at the New Theatre. It is understood that that price was paid for the entire run at that playhouse.

Louis Schlichter, manager of the Bridge and Edmondson theatres, says that rentals are entirely too high for the smaller houses and for the larger theatres as well. The producers put a minimum valuation of from \$7.50 to \$25 per \$100,000 of production cost for the smaller exhibitors and range it according to the seating capacity of his theatre and his ability to pay the bill. The price also is governed by the salesman's ability to get as much as possible out of the exhibitor, said Mr. Schlichter. He said he could get films for \$15 a week several years ago and now it is impossible to get them for that much per day.

"The lavish programs of pictures and music such as are given at the Century," said Thomas D. Soriero, manager of the Century, "are proving so attractive to the people that other theatres cannot compete with us. We have increased the size of our show instead of curtailing it, during the summer, and we are able to do it due to the large seating capacity of the theatre."

Dividends have not been paid by several of the largest theatres in Baltimore this year, according to a representative of one of the big theatres, because the producers' charges were so large. If the exhibitors "broke even" they were lucky, he claimed. Audiences in the West are paying more to see films than Eastern audiences, he claimed, and unless the conditions are somewhat alleviated by the producers there may be seen a movement against the movies.

U. S. Charges Buffalo Houses with Dodging Amusement Tax

Criminal investigations of several pictures theatres in Buffalo for alleged tax dodging are being made by the United States district attorney on the complaint of the internal revenue department, John Alan Hamilton, deputy collector of internal revenue, announces. At least six theatres are involved. The alleged falsification of returns was chiefly by understating the number of admissions sold, but in one case a picture theatre claimed that it had been running only two months, when it had really been in operation for ten months, Mr. Hamilton said. In some cases there had been an actual misappropriation of funds, he said.

The investigation is being extended to cover fourteen counties of western New York, including the cities of Rochester and Elmira, it is reported. In one Buffalo house the books had been burned, but the accounts were reconstructed by the internal revenue agent. A check is kept on the theatres by requiring the printers to keep track of the number of tickets printed for them. The tax is 10 per cent. on all admissions above 10 cents. It is alleged that the Carver Van Wise company, which formerly owned the Empire Theatre, had misappropriated \$7,000 and had been ordered to pay the money back by Judge Knox.

The Eastern Star Theatre, Lovejoy street, Buffalo, has been leased for five years by Dewey Michaels, one of the owners of the Plaza Theatre. It is understood that Mr. Michaels has an option on the purchase of the house.

Buffalo will see "The Covered Wagon" in the fall at the Majestic, a local legitimate house. The Paramount production is booked for showing in September. It will open at the Cataract, Niagara Falls, in October.

Harris Lumber, former manager of the Lumber Theatre, Niagara Falls, is all set. He has taken unto himself a new Peerless coupe, a full set of tackle and a funnel (they have some good stuff where he's going) and is all ready for an offensive against the fish in the lake district of northern Canada.

You've got to hand it to George E. Williams, manager of the Olympic, Buffalo. Last week George put over a tie-up with the local navy recruiting office in connection with the showing of "Masters of Men." He dressed up the front with the flags of all nations. Along the curb were several naval guns, a frame showing the various kinds of knots used in the navy, scenes of life on the briny deep and several sailors in uniform ready to tell the boys all about it. At the end of the week thirteen had "joined up." The usual average for Buffalo is two recruits a month. The Olympic in turn also broke records, chalking up a handsome figure for the week.

Walter Hays, owner of the property which houses the Criterion Theatre in West Genesee street, announces that negotiations are under way for the leasing of the house in the fall. It will not be used for pictures, he says.

The Martina Brothers of Mount Morris are trying to lease the Fredonia Opera House. They appealed to the board of trustees to extend the lease, which has but two years to run. Their request has been referred to the town building committee for consideration. Charles Landers formerly managed the famous old place of fillum amusement.

The Lockport, N. Y., board of commerce has appointed a committee to assist in promoting public interest in the new theatre to be erected by Lock City Theatres, Inc., a link in the Associated Theatres chain. Harold P. Dygert, president of the Associated organization, which now operates 18 theatres

in western New York, was in Lockport the other day to address this committee and some invited guests at a meeting in the Y. M. C. A. building.

Robert M. Simons, who has managed the Gayety Theatre in Buffalo for three years, next season will take charge of the Casino Theatre in Philadelphia.

Fay Marbe, who had one of the leading roles in "Orphans of the Storm," was the headline attraction the past week at the Lafayette Square at a salary that set a new high mark for a one person act. Manager Shafer later in the season will present Leah Baird in person in connection with her new filmplay. Business at this big house is just one record-breaking week following another.

Niagara Falls exhibitors sent a large delegation to the Syracuse convention. The delegation was headed by Charlie Hayman, president of the Cataract Theatre Corporation; Herman Lorence, manager of the Bellevue; George McKenna, manager of the Strand, and J. Williamson, who is interested in the Bellevue. All motored to the Onondaga hotel pow wow.

H. E. Wilkinson, manager of an Albany Theatre and formerly manager of the Buffalo Reelart exchange, motored into town last week to visit friends along Film Row and to display the most beautiful layer of tan in the country.

Paul Fennyvessy and his brother Chester of the Rialto and Strand theatres, Rochester, came to Buffalo the other day to sign some of the super-specials for summer showing. Business great, declared both.

And now Fred M. Shafer is dissatisfied. The Lafayette Square manager recently purchased a sedan fixed up like a circus calliope and now that Packard has announced a "single eight" Fred is figuring up how much he can hock to get one of these buses that go so fast it takes four brakes to stop 'em.

Auburn's new \$250,000 theatre has become a reality. Joseph Schwartzwalder, Auburn's veteran exhibitor, now controlling and operating the Universal Theatre with a seating capacity of 1,200, has interested local capitalists to join with him in building one of the finest theatres in central New York. Plans call for a ground floor capacity of 1,450, with a balcony seating 550. Joe, as he is popularly called, has purchased the old Central Presbyterian Church, located in the heart of Auburn. This will give him a total seating capacity of 3,200. He also is negotiating for one of the legitimate houses. This will give him practical control of the town.

"Down to the Sea in Ships" drew usually large crowds to Shea's Hippodrome the past week. Manager Vincent R. McFaul tried to get a live whale for use in a prologue for the attraction, but the whales were all so busy working in pictures that none could get a week off. So Mr. McFaul put on a special screening in co-operation with the Evening News and for the newsies and orphans. This brought a lot of front page publicity.

Rochester

The Eastman will present First National attractions the entire month of July. That's the result of a visit of E. J. Hayes, manager of the Buffalo F. N. exchange, to town, and a conference with Manager William Fait, Jr.

Paul and Chester Fennyvessy toured to Buffalo last week end on a booking voyage along Film Row

Albany

After being more or less at odds with both the state and the national associations for a year, the exhibitors of Albany are rounding up in fine style in Syracuse this week and will probably once more be included within the fold. About everyone who is anyone among the exhibitors of this section is attending the state convention. This means considerable, for the Albany exhibitors, while organized, have been holding aloof for a little over a year, as the result of differences which came up when the state convention met in Albany during the winter of 1922. George Roberts is still president of the Albany organization, but there have been few if any meetings during the last few months.

In booking "Daddy" for the week after the schools of the city close, Uly Hill, managing director of the Mark Strand in Albany and the Troy in Troy showed good judgment. The children will be free from examinations and the Strand should cash in heavily.

The Mark Strand is cutting down a bit in its overhead for the summer, with the result that there will be no soloists until the fall. The Strand looks particularly cool and inviting these days. The ushers, in dark blue dresses with white collars and cuffs and white shoes and hose, add to the general summerlike atmosphere. The house is doing particularly well this summer.

Among exhibitors along Film Row last week were Otto Elgen, of the Academy in Sharon Spa.; E. Dopp, of the Electric, in Johnstown; Louis Schine, of Gloversville; the Rev. George Smith, of Bolton Landing; Mr. and Mrs. Sequin, of Rouses Point.

There is someone in Brooklyn who will receive a letter of grateful appreciation from Herman Vineberg, manager of the Mark Strand in Albany, if that person will but disclose his identity. The other day Mr. Vineberg received a porcelain and mahogany cigarette humidor, but unaccompanied by any card, or means of identifying the giver, other than the Brooklyn opstmark on the package itself.

The State in Schenectady now has an army captain as manager. His name is Captain Boone, and what is more he carries a cane on all occasions. Captain Boone made his first appearance along Film Row in Albany this past week, booking up pictures for the big house, which is still running, although it passed into the hands of a receiver some weeks ago. It is understood that double features will be tried out.

There is talk to the effect that the Astor in Troy may close within the next few days.

The street car strike still continues in Schenectady, with the result that the picture theatres are probably the chief sufferers. In some of the houses matinees do not bring out over a dozen persons.

The Capitol in Pittsfield placed a \$1,000 contract for pictures this week with Miss Jane Holloran, who went over from Albany as the representative of Selznick Distributing Corporation.

Nate Robbins and Barney Lumber, well known Utica exhibitors, were in New York city a part of the week.

Genial Ben Apple, of the American and the Griswold in Troy is at the Syracuse convention.

According to rumor, Paul Alberts, of the Albany in Schenectady, is working quietly in the hopes of securing control of the State Theatre in that city.

William Shirley, of the Strand in Schenectady, was in New York the past week.

The Pythian at Port Ewen will close for an indefinite period. The owner of the house while in Albany recently declared that conditions were such that the house could not be operated at a profit.

Wisconsin Upholds Blue Law, Ends Tampering with Clocks

Wisconsin exhibitors won and lost on two important measures taken up by the state legislature recently. Daylight saving was knocked out for all time by the enactment of a new statute, but, on the other hand, attempts to take the teeth out of the existing blue law failed.

The daylight saving fight, in which M. P. T. O. of Wisconsin took a leading part, came to an end when Gov. Blaine signed the bill prohibiting any but standard time in any municipality in the state. Cities such as Racine and Kenosha, now under daylight saving time, will have to revert to good, old sun time, although officials in both cities have indicated that they will test the constitutionality of the new law in the court. Milwaukee, which for several years had operated under daylight saving time, recently voted for standard time in a referendum.

Exhibitors met with heartrending defeat in the blue law fight after it had appeared that a long, uphill battle was about to end in their favor. After having passed the lower house and even a committee of the senate, the upper house finally voted against changing the present law under which Sunday movies may be prohibited. Although the law has not been generally enforced it is feared that the reformers, having won the support of the legislature, will map out a new campaign to halt Sunday movies in many parts of the state.

Walter F. Baumann, executive secretary, and F. J. McWilliams, president, led the battle to yank the teeth from the old law, appearing at numerous sessions to battle not only Wisconsin reformers, but blue law leaders imported from other states.

Arthur Durlam, formerly in charge of the Paramount office in Milwaukee, has succeeded James Keough as general manager of the Saxe Amusement Enterprise Co., which operates more than a score of houses throughout Wisconsin. Mr. Keough, while still in Milwaukee, has not announced his future plans.

The Rialto Theatre, a downtown member of the Saxe chain in Milwaukee, has adopted

a policy of changing pictures every Friday instead of Saturdays, as heretofore. According to Joe Levinson, manager, the new practice has greatly improved Friday business.

Cupid acted as Eddie J. Weisfeldt's first lieutenant recently in putting over "Modern Marriage" at Saxe's Strand Theatre in Milwaukee. Taking advantage of the fact that the picture was showing at his house during the month of brides, Mr. Weisfeldt enlisted the aid of merchants dealing in wedding gifts and as a result was able to advertise his picture in a double newspaper spread.

In addition, he offered a summer season pass to all couples who took out their license to wed during the week the picture was at the Strand, providing, however, that they present the license before Mr. Weisfeldt in person.

As an added attraction Beverly Bayne, Bushman and their company appeared at the theatre in person throughout the week and enacted a scene from the film.

Detroit

Phil Gleichman, of the Broadway-Strand Theatre, Detroit, who recently returned from an extended eastern trip, is enthusiastic about the coming season.

"I'll say that never have I seen the distributors and producers so optimistic about the coming season," he declared to The World correspondent. "Big prices are being paid for stories, direction, settings and casts, and everybody seems to be striving to make bigger and better pictures than ever before. Granting that they will not all be knockouts the percentage of good pictures is certain to be greater than ever."

The Madison Theatre, Detroit, a first-run house operating for six years and owned by the J. H. Kunsky Enterprises, will close for three weeks, starting June 24, for redecoration.

"Main Street" will open an indefinite engagement at the Adams Theatre, Detroit, August 12.

Sid Lawrence, manager of the New Regent

Theatre, Grand Rapids, seating 2,000, announces that the opening will positively take place on June 29. The picture will be "Within the Law," which will run nine days. Thereafter changes will be made once a week. It is the intention of Mr. Lawrence to run the theatre along the lines of such houses as the Capitol, Detroit, and the Chicago—that is, special prologue, presentations, large orchestra and special added attractions. Mr. Lawrence was former manager of the Isis in Grand Rapids, exploitation manager for First National in Detroit and manager of the Fox-Washington Theatre, Detroit. With the Regent, Grand Rapids will boast of three first-run houses, the others being the Majestic Gardens and the Isis.

John H. Kunsky, operating several theatres in Detroit and president of the J. H. Kunsky Theatrical Enterprises, has decided to re-enter the state-right exchange business, and announces that he will open an independent exchange some time before the first of September. He has not definitely decided what the name will be, who the manager will be or what pictures he will secure. Mr. Kunsky operated one of the first film exchanges in Detroit for many years, being distributor for Famous Players. Later he bought pictures independently.

Jess Sellers, manager of the Iris Theatre, Detroit, has taken over the active booking and management of the Library Theatre, owned by J. M. Slocum. Mr. Sellers will continue to handle the Iris.

George Harrison, who operated the Jefferson Theatre, Detroit, for six years, and went to the Pacific Coast three years, where he operated a number of theatres, is back in Detroit, and negotiating for several theatres.

"Enemies of Women" was held for a third week at the Adams Theatre, Detroit, where is played to surprisingly big business considering the hot weather.

The New Martha Theatre, Joseph Campau and Caniff Avenue, Detroit, now in course of erection, will be ready to open about September 1. The New Buchanan Theatre will open some time in June, while the New Cinderella, seating 1,800, will open some time in August.

Fitzpatrick & McElroy have taken over the Kozy Theatre in Ludington, and merged it with their own theatre, the Lyric. F. W. Hawley, former manager of the Kozy, has been appointed manager of both theatres.

Will You Retain Your Orchestra This Summer?

Are orchestras worth their cost during the summer season? This is the perplexing question that, as usual at the beginning of the hot season, is confronting exhibitors of Milwaukee.

"A full-size, high-class orchestra is indispensable to good business during the so-called slack months," is the contention of Eddie J. Weisfeldt, manager of Saxe's Strand, who has announced accordingly that his musical unit will remain intact.

Mr. Weisfeldt has made a decided hit with his novelty synco-symphony orchestra of ten pieces—a rare combination of jazz and classical players. To illustrate his belief in the worth of his music, he is at work now on plans for a big jazz review. The idea suggested itself to him through the introduction of double-deck bus service in the city. He intends to feature his orchestra playing from the upper deck of a model bus in connection with a novel sketch.

"I contend that it is folly to sit idly by during the summer, cut orchestras and book weak pictures because the hot weather has in the past been a business killer for the movies," he said. "My policy is going to be to give the public a full-size orchestra which I will feature harder than ever because others have cut theirs, and in addition plan to show only big pictures.

"Ordinarily it's no trick to draw business during the cold months, but exhibitors have found the going rough in the summer. All the more reason, therefore, why the attraction during the hot weather should be so much greater."

S. Walker, manager of the Butterfly Theatre, takes an opposing stand, however. Mr. Walker has eliminated his orchestra entirely in connection with the introduction of a new summer policy featuring a 22-cent admission, second-run big pictures and a change of program twice a week.

"There are enough people who hesitate to pay the high prices for first-run pictures who are only too glad to be able to see the big pictures of the year at reduced admissions, despite a lack of elaborate music," said Henry Taylor, Mr. Walker's assistant, in commenting upon the change.

Leo A. Landau, manager of the Alhambra and Garden theatres, has taken a half-way stand. He has eliminated a few men from his orchestras in both houses, but still has enough musicians left to compare favorably with his rivals. The Garden now has an orchestra of eight, compared to ten previously, while the Alhambra has even a larger organization. Mr. Landau is one of the first Milwaukee exhibitors to realize the value of good music in a theatre and has consequently always maintained large and superb orchestras. This is the first time he has cut the number of his musicians for the summer months.

Ralph Wettstein, manager of Ascher's Merrill, has refrained from cutting down the size of his orchestra and has given no hint that he intends to do so soon.

Noble Resigns Managership of Liberty Theatre, Seattle

An important exhibitor change took place this week in Portland with the resignation of Paul Noble from the managership of the Liberty Theatre, one of the most important cogs in the Jensen & Von Herberg chain. C. S. Jensen, Portland head of the firm, announced Noble's resignation and the appointment of A. C. Raleigh to the position. Mr. Noble had been connected with the Broadway house for four and one-half years. His interests in Portland are closed, it is said. Certain of his friends express the opinion that, being a movie man at heart, he will not leave the business. Others, said to be the better informed of his one-time associates, believe him to be in California at present, ready to undertake the management of a picture house at Long Beach.

Mr. Raleigh, who steps into Noble's job, is a veteran among picture men in Portland. He entered the Jensen & Von Herberg service seven years ago, and managed the Columbia when it was a Jensen & Von Herberg house with extraordinary success.

One of the real old-timers arrived in Seattle this week in the person of John T. Spickett, of Juneau, Alaska. Mr. Spickett owns the Palace Theatre and operates under the name of Orpheum Amusement Company. He has lived in Juneau for twenty-seven years, and originally took the first picture show to Alaska. He is a great favorite along Film Row, and his visits are hailed with pleasure. Mr. Spickett is down for bookings largely, and plans to return next week.

The Lee Theatre, Ballard, formerly operated by Eliza Storm, has been purchased by A. French. The deal was consummated through the offices of E. H. Haubbrook.

Tacoma's newest suburban house, the Paramount, at 26th and Proctor streets, opened June 12, being erected and completed in record time.

A. J. Bischell, former manager of the Rex, Spokane, is now in active management of the Rex, Lewiston, Idaho. R. E. Neal is now manager of the Spokane house.

Jack Allender has disposed of his interests in his Liberty Theatre, Colfax, Wash., to F. C. Weskill, who also owns the Colfax. In addition Allender is reported to have also closed a deal for his Moscow, Idaho, house. He still has several other houses.

G. E. Terhune, owner of the Walla Walla, Wash., Arcade Theatre, has recently remodeled and improved his house extensively. He has put in a new front, installed upholstered seats, and now has a beautiful little house.

"Doc" Clemmer was over from Spokane this week. He succeeded in getting away without an interview, however.

San Francisco

Louis R. Lurie, owner of the Century Theatre, San Francisco, announces that this house will be remodeled at once at an estimated cost of \$75,000 and transformed into a high-class picture theatre. The improvements include the building of runways to the balcony and gallery, the installation of an organ and new heating and ventilating systems, the enlargement of the lobby and the redecoration of much of the house. J. A. Brehany has been appointed director of the Century, Charles M. Pincus will be manager and William R. McStay press representative. Mr. Pincus will leave for the East shortly to make a general survey of theatre conditions.

John Onesti, who owns a large building at 613 Green street, San Francisco, is preparing to remodel it as a picture theatre.

James Pilling, for eight months manager of the Century Theatre, Oakland, passed away in that city on June 7, following a cranial operation. At one time he was manager of the Empress Theatre in San Francisco and for several years had charge of a large theatre at Vancouver.

Following a long controversy between the Loeb Realty Company and Alexander Pantages, the Pantages Theatre at Oakland has been closed. This theatre was leased ten years ago from the realty company for a ten-year period at a rental of \$2,000 a month, the agreement specifying that at the end of the period a new lease be executed at a rental rate to be determined by arbitration. The arbitrators have failed to agree on a proper figure and the matter has been taken into court, but without definite results. The house has not been a paying one, and Pantages refuses to pay a higher rental.

Canada

The interesting announcement is made at Vancouver, B. C., that the sale of the many theatres of Allen Theatres, Ltd., Toronto, to the Famous Players Canadian Corporation, Ltd., through G. T. Clarkson, authorized trustee, will not affect the large and handsome Allen Theatre at Vancouver. This statement has been made by W. P. Dewees of Vancouver, managing director of Allen's Vancouver Theatre, Ltd.

One of the first steps taken by the Famous Players Canadian Corporation, Toronto, with regard to arrangements for Allen theatres in Eastern Canada since the recent purchase of the Allen chain has been to make the decision to close Allen's Regent Theatre, Ottawa, at the end of June for the summer in order to carry out extensive renovation and alterations to the theatre. Clarence Robson, manager of Toronto theatres for Famous Players, inspected the Ottawa theatre on June 12 to confer with Manager J. C. Kennedy regarding plans. Arrangements for other Allen houses have not been announced yet.

Manager N. K. Miller of the Pantages Theatre, Toronto, has adopted the new policy of starting the week's shows on Saturday instead of on Monday. The change in plan was made with the presentation of "The Abysmal Brute" and patrons apparently appreciated the innovation. The opening day was moved to Saturday to get away from the general opening of the week's shows at all other local theatres on Monday.

Minnesota

Approximately 30 per cent. of the picture theatres in Minnesota will be dark during the summer months, according to a survey made by local film exchanges. The Garrick, one of the largest Finkelstein & Ruben houses, has already closed for the summer.

A community theatre has been opened at Hooker, S. D. It is managed by Charles Hartsough.

Lyle W. Webster, recently appointed assistant manager of the Unique Theatre at Ladysmith, Wis., will aid in the booking of four Wisconsin theatres controlled by G. E. Miner. The theatres are located at Ladysmith, Rhinelander and Rice Lake.

Joseph Friedman, who operates the Tower Theatre in St. Paul, is vacationing at West Baden, Ind.

James Keough, well known in Northwest film circles, plans to resign as general manager of Saxe Amusement Enterprises, Milwaukee, according to reports.

Plan Expansion

Ackerman & Harris, San Francisco, have inaugurated a policy of expansion and within the near future will open a number of new theatres in the western territory. Only one theatre will be operated in each city and several houses will be disposed of in line with this policy. Theatres will be taken over or built in Long Beach, Hollywood and Los Angeles, and other fields will be invaded. The Casino Theatre in this city has been given up, the Century Theatre will be turned over to its owner the end of June and in the future the business will be confined to the presentation of feature pictures and vaudeville, with the exception of the Will King and Jack Russell shows.

Kansas City

The Newman Theatre Anniversary, held the first week in June, was a huge success. The feature picture was "The Exciters." Elaborate scenic effects were staged and a company of thirty singers, dancers and musicians put on a miniature musical comedy. In addition the Newman Concert Orchestra rendered "William Tell," the first overture given in the theatre when it was opened, four years ago, in conjunction with scenic effects on each of the three stages of the theatre. More money was expended on the celebration this year than any previous time. The theatre was packed to capacity during the entire week, and the crowds were not daunted by the continuous rains.

R. Doering, an old Metro salesman, has been made manager of the De Luxe Theatre at Hutchinson, Kan.

An announcement that the Tootle, Star, Olive and Nickel theatres of St. Joseph, Mo., will close July 1 seems to substantiate the rumor that a movement was on foot among St. Joseph theatre owners to close for the summer.

W. M. Wescott has taken over the Isis Theatre at Brunswick, Mo. Mr. Owens, present manager of the theatre, will open the Opera House at Brunswick about the middle of July.

Among visiting exhibitors recently were: Mrs. Micholls, of the American Theatre at Odessa, Mo.; William Sears, of the Lyric Theatre at Booneville; Mr. Mills, of the Auditorium at Smithville, Mo.

The sale of the Doric Theatre, large downtown house, by Mrs. Margaret D. C. Ridge to Louis Oppenstein was consummated last week. The purchase price has been announced as approximately \$150,000. The theatre will be remodeled for commercial uses.

Francis X. Bushman and Beverly Bayne will make their first public appearance in this territory at Topeka, Kan. G. L. Hooper has booked them and the attraction, "Modern Marriage." When this engagement is completed the cast of six and the picture will play at one of the theatres managed by Stanley Chambers in Wichita, Kan.

It was with regret that friends learned of the death last week of Carl M. Weiss, former owner of the Linwood Theatre of Kansas City. He is survived by his widow, Mrs. Orah Weiss, and his mother, Mrs. Sue Weiss.

It is reported that Mark Wilson, of Chanute, Kan., has purchased the Strand Theatre at Independence. The Strand was formerly known as the Quality Theatre.

Capitol Enterprises has purchased an interest in the Crane Theatre at Carthage, Mo. The theatre was built and opened about a year ago by George W. Bays. It seats over 1,000. Mr. Bays is one of the oldest exhibitors in this territory. He formerly operated picture theatres at Newton and Perry, Kan.

Chicago's New Gumbiner House Opens with Braddock at Head

The new Gumbiner house, the Temple Theatre, at 5241 North Clark street, opened Saturday with George Braddock as manager. The house seats 800 and will play feature photoplays, with three acts of vaudeville on Saturdays and Sundays. Music is furnished by a concert grand organ, with Miss Ruth Uhl as organist, and a three-piece orchestra. George Smith is chief projectionist and two Simplex machines furnish the projection for the house.

The week day admission scale is 10 and 22 cents, while on holidays and Sundays the charge is 17 cents for children and 33 cents for adults. The Temple Theatre makes the ninth house under the Gumbiner banner. The others are the Bryn Mawr, Bertha, Villas, Star, DeLuxe, Parkside, Argmore and the Paulina. In honor of the opening quite a few floral pieces were received by the management, among them being pieces from the Pathe and Universal exchanges, S. Greiver office, and Maynard Schwartz. Louis Gumbiner and the employes and managers of the other houses of the chain sent very pretty floral offering.

B. F. Wheeler, formerly of the Palace Theatre at Moline, has been made manager of the Argmore Theatre on Argyle avenue, succeeding George Braddock, who has been transferred to the new Temple Theatre on North Clark street.

The Rialto Theatre, of the Jones, Linick & Schaefer chain of houses, has new electric signs and a coat of fresh paint. It has a dandy cooling system that makes the house popular with the summer crowds.

E. C. Marohn, R. D. Wiley and J. C. Garlison have organized the United Amusement Company at Peoria with a capital of \$100,000, to operate amusements of all kinds. The organizers are well known showmen of the Central Illinois territory.

The Merrill Amusement Company plans a modern movie house at Merrill that will be the last word in theatre construction for a small town.

Even the lady organists fight here. When Mrs. Nellie Brown, organist at the Central Park Theatre, put up her automobile after returning home from the theatre, she was attacked by a burly negro, battled him fifteen minutes and sent him fleeing down the alley. Highwaymen now are steering clear of the athletic women who work in the theatres of the Windy City.

A. C. Weiss has purchased the equipment of the Central Theatre at Shelby and will keep open during the warm weather in an outdoor airdome.

The Best Theatre at Helena was destroyed by fire caused by an explosion, and it is reported that several arrests have been made.

V. P. Ader of the Ader Theatre at Marshfield has equipped his theatre with modern equipment and is doing a fine business.

M. Marti of Monroe, Wisc., has taken over the Majestic Theatre at Elroy from H. L. Hanson, which makes four houses in his chain, the Monroe, the Wonewoc and the Beaver Dam. Mr. Marti will make some improvements in his houses.

George Laing, manager of the Cosmopolitan Theatre for the Ascher circuit, has been transferred to the main office as booker.

Charles Darrow, manager of the Midway Theatre at Rockford while it was under the Ascher management, has been transferred to this city and will act as manager of the Oakland Square Theatre.

Lyle W. Webster has been made assistant manager of the Unique Theatre at Ladysmith. In addition he will assist in booking

for the Miner chain of movie theatres under the management of G. E. Miner. There are four houses in this circuit, the Unique at Ladysmith, the Majestic at Rhinelander and the Rialto and Majestic at Rice Lake.

E. V. Knutz has remodeled and redecored the Victory Theatre at Rockport and will improve his programs.

Will Gould, manager of the Grand theatre at Clintonville, has installed a new curtain and stage settings.

Now the managers can breathe easier, for the state income tax bill has been defeated at Springfield and there will be one tax less this year.

M. A. Connolly, well known showman, died suddenly last week at Kansas City of heart trouble. In his younger days he was a major league ball player and his many friends in the profession are sorry to hear of his death.

Manager Levine of the LeClaire Theatre at Moline is always on the job for a local tie-up. When the big department store staged a fashion show and style revue he had them put it on at the LeClaire and there was capacity business. On each Monday night he has a Discovery Night.

Exhibitors seen along film row last week were Peck Collins of the Peck Theatre at LaSalle, Bob Cleary of the Majestic at Kan-kakee, J. B. Ross of the Garden Theatre at Canton, Harry Thornton of the Gaiety Theatre at Springfield and Walter Spoor of the Academy Theatre at Waukegan.

The many friends of Arthur Lowy of the Lowy Theatre of Milwaukee will be sorry to hear of his death last week after a short illness. He was well known in film circles in this city and many expressions of regret were heard.

C. A. Niggemeyer has resigned as stage director of the McVickers Theatre and gone to Hollywood to join the staff of Cecil B. DeMille. He is succeeded by Willis Hall, who is one of the best known directors in this territory. Mr. Hall was formerly with the Victoria and National theatres.

It is a practical certainty that this city will continue to have daylight saving for another two years, as the Wright anti-daylight bill was defeated in the House judiciary committee by a vote of 16 to 12.

Joe Hopp of the Ft. Armstrong Theatre at Rock Island is hitting the high places at his house. Here he has Rodolph Valentino for a one night appearance and then he books Eva Tanguay for a personal appearance. Joe believes in giving his patrons variety.

Al Lyons has opened the Empire Theatre at Halstead and 67th street with a Universal and International news reel program.

Another new movie house is projected for

Quincy, Ill. The latest project is being undertaken by a group of St. Louis builders headed by U. M. Dailey, who has been in Quincy the past week inspecting sites. Two locations are being considered, one at the northwest corner of Sixth and Hampshire streets and the other at 633 Main street in the Majestic building, where foundations are already in for a movie house which was never completed. The promoters say the projected house will cost at least \$250,000. This makes the second theatre projected for the Gem City, as Pinkleman and Cory, operators of a chain of houses in Quincy, have bought a site for a new movie house on Washington Square.

The National Theatre, 6821 South Halsted street, has been reopened by Harry Miller, one of the veteran managers of the city, and popular prices will prevail.

It is reported that Attorney Hainline of Macomb, Ill., has taken over the management of the Grand and Tokyo Theatres in that city from V. F. Grubb.

Curley Irwin now has the Castle Theatre at Bloomington, Bill Lyons retiring from the management.

Jack Hoeffler of the Orpheum Theatre at Quincy has returned from Washington where he took in the doings of the Shriners. Incidentally Jack has another theatre under his direction now, the Strand at Ft. Madison, Iowa. This is the leading house in that railroad town and under the new management should do a big business.

Cincinnati

Following receipt here of a recent press dispatch that the newly-formed Shubert-Erlanger picture combination would utilize the Grand Opera House for film presentations next season, a telegram from A. L. Erlanger was received by Manager Milford Unger to the effect that it had not been definitely decided which Cincinnati house would be used for this purpose. It is understood, however, that it will be either the Grand Opera House or the Shubert Theatre.

Matilda May, cashier of the Bon Ton Theatre, while on her way from the theatre to her home, about 11 p. m., was held up by a bandit, who seized her by the throat, grabbed her hand bag containing the day's receipt, amounting to several hundred dollars, and escaped.

Manager Fox, who is in charge of the Grand Opera House for the summer, announces a reduction in admission prices, beginning with the current picture, "Driven." The new scale is 40 cents for the lower floor and 25 cents elsewhere. Previous scale was 55 cents top.

The Winchester, (Ky.) Amusement Co. will erect a new house in that city at a cost of \$75,000. The Chamber of Commerce is co-operating.

The first neighborhood house to be erected at Middleton, Ohio, is nearing completion. It is located at Dell and Garfield avenues, and is being built by Joseph Lorenzo.

South Illinois Conditions Bad

Exhibitor conditions in the Southern Illinois coal fields have taken a decided change for the worst in the past week or so. Mines are closing down and others are operating only one and two days a week. In addition, street carnivals and fairs are providing killing competition for some of the exhibitors.

For a while the cool weather helped conditions some, but this advantage has now been wiped out. This is a seasonal condition with the Southern Illinois exhibitors and no way has been found to eliminate the annual loss during June, July and August.

For instance, one exhibitor in a town of fair proportions, probably the largest town in the state south of East St. Louis, played to but \$8.60 one night last week and he had what was considered a fine attraction on his screen. Others have been taking in only half of what they have been paying out.

But everything considered, conditions in the coal fields are perhaps better than they were a year ago. Then the national coal strike was on in earnest and there was no business at all.



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Makes Year Old Picture a New Sensation Through Hooking to a Local Committee

MAKING a local sensation of a first run picture is something of a job, but making a local sensation out of a picture more than a year old which had already been extensively played in the town, seems to be something new and decidedly unique. Frank Harris, branch manager of the Pathe Exchange in St. Louis, is the man who has hung up the new record.

He figured that the interest in Nanook of the North had not been exhausted through its very general showings last Spring and Summer. He felt that it would go just as strongly this Summer as it did last. It was so different from the usual run of pictures that it could not be classed as a "one around and into the sticks" production, but he needed something to get that idea over to the managers he wanted to book it with. He set out to exploit the picture to the exhibitors, just as the latter exploit to their own patrons.

Hooking It Up

He figured that the Post-Dispatch's Free Ice for the Babies Milk Fund was about the most popular drive on at the time, and he figured additionally that an ice picture should tie in nicely to an ice fund.

He knew that the picture had made an impression on the St. Louis Motion Picture Council, which is composed of one representative of each prominent women's organization in the city, and he had little difficulty in getting them to stand as sponsors to the Post-Dispatch. They felt that picture of the type of Nanook were to be given all possible assistance, and so they gladly consented to get behind it, perhaps not being unmindful of the fact that the paper would give them some good publicity.

Put in the Pershing

The Pershing Theatre was decided upon as the house in which to hold the benefit, and an elaborate lobby front was put in place nearly a week before the opening. It was the usual cold type, but more elaborately done than ordinary since it was expected that the picture would be in for a run.

Then the newspaper got busy collecting opinions from the leading citizens starting with the Mayor and running through the entire list of civic notables.

Ten thousand letters were sent out by the Council, and 600 one sheets, 150 three, 50 sites and four 24-sheets were pasted, not to mention banners, windshield stickers and a clown ballyhoo to the school children.

Churches Advertise

The picture opened on a Saturday and the following day every Catholic church in the city made the picture subject of pulpit announcement at all services, most of the Protestant churches followed suit and the Jewish congregations got solidly behind it.

The Mayor attended the opening performance and made an address on the fund, and there is not an exhibitor in the territory who does not know all about the stunt and who is not thinking seriously about a booking, if his name is not already on the dotted line.

It is a pretty example of intelligent exploitation, and goes to show once more, if proof were needed, that hooking to a local

charity, particularly if that charity is newspaper sponsored, is about the best way of getting a picture over.

Harris is a regular exploiteer, and then some.

Hyman Functioned

After searching the news reels in vain for something about mother for Mothers' Day, Edward L. Hyman, of the Mark Strand, Brooklyn, decided that it was up to him to offset the omission. He had a leader made paying a tribute to mothers, set it in the middle of the news reel and when that point was reached, the film faded and the curtains were dropped. Color harmonies were played on the curtains while a tenor sang Little Mother of Mine, and the stunt stole a lot of applause from the feature.

That's one of the reasons the Strand program always pulls. Eddie keeps it right up to the mark.

Here's Herschel Again

Herschel Stuart, of the Missouri Theatre, St. Louis, was the first manager of record to hook to the marathon dancing craze. He staged the stunt in the lobby of the house, with a prize offered by Gloria Swanson, who was being shown in Prodigal Daughters.

Herschel counted on the police stopping the show and saving him from keeping open all night, but the cops thought they would be kind to Hersch and let him run, and he had to hustle out and persuade a reformer to register a kick so he could close the doors, tell the newspapers about it, and go home to bed.

Herschel says it was Ed Olmstead's idea and Olmstead says it was Herschel. They're a regular Alphonse and Gaston couple, those two.

Lloyd's New Record Sells Safety Last

Declaring that Lloyd sets a new laugh record in Safety Last, Harold Horne, of Loew's Palace Theatre, Memphis, proved it by showing the record. You see the record for yourself. It is a real record and not painted in.



A Pathe Release

THE RECORD AD

For the foyer he borrowed a gigantic record from a dealer and tied up the store by playing one of the selections on the record for his overture with a production, which caused the dealer to turn over his window and part of the store to theatre advertising.

Matching the story, J. Wright Brown, of the Grand Theatre, Columbus, Go., made profile vases for still frames on The Go Getter. He also used an airplane hung from the ceiling, and sold the play on Cappy Ricks and T. Roy Barnes.



A Pathe Release

COOLING ST. LOUIS WITH COTTON SNOWSTORM
Making an intensive drive on Nanook for a local charity; the picture was a cleanup at the Pershing Theatre, St. Louis, where even the suggestion of ice and snow is gratefully received with the thermometer away up.



A United Artists' Release

SOMETHING NEW IN EXPLOITATION. A WINDOW TO MATCH THE LOBBY DISPLAY

This was worked by Guy A. Kenimer, of the Arcade Theatre, Jacksonville, who put over a display on Robin Hood that gave him next to the record. In cold weather, with the winter visitors to draw from, he probably would have had a new high mark, but to nearly break the record in June is doing something, and this matched display helped to do it. That's a pretty lobby.

Big Car Banners Were Given Free

Often a manager will proudly report that at last he has succeeded in persuading the street car company to permit him to banner their cars. Often this is because the car company is tied to an advertising agency.

Roy Smart, of the Noble Theatre, Anniston, Ala., got banners—got large ones—and not only did not pay, but each passenger was given an advertising slip by the conductor.

Sounds like a beautiful dream, doesn't it?

But Smart was not asleep. Far from it. He is wide awake, which is how he came to get so much for so little.

He offered to rebate the cost of the pas-

sage from the price of a ticket for a certain afternoon. All the passenger had to do was to present the slip the conductor handed him with enough money to make up the cost of the ticket.

Only \$4 worth of slips were redeemed at this performance, but the stunt influenced hundreds of ticket sales for other performances.

The idea was worked for Over the Hill, and Smart thought it a good time to get after business in a section of the town from which he drew very little, so he offered the school children in that section a 25 per cent commission on sales and brought a lot of people in, many of whom will become regular patrons.

He not only doubled the usual business, but he beat the record hung up two years ago by The Old Nest and which he has been shooting at ever since.

A Flirting Raffles

Using a prominent society girl for a raffles on The Flirt, Roy Smart got a 35 per cent jump in business on The Flirt at the Noble Theatre, Anniston, Ala. The raffles visited a number of shops and gave out two cash prizes to the first persons to recognize her and tickets to all who came after that. She was spotted a number of times in the week in which she operated, working in various stores, which co-operated in advertising the Universal-Jewel.

This supplemented a month-long screen teaser campaign with the proverbs, a new proverb being used each time the program was changed. Their cleverness kept them fresh and the longue persuaded the regular patrons that something good was coming off.



An F. B. O. Release

HERE IS THE STAR EXPLOITATION STUNT UP TO PRESENT WRITING

This is the DeWitt C. Clinton, first train on the New York Central, in the opening parade of the New York Quarter Centennial of the Greater City. The first truck tells the story of the train. The second banner is straight exploitation for F. B. O.'s The Westbound Limited. Half a million people saw this and accepted the message. It's not a trailer to the parade. It is a part of the parade. That's what makes it the record holder in exploitation



A First National Release

TIED A DANCE HALL TO THE ISLE OF LOST SHIPS

Pete Smith tied a Los Angeles' dance hall to a Lost Ships' night and staged a storm dance that made a tremendous hit. This is some of the advertising the stunt drew for him. Just some. He used a lot of other ideas for the Kinema.

Worked Many Gags for Safety Last

Making Harold Lloyd in *Safety Last* a nine days' wonder in Houston, Texas, was the accomplishment of Charles McFarland, City Manager for the Southern Enterprises. He did everything he had read of and then sat down and thought out a couple.

One original stunt was a banner about 75 or 80 feet long across the store fronts in the building which houses the Queen. For the lobby he used the clock face with the pendant comedian for the front and above this he built a skyscraper seven stories high with Mrs. Lloyd helping hubby to go over the top.

He worked the laughing contest between Lloyd and Spark Plug in the Chronicle, with prizes of \$15, \$5, \$3 and \$2. Spark Plug won, but Lloyd did not lose, as the winner explained that the plug got the vote only because he was there every day.

An insurance company sent out 3,000 policies to its own mailing list and gave 10,000 to McFarland, who gave the Queen half and divided the rest between the other two Enterprises houses.

They used the novelty accessories from

the exchange and posted every road leading into town.

Then he hooked in the ambulance stunt with a plant to laugh herself into a faint. Two kind hearted women in the audience insisted on accompanying her to the hospital and the poor girl did not get back to work for a couple of hours instead of merley taking a drive around the block as had been planned.

The hands of the clock on the marquise display were motorized and swung around, with the figure of Lloyd on a pivot to let him go along and keep his feet down.

It was a regular campaign.

Four in a Row

Free matinees for children are generally pegged to some special picture, but Diebold, of the Strand Theatre, Cedar Rapids, Ia., worked it a little differently. Through the co-operation of A. W. Nichols, of the Paramount Exchange, he put on four special Saturday morning shows for kids who could not afford to purchase tickets, including institutional children.

These were special pictures donated by the exchange and not the current bill, and the comeback was general good-will rather than a cash-in on a particular picture.

Pete Smith Steers Isle of Lost Ships

Being told to go and get it for *The Isle of Lost Ships*, Pete Smith cheerfully answered "Aye, aye, sir"; this being a nautical drama, touched his forelock as they do in *Pinafore* and proceeded to give Los Angeles one complete revolution.

Of course Pete had to pick on the navy. No exploiteer ever overlooks this bet, and Pete aimed high. He presented Admiral Eberle with a print for the use of the flag-ship, and was careful to do this three days in advance, so it would do some good when the papers wrote it up. He also told the Admiral that any man in naval uniform could hold out a quarter when he came to plank down his money at the Kinema box office, and that gave a bunch of sailors and marines at every showing.

Then Pete tied up the Cinderella dance emporium to an *Isle of Lost Ships* Night, and they carried signs on two sides of their corner building for a week, and played up the night in all their newspaper work. There was a treasure hunt with \$25 parked in various parts of the hall, and a "storm dance" so successful that it had to be repeated until the musical score was worn out. The Cinderella has some movie night each week.

For this the lights were dimmed, blowers were turned on the dancers, the wind machine whistled and the lightning flashed. They had everything but the rain.

In the advance newspaper campaign Pete ran four days on the lost ship reader teasers from the plan book and then broke into a loud noise about what Tourneur had done. A special block 24-sheet was posted in 50 locations, and half a dozen sailors wig-wagged to each other about the lost ships, the message being relayed to a receiver on the Kinema marquise. Pete modestly says it was the best business the Kinema has had "in ten weeks."

Said it with—

Saying it with flowers on a one-day run, E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn., got a nice display for *The White Flower*. He pasted a one-sheet on the bottom of a black box, setting potted white flowers along the sides from front to back and decorating the outside with cut flowers. This cost little at this time of year and was sufficiently unusual to get real attention. It didn't break any records because it rained like—well, it was a VERY heavy rain.



A Pathe Release

PERHAPS IT IS SAFETY LAST, BUT McFARLAND, OF HOUSTON, TOOK NO CHANCES

Lloyd would draw them to the Queen Theatre, but they had to be told that Lloyd was there, and he raised his voice and yelled. That banner is right next the theatre and covered three store fronts—about 75 feet. And this is only one of a lot of good stunts McFarland used, both original and copies.

Concentration Lines Help Small Display

One soldier in a crowd of civilians attracts as much attention as one civilian in a crowd of soldiers. Working on the same lines, a store in Hamilton, Ont., figured that a limited display of toilet articles would be better than a half gross of each item, and it built a platform two feet wide in the window, to which ribbon streamers led from the front of the glass. No matter where you looked, the glance traveled to that small display, and then up to the Clive poster on Skin Deep.

There was a scenic backing, but where this is not used the crepe paper streamers from above can be run all the way down.

The display was a part of the campaign of the Temple Theatre for the First National release, but it will work for any title where the merchant desires to concentrate interest upon a small display.



A First National Release

Endorses Saunders Because of Orowitz

One of the most remarkable tributes to an exploitation man we have received comes from William E. Borgos, manager of one of the Evans Drug Stores in Philadelphia.

Mr. Borgos writes in endorsement of a recent article on exploitation staffs in which the opinion was advanced that Saunders' department is advancing while others fail, because he is working along intelligent lines. Mr. Borgos writes in part:

"The tribute you paid Mr. Saunders was deserved. I have never met Mr. Saunders personally, but if I am permitted to judge him by his local representative, the former cannot help but succeed where others fail. In the last three years there have been only three motion picture tieups in my window, though scores have requested this co-operation of us."

These three were the book with the turning pages illustrated some two or three years ago, the same book was revived for The Prisoner of Zenda and Orowitz helped the Metro company to the result. The third was a display on Bella Donna, recently planned and executed by Orowitz.

Eli M. Orowitz will probably keep on wearing the same sized hat, but he has reason to be proud of the fact that his record reflects so much credit upon the organization by which he is employed.

PUTTING OVER A DISPLAY WITH CONCENTRATION LINES

The display of cosmetics in this store window is only about two feet wide, but ribbon streamers converge to the platform and lead the eye to the display. Crepe paper is used for a backing with the Skin Deep question mark above the card.

Keith Exploitation Develops Big Stunts

Conducting a little contest of its own, the Keith Exploitation Department offered cash awards to the managers of the New York houses doing the best exploitation on Souls for Sale, and the incentive developed some capital ideas, about the best being that worked for the Eighty-first Street Theatre.

This was a ballyhoo parade of ten junk push carts loaded with old shoes. Each cart carried the usual uprights to which were strung half a dozen cowbells, which supplied the noise element, and directly below the bells were banners for the house and attraction. Two auction flags were used on the house front.

The Prospect Theatre, Brooklyn, held an impersonation contest limited to the forty stars who appear in the picture. A winner was selected at each performance, and the fourteen thus distinguished were taken on a tour of the Famous Players-Lasky studio in Long Island City.

A novelty hinging on the Salvation Army drive was the appearance of an Army mem-

ber at the Flatbush Theatre, where she made a short speech at each show, part of the time being devoted to the army drive and the remainder to a vivid description of how the army saved those souls that were for sale.

The devil himself drummed up trade in souls in Harlem for the 125th Street Theatre, parading the streets with a banner announcing that he had souls for sale and giving the theatre as his business address, and two cutout devils were used on the marquee of the Fordham Theatre.

It all helped to put the Goldwyn release over and to make business for the houses.

Too Long

The Queen Square Theatre, St. John, N. B., used a trailer on Smilin' Through for two weeks in advance of the showing. This is cited by First National as a special stunt, but we think that it ran too long. To see the same trailer three times will tire the average patron and lessen his interest. The best scenes of the play will be stale when they are shown. Use the trailer one week and slides, with a change of copy, for the rest. It will make for greater interest.



A Paramount Release



MOUNTED POLICE WERE REQUIRED TO CLEAR THE SIDEWALK ON THE EVANS' BELLA DONNA

This was merely a girl in a striking costume shooting through the window at the crowds, and displaying advertising cards in between. The next day the snapshots were shown on the card at the left. If your portrait was circled you got a free ticket. Very simple, yet on Saturday night two mounted policemen were required to keep traffic lanes open, riding on the sidewalk.



A Paramount Release

HERE'S GLORIA SWANSON ALL AT SEA IN STREET CLOTHES

Gloria usually wears a bathing suit in the water, but this is supposed to be Gloria adrift in the sea of life and presumably "all wet." A rather involved symbolical display from Alfred Hill, of the Imperial Theatre, Jacksonville.

Gloria Struck Out on the Sea of Life

Give you three guesses what Gloria Swanson is doing in the water on top of the marquee of the Imperial Theatre, Jacksonville, and unless you've read the caption first we'll bet you can't tell.

Albert Hill, who planned the design for *Prodigal Daughters*, explains that *Prodigal Daughters*, as typified by Miss Swanson and her stage sister, are afloat on the Sea of Life. The lighthouse in the upper left hand corner typifies the safety of home, but Gloria in her prodigality, turns her back upon its guiding beams and keeps on swimming out without even her rubbers on. The ship does not mean anything in particular, or at least if it does Mr. Hill does not explain. Apparently he just put it in because the ports light up well at night.

The symbolism is far fetched, and we doubt if anyone "got" it without a diagram from Mr. Hill. But it made a good attraction, partly because no one did know, and it sold the attraction to pretty money.

Those marquee posts are the remains of the castle first used on *Knighthood* and later on *A Connecticut Yankee*.

No Desertion Here

For *Deserted* at the Altar at the Arcadia Theatre, Wilmington, Del., a real marriage was used to offset the fliver in the film. No attempt was made to convince the patrons that this was the delayed ceremony. It was just the usual stage ceremony with the usual trimmings of a merchant kick-in with presents for the more or less happy pair.

The false suicide was pulled and no one got pinched, and Leo Garner, of the Sidney B. Lust office, who put over the stunts, rode a tandem through the streets with a rube girl, and a sign telling that this was how they courted in *Deserted* at the Altar. It all helped to make important money for the Arcadia.

Eleanor Boardman Gets a Poor Deal

How would you like to write 1,200 letters? That's the job Charles Raymond, a Goldwynner, and Gus Carlson, of the Blue Mouse Theatre, Minneapolis, wished on Eleanor Boardman, just to put over *Souls for Sale*. The frame shown in the photograph carried a telegram with a Los Angeles date line and stated that Miss Boardman desired to correspond with the patrons of the Blue Mouse. All you had to do was to enter your name in a book provided for that purpose and get a letter from the star. As 1,200 names were registered, there is a lot of work cut out for someone, though probably it will not be Miss Boardman.

It's a good stunt if it is carried through, but even at that it will represent a postage bill of \$24 and perhaps a hundred dollars for the writing, not to mention the stationery; and cheap stuff cannot be used.

Twenty-one Cutouts

The cut suggests how the 35 stars shown in the picture were mounted on banners, the portraits being cut out from various sheets since they are not all available on this title. Twenty-one cutouts are used on the front, suggestive of a somewhat similar handling of *The Stranger's Banquet*.

It put the feature over, for they send in a picture showing a heavy standout on a rainy night, the queue extending far below the marquee.

Trees for Doug

When he came to play Robin Hood at the Capitol Theatre, Houston, Eddie Collins built most of Sherwood Forest in the lobby of the house, keeping it to one side, out of the way of the crowds. It was only about two feet deep, but ran the length of a narrow lobby.

City Manager Charles McFarland obtained a four page section in rotogravure in one of the papers for a very small sum, and they used the collar tie-up, but the big seller was a blanket of posters all over the place two weeks in advance.

Saved the Juice

When Roy Smart prepared his exploitation front for *The White Flower* he sent into the country for a quantity of tall canes with long leaves. These were banked in the lobby and around the marquee. Smart was all ready with electric fans to rustle the leaves, but for once nature got on the job and a stiffish breeze supplied the rustle without a bill for current.

One wagon load of canes boosted receipts 10 per cent.



A Goldwyn Release

DID ELEANOR MAKE GOOD ON THIS WHOLESALE ORDER?

The Blue Mouse Theatre, Minneapolis, advertised that Miss Boardman wanted to correspond with Blue Mouse patrons, and 1,200 persons wrote their addresses in the book. If she writes them all she'll need three months off.

Funny Bone Finder Help to Safety Last

When Jean Finley played Safety Last at the Old Mill, Dallas, he asked a patron how he liked the show, and the answer was "Fine. I found out I had a funny-bone," so Finley advertised in the papers that persons who had desired to locate their funny-bone should see Safety Last.

This moves Bill Johnson to suggest that a "Funny Bone Finder" can be worked on this stunt, possibly a herald compactly folded into a pill box with an engaging label carrying the title and the message, "To locate your funny-bone use the contents as directed." This is a capital idea for those who have yet to use this title and others can keep it in mind for the next release, or use it on any really strong comedy.

Finley invaded tradition by obtaining permission to use a banner on this release.



A Pathe Release

AN ODD BANNER

It was about ten feet high and is a combination of cloth and compo board. The top does not reproduce well because this was in red, but it made a noise from the marquee. This section was cutout letters spelling "Harold" on both fronts. The "Lloyd" was orange letters on a black ground.

Under the marquee was a miniature of the 24-sheet design with the comedian hanging from the clock, and a lettered panel below that.

Thoughtful Thinking

Taking a hint from the press book on the picture, the Palace Theatre, Mason City,

Ia., produced an effective mailing piece when it postcard: "Just thought you would like to know that Norma Talmadge and Eugene O'Brien are reunited in The Voice from the Minaret, which comes to the Palace Sunday."

By keeping that the entire message, a better clean-up was achieved than would have been possible from a lot of swank. As it stood, the message indicated an interesting fact and left the rest to psychology.

Surprised the Kids Showing Safety Last

Albert Hill, of the Imperial Theatre, Jacksonville, gives a special kid matinee Saturday mornings. For this he books in some special films, but the week before Harold Lloyd was shown in Safety Last the special program did not arrive, and the youngsters were given Safety Last as a surprise. The way they hustled home to tell the folks about it has persuaded Mr. Hill that juvenile advertising pays and pays well. The only reason he did not break records with the picture was two days heavy rain out of seven; that constant, copious downpour that keeps everyone in the house who can stay there. As it stands, he almost broke a weekly record in five days.

He used about every possible angle with slides, heralds, newspaper work, billing, novelties and a front, the latter being a two-story effect in compo board suggestive of structural iron work, with Lloyd on the clock face on top of all. This is not true to the film, but it got attention and no one complained because the display was not true to the film. The value of such a display may be questioned, since it is suggestive of a return of Never Weaken.

No One Won

Betting on a sure thing, Major I. C. Holloway, of the Grand Theatre, Columbus, Ga., persuaded a hat store to offer a new lid to any one who could see Safety Last without laughing.

If you'll think, you'll remember that Lloyd retains his straw hat all through his climb. The store put in a large picture of Lloyd clinging to the clock face with this copy: "Can you connect this picture with a new straw hat? You can connect with the best straw hat in our store if you sit through Safety Last without laughing."

The Insurance stunt was also used, with plenty of work around the lobby, and there was no kick on the business.

Meighan Was Lit Up and Also His Shirt

Getting a real attraction for the lobby from a litho cutout was the way J. P. Harrison slammed over The Ne'er Do Well. Harrison mounted the 24-sheet picture of Meighan on compo board and then cut out the names and telephone addresses of the chorus girls written on his shirt front. These were backed by colored medium, and flasher lamps. The best way to illuminate these letters is with drill holes instead of straight sawing, putting the holes as close together as possible, and reaming them out at the back with a countersink.



A Paramount Release

ALL DRESSED UP

There was a telephone on the frame which enclosed the display and every thirty seconds a telephone bell rang while the addresses flashed on. Two potted plants broke the edges of the frame and gave a summery appeal.

This cost very little, but a model of the Panama Canal could have done little more.

No one ever got anywhere by hiding out. If you have a good show, tell the world. If it's bad, keep quiet and save your voice and your enthusiasm for the next good one.



A United Artists' Release

A SIMPLE DISPLAY FROM THE PREMIER THEATRE, NEWBURYPORT, MASS., ON ROBIN HOOD

Designed by Manager Paul W. Wenzel and executed by J. A. Adams, the staff painter. This is merely mounted on an express wagon, but it did the same service as a more elaborate A board float and was more within the financial limits. Mr. Wenzel figures that if he does the best his finances will permit, he is doing as well as can be expected, and probably he made just as much money as he could have drawn with a more pretentious display.

Talmadge Holdover Beats the Original

We like the second week display of the Stillman, Cleveland, on *Within the Law* even better than we do the opening announcement, though that is very well done. The cut is held well away from the text, without

A First National Release

FOR A SECOND WEEK

getting away from the announcement, and the lettering is better disposed. The Stillman is coming to the fore again with good displays, and this is a very effective planning where a half tone is used. Miss Talmadge is always superior to her play, no matter what that may be, because of her popularity, and playing up the portrait is better than the use of a scene cut, since it puts the chief argument to the fore. The best work, however, is the handling of the type, which gives a fine spread without being too noisy. You cannot get away from the facts, and if these interest you, there is a small bank of well written argument to persuade you that your impression is correct and that it is a great play. The small features might have been added in the announcement to sell those who think of coming a second time. It will tell them that there will be a change of general program, though the feature holds over, and that they will not see the identical program in its entirety. This might aid the sale of some tickets and certainly it will not hurt.

Ruffner's Line Is Still Well Liked

Evidently Ralph Ruffner made a permanent contribution to exploitation when he wrote "Oh! How she could dance!" for *The Idol Dancer*. It has been bobbing up ever since and now it shows at the bottom of *Lost and Found* in the advertisement of the Alamo Theatre, Louisville. It was and still is a good line, and it has been worked on a dozen pictures without seeming to stale. This display is pretty, but with such good copy, it is a pity that not many will bother to read it. That middle bank is pose poetry, but the

fussy little letters will not interest the average reader who will either go to see the girl who could dance or will stay away. He will not be sold through the text, because that is difficult to read. The cut seems to be plan book material, and it was not intended to carry the signature where this appears. Apparently that was painted in. The use of black and white is always risky in a signature, and while the letter is so large that it probably will not matter much, it would have been better to have sliced the cut to remove that section entirely, giving room for a proper display of the house name. That would also have given more room for a type display. This is a prettier space, but what sells tickets is advertising and not pictorial display.

White Mortises Kill a Reverse

Not very successful is this experiment of the Temple Theatre, Toledo, in a combination of mortise on reverse. The white space

A Paramount Release

DOESN'T GET OVER

comes up so much better than the black that the title of the feature is obscured.

In the reproduction it is probable that the title will come up more strongly, but in the original, a 100 x 3, there is so much white to the title, and so little black for contrast, that it does not possess any strength. Where black reverse is used, there should be more black than white in order that the contrast may be gained. Where the proportions are equal, or nearly so, then contrast is lost and it would be much better to use a black letter against white, since the effect of the little black here used is only to heighten the effect of the lesser mortised spaces. The black works very well in the cut, particularly where a portion of this is drawn into the white, which gives an even better effect than a solid ground, but for the greater part the chief display is given the lesser items, and the feature suffers. If you use black, use sufficient black to count. A drop of whiskey in a glass of water does not make a highball, and a little black should be applied to the types.

Plan Book Cuts Are Skillfully Handled

Sending in a number of sample ads, Ed. J. Haas, of the Midland Theatre, Hutchinson, Kans., adds that he has to use plan book cuts because he can get no cuts in town. Mr. Haas probably does not realize that he is fortunate instead of the reverse. In these days it is generally possible to get good material out of the books, and he does not have an artist to waste his money with impossible hand lettering and reverse blocks and all of the other devices which artists seem to think make for good displays. Instead of paying an artist to waste his money, Mr. Haas picks the best of the plan book cuts and turns to type for the rest with the result that he puts out selling advertisements. That he is a good picker is made evident by the samples enclosed, only one of which we can reproduce. This drawing of the blind girl is about the best in the book and considerably better than most of the others we have seen used. It makes for a nice open display and gives Mr. Haas a chance to talk in type about his other features, including a medley of old-time airs, and he gets smart selling talk that is set up in type people can read. We don't feel sorry for managers without artists when they can make plan book stuff yield such results. We are sorry

A Goldwyn Release

TOO PRETTY TO BE GOOD

for the manager who has to humor some half idiot who thinks that because he can use a pencil he knows all about advertising. That's the man we feel sorry for. Mr. Haas did not get such good results on Knighthood, for these cuts are rather poorly done, but Java Head gave him a pretty three-column display, though it does not make up as well as this two-column in a three-column space. This is one thing that the generality of managers fall down. They seem to feel that they must use a three-column cut in a three-col-

the shield does not cut off the signature, since both are in reverse and seem to be more or less a part of each other. With a light signature there might be danger of losing it from the body of the display, but it is in the same color and the point of the shield is tucked under the plate to make assurance doubly sure. The announcement is rather florid, but the New does its work well and probably suited the style of talk to the reaction of the patrons. They certainly had to make a noise if they paid \$12,000 for the picture. There seems to be a temptation to overload the spaces on Robin Hood with picture, and picture is not going to do much to sell this play to the public. This single

sales of The Abysmal Brute will be made on the work the star did in the two-reel stuff. People who liked him in those series shorts will want to see him in a longer measure, and will be sold on the idea of seeing him, for which reason Denny should be worth at least a four-line letter where there is so much space at command. He could have ridden easily in the space had the cast been

"OLD MELODY PROGRAM." Hear the songs that are dear to every heart in the beautiful Midland now played by EDWIN CAREWE. TUNERS that interpret every song and every emotion in this picture—Some of the familiar songs are listed below:

MIDLAND
NOW!
And Saturday—

A picture that will echo in your heart like a magic melody.

—It is a magic melody! This happy melody of the city streets played on the harmonica. A tale of love and devotion of a young man and woman of two kinds of dark service and white places of the magic of music—A tale of something new that some might call old —

"Mighty Lak a Rose"
"East Side, West Side"
"Home Sweet Home"
"Annie Laurie"
"The Rose I Call Sweetheart"
"Trauer's" Melody in F
"Good Night, Beloved"
"Hearts and Flowers"
"Spring Song"
"Liebestraume"
"Lead Kindly Light"
"Abide With Me"
"In the Sweet Bye and Bye"
"Carolina"

Special Attraction
VILLAIN
"Mighty Lak a Rose"
EARL HIND COMEDY
"Chicken"
Dressing
Edwin Carewe
presents
MIGHTY LAK A ROSE
A symphony of life in the high and low places
by Curtis Benton—Directed by Edwin Carewe

Rehearsal
1:15—3:15—5:15—7:15—9:15
USUAL MIDLAND PICTURE PRICES—Matinee 10c—25c; Evening 10c—33c

A First National Release

A PLAN BOOK CUT

umn space where often it will work to better advantage in a four or five, just as this two-column looks better in the space used than if it extended from rule to rule. Managers who realize that they can trim to suit and use any size cut they desire, have small need of a house artist, and even where artists are available, it is better to paste up from the press book and let a card writer do the rest.

Putting It Over

Possibly because of fear that the public might overlook a full page display on The Christian, the Lindot Theatre, Freeport, Ill., took two sevens in other portions of the paper to clinch the advertisement. You simply had to read it somewhere, and if you didn't read, you could look at the pictures.

Makes Price Tag
The Chief Appeal

Showing the cancelled check presumably paid for the rental of Robin Hood is the way the New Theatre, Baltimore, put over the Fairbanks production at advanced prices. It gives a different approach, and so makes for novelty, but the public is apt to be skeptical, so perhaps it did not carry full strength, though it does make a good attractor. The copy goes about the limit in saying that it is "A mighty magnet that will pull thousands miles and miles from all over the State, by motor, train and trolley. They will come to Baltimore to see Douglas Fairbanks in Robin Hood," and below the shield it adds that this is "The supreme contribution to photo-dramatic art." The general setting of the display, with the outlined shield giving a definite suggestion without taking up much space. It all holds together well and even

NEW
Special Notice
Entertainment News
1c to 4c & 5c
1c to 2c & 3c

**DOUGLAS FAIRBANKS
IN ROBIN HOOD**

Here is the Check!
Jack Bank
\$12,000
Pay to the order of
Douglas Fairbanks
\$12,000
Allan Duan
Director

HERE AT LAST!

On the way to the great theatre production
Douglas Fairbanks
in the picture
Robin Hood
The supreme contribution to the photo-dramatic art!

Prices:
Matinee: Suburban 40c
Balcony 25c
Orchestra 15c
Full Palace 10c
Box: 75c to \$2.50

What the New York Critics Said:
"Robin Hood is the greatest picture of the year."
—N. Y. Sun
"The farthest step the silent drama has ever taken."
—N. Y. Herald
"A picture that has probably never been equaled before."
—N. Y. Times
"The biggest American-made picture."
—N. Y. Tribune

Direction by
ALLAN DUAN

The supreme contribution to the photo-dramatic art!

A United Artists' Release

THE BALTIMORE PRICE TAG

figure is all that is necessary, and the restraint in the use of the cut work here is a good example to follow. By small and large, from a display point of view, this is about the best on Robin Hood since Bennett's remarkably artistic advertisement from Omaha, which will probably stand as the best thing done by any house on this title. It would be difficult, indeed, to do any better, and not easy to do as well. Probably you recall that space.

Wastes a Good Cut
by Fencing It In

Masking in a good sales cut by too much surrounding spoiled the selling effect of this display of the Apollo Theatre, Indianapolis, on The Abysmal Brute. Above the signature detracts from the mass and below the title infringes; to the right the author's name heads off any chance of display, and even on the left, where there might have been a little saving of white space, the artist has painstakingly worked in an ornamental panel to prevent even that outlet. Making the signature an inch narrower, setting the author over to the right a little more, pulling down the title and knocking away the tile effect would have given a strong attractor, but if the artist had tried to kill off any possible display he could have succeeded no better than he has done. The bottom part of the display is a little too much straight line effect. This is better than too complicated a layout, but some compromise could have been effected through a judicious splitting up. The cast might have been listed on a single column on the left with the comedy and the orchestra pulled over to the right, which would have given more of a chance to sell Denny and his connection with The Leather Pushers in the center. Half the

Opollo
NEXT WEEK
JACK LONDON'S
ABYSMAL BRUTE

STARRING REGINALD DENNY
at THE PATHER PUBS—Fane
Supported by a Superb Cast including MARY, JIENNE SCOTT
WYDEN STEVENSON, BARRY HENNINGER, CRATFORD RENT
Jack London's Abysmal Brute brought to the screen in all the vivid reality
A Famous Fighting Picture—Directed by Robert Denby

SPECIAL COMEDY FEATURE
LLOYD HAMILTON in "NEARLY LEFT"
FOX NEWS WEEKLY—FUN FROM THE PRESS
VIRGIL MOORE'S APOLLO ORCHESTRA
Larkin Hall of the Opello

A Universal Release

KILLING A CUT

pulled over to the side where they would have gained a better display, since then each name could be picked up in one line instead of in the mass. The Apollo has done much better work than this, but that fact makes this all the more surprising.

Trial Marriage
Startled a Town

Putting over The Glimpses of the Moon with a trial marriage contract is the latest stunt from Allentown, Pa., where Eli M. Orowitz, Paramounteer, was helping Jim Newkirk, of the Colonial Theatre, put over the moon play.

The contract was a seven by eight inch sheet, printed up with the city, county and stage and with a cota of arms. Below was "Marriage Contract" and then "To whom it concerns: We, Susan Branch and Nick Lansing, agree to marry and live together for a period of one year. If, at the end of that period, either party to this contract shall wash this marriage terminated, he or she may sue for divorce and the action will not be contested by the other party.

"The purpose of this contract is so that the signing parties may, if they see the opportunity, make a more advantageous marriage than the present one."

It was signed and witnessed and in a much smaller type below was: "Not that we love each other less, but, being at present penniless, and knowing romance is uncertain and fleeting, we love wealth and luxury more. You will better understand us if you see The Glimpses of the Moon, &c." The names were filled in in script type.

The back was endorsed in legal form, and the slips were folded twice. In this form they were put into houses and folded into all papers on sale at the news stands. It gave the patrons a clear idea of the picture, which the title by no means does, and it helped to sell through curiosity aroused.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

MY OLD KENTUCKY HOME. (7,382 feet). Star, Monte Blue. Very good picture. Above average. Do not be afraid to play this picture. Used newspapers, heralds, one three, three ones. Had good attendance. Draw farmer class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

Associated Exhibitors

IS DIVORCE A FAILURE. Star, Leah Baird. This picture put Leah Baird on the map in our town with a bang. We could have doubled our run if we had known what we had. 'Is sure-fire stuff. Advertising slants, strong pull with women, they pull the rest. Had good attendance. Draw downtown class in Dallas. T. S. Thompson, Capitol Theatre, Dallas, Texas.

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Acting and direction perfect. No theatre should miss this one even though friend Blair of the Majestic, Belleville, Kansas, says to "lay off." How does he get that way? This is the one great objection to Straight From the Shoulder Reports. Some exhibitors are inconsistent. Because they lose money on a picture they condemn it though no fault of the picture. Mr. Blair has done "The Bond Boy" a great injustice by condemning it. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

BRIGHT SHAWL. (7,500 feet). Star, Dorothy Gish. The whirling fringe of a lancer's shawl, rain-bow-hued and silken, anned passion and intrigue into flame under sunny Cuban skies which furnished the heme for this splendid picture. No dull moments experienced while seeing the "Bright shawl" which showed Dorothy Gish and the nan opposite as actors of genuine merit. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Fox

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Another one of those good old

Index To Reports

The Index to Reports appearing in this issue is complete from January to June, inclusive.

Next month the Index will be for July only, so save the present issue for reference. It is the quick way to locate reports without defacing or destroying the magazine.

Mix pictures that not only pleases the audience but pleases the box-office as well. A one hundred percent western. Used ones, threes, sixes, and slide. Had good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. The best picture of this star since "Over the Hill." Splendid story well told, but it didn't draw. Had fair attendance. Draw middle class in city of three million. Julius Lamm, Douglas Theatre (800 seats), Chicago, Illinois.

NEGO. (11,500 feet). Star cast. Good historical picture. Just a little too long. Pleased majority. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SNOWDRIFT. Star, Charles "Buck" Jones. A good program picture. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

Goldwyn

POVERTY OF RICHES. (7 reels). Star cast. Too much baby stuff. I am sometimes ashamed to have this class of pictures as I am sure it is embarrassing for your unmarried couples. I run it with "Fighting Blood." Used ones, threes, photos, slide, two papers. Had bum attendance. Draw medium class in

town of 2,400. Admission 10-25. E. T. Dunlap, Dunlap Theatre (400 seats), Howaren, Iowa.

YELLOW MEN AND GOLD. (5,224 feet). Star, Richard Dix. A good thriller. I can't find any fault with it. Used ones, stock and special slides, photos, monthly program gave poor attendance. Draw rural class in town of 400. Admission 25, children 15. E. L. Partidge Pyam, Theatre, Kinsman, Ohio.

Hodkinson

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. A good one for those that like to see pretty clothes. Had poor attendance. Draw all classes in town of 3,000 whites, 1,225 niggers. Admission 10-20. W. L. Landers, Gem Theatre (500 seats), Batesville, Arkansas.

YOUTHFUL CHEATERS. (5,700 feet). Star, Glen Hunter. Pleased majority. I regarded it as another program picture. Business good. Print excellent. Used regular newspaper, and programs. Had good attendance. Draw university students and high class clientele in city of 35,000. B. A. Wills, Park Theatre, Champaign, Illinois.

Metro

FAMOUS MRS. FAIR. (7,000 feet). Star cast. A splendid production for high class audience. No good for mining class. Usual advertising brought fair attendance. Draw all classes in town of 450. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. It is "madness" to us at any time for you'll be mad, your patrons will be mad and when everybody gets mad it hurts business. Viola Dana deserves better material to work on. Had poor attendance. Draw general class. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TOLL OF THE SEA. (4,600 feet). Star cast. If it weren't for its beauty and natural colors this picture wouldn't even be a good program feature. It is beautiful to look at, but don't mean a thing for your box office. Had fair attendance. Draw middle class in city of three million. Julius Lamm, Douglas Theatre (800 seats), Chicago, Illinois.

Some Late Ones You'll Be Glad To Know About

CRITICAL AGE (Hodkinson). Star, Pauline Garon. Another entertaining Connor story. Above the average. Pelased young and old. Photography shaky throughout, although clear. Excellent comedy situations made the audience "roar." Regular newspaper and programs brought average attendance. Draw University students and better class in city of 35,000. P. A. Wills, The Park Theatre, Champaign, Illinois.

GIRL WHO CAME BACK (Preferred). (6,100 feet). Star cast. We class this as something very, very good. Kenneth Harlan, Gaston Glass, Miriam Cooper, Joseph Dowling. All doing splendid work. We bought this reasonable. Certainly a fine picture from every side. Many producers would have charged five times the rental that Lichtman is charging. Good stuff, you etll 'em. Nobbiest advertising you have ever seen brought very good attendance. Draw all classes in town of 7,000. Admission, 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MICHAEL O'HOLLORAN (Hodkinson). Star, Claire McDowell. Average picture. Gene Stratton Porter story that will please those who have read the book. Good comedy vein throughout, making it a summer picture. Regular program and newspaper brought regular summer attendance. Draw better class in city of 35,444. P. A. Wills, The Park Theatre, Champaign, Illinois.

WESTBOUND LIMITED (F. B. O.). Star cast. Pleasing railroad story that got them in. We missed Johnnie Walker in this cast, and he would have made the picture. A much stronger box office bet. Why in the devil do they split these casts up just when they get to working good? Better left him in the original cast folks. It won't get you anywhere. Catchy paper brought fair attendance. Draw all classes in city of 7,000. Admission, 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Paramount

TESTING BLOCK. (5 reels). Star, William S. Hart. Good. The fight is very good. Some emotional stuff, but no comedy. They ought to pull in a little comedy to relieve the audience. Used photos, heralds, ones. Had poor attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

Universal

FLIRT. (8 reels). Star cast. They charged me about three times for this what they did for other Jewels and took an awful flop on third run. Buddy Messinger well shown. Pleading if bought right. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HUNTING BIG GAME IN AFRICA. (8 reels). This is a fine picture of its type. We worked this up with the Public Schools

First On This

MASTERS OF MEN (Vita-graph). Opened here to capacity business and held up for four days. This is an excellent production, a sure-fire box office attraction and will please any audience one hundred per cent. Billboard and newspaper advertising was used and the U. S. Navy Recruiting Station cooperated in putting the picture over. C. B. King, Crown Theatre, Mobile, Alabama.

and had one capacity house with the children. Usual advertising brought good attendance. Draw better class in town of 4-

500. C. A. Angelemire, Y. Theatre, Nazareth, Pennsylvania.

Vitagraph

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. A real picture, but somehow we could not draw extra Sunday business on it. Pleased one hundred percent, we believe. Used ones, threes, sixes, photos. Had average attendance. Draw labor class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Warner Brothers

RICH MEN'S WIVES. (6,500 feet). Star cast. Well you need not be afraid to get behind this one as the material is there, go after it big. Will please especially the better class. Used ones, threes, photos, slides, heralds. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-25, 10-40 and up. L. S. Goolsby, Royal Theatre, (240 seats), Marvell, Arkansas.

Straight From the Shoulder Index

Covering January, February, March, April, May, June

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Above All Law (Paramount). Jan. 20.
Abyssal Brute (Universal). April 28, page 939—May 26.
Ace of Hearts (Goldwyn). Jan. 27—Feb. 17—March 10—March 21—May 12—June 23.
According to Hoyle (Federated). Jan. 6.
Across the Continent (Paramount). Feb. 10—Feb. 17—March 10—March 17—March 31—April 7—April 28—May 5—May 12—May 26—June 9.
Across the Deadline (Universal). Feb. 10—March 24.
Across the Divide (Playgoers). Feb. 17.
Action (Universal). Feb. 3.
Adam and Eva (Paramount). April 21, page 840—May 12—May 26—June 2—June 23.
Adam's Rib (Paramount). April 28, page 937—May 12—June 9.
Affairs of Anatol (Paramount). March 31.
Afraid to Fight (Universal). Jan. 13—Jan. 20—March 10—March 24—April 14—April 21—May 5.
After Midnight (Selznick). Feb. 3.
After the Show (Paramount). Feb. 10—March 17—April 7.
After Your Own Heart (Fox). Feb. 24.
Alf's Button (First National). June 23.
Alias Julius Caesar (First National). Jan. 13—Jan. 20—Feb. 24—March 3—March 17—April 14—April 21.
Alias Lady Fingers (Metro). April 21.
All for a Woman (First National). March 24—May 5.
All Night (Universal). Jan. 27.
All's Fair in Love (Goldwyn). March 10—April 28.
All the Brothers Were Valiant (Metro). March 10—March 17—March 31—April 7—April 21—April 28—May 12—May 19—May 26—June 16—June 23.
Altar Stairs (Universal). March 17—May 19—May 26.
Always Audacious (Paramount). March 17—April 7.
Always the Woman (Goldwyn). March 10.
Angel of Crooked Street (Vitagraph). Jan. 27—March 3—April 28.
Anna Ascends (Paramount). Feb. 17—March 10—March 24—April 7—April 28.
Another Man's Boots (Anchor). Feb. 10.
Another Man's Shoes (Universal). Feb. 10—Feb. 24—June 16.
Any Wife (Fox). March 24—April 28.
Arabia (Fox). Feb. 3—Feb. 10—Feb. 24—March 3—April 14—May 5—May 12—May 19—May 26—June 2—June 16—June 23.

Arabian Love (Fox). March 24—April 7—April 14—April 28—June 16.
Are You a Failure? (Preferred). May 19.
Are You Fit to Marry? (War Camp Pictures). March 3.
Around World in 18 Days (Universal). April 21, page 840.
Ashamed of Parents (Warner Brothers). Jan. 20—Feb. 17—June 23.
At the End of the World (Paramount). Jan. 6—Feb. 17—May 26.

B

Bachelor Daddy (Paramount). Jan. 6—Jan. 13—Jan. 20—Feb. 3—Feb. 10—Feb. 17—March 31—April 7—April 21—April 28—May 5—May 12—May 26.
Back Fire (Arrow). Feb. 10—Feb. 24—May 5.
Back Home and Broke (Paramount). Jan. 27—March 10—March 31—April 14—April 21—April 28—May 19—May 26—June 2—June 9.
Back Pay (Paramount). March 31—April 14—May 26.
Barbed Wire (Aywon). April 21—May 5—June 9.
Bar Nothing (Fox). March 10.
Bear Cat (Universal). Jan. 6—March 10.
Beating the Game (Goldwyn). April 21—May 19—June 2.
Beautiful and Damned (Warner Brothers). March 24—March 31—April 7—May 5—May 12—May 19—June 23.
Beautiful Liar (First National). April 28.
Beauty Shop (Paramount). Feb. 10—March 31—April 21—June 9.
Beauty's Worth (Paramount). April 21—May 19.
Behold My Wife (Paramount). Feb. 10—March 10—April 21.
Bella Donna (Paramount). May 19—May 26—June 2.
Bell Boy 13 (First National). March 3—March 24, page 438—April 21, page 841—May 26—June 23.
Bells of San Juan (Fox). Feb. 10—March 31—April 21—May 5—May 19—June 2—June 16.
Below the Surface (Paramount). March 31.
Be My Wife (Goldwyn). March 17.
Better Man Wins (Sanford Prod.). Feb. 10—Feb. 17—March 10.
Beyond (Paramount). Jan. 13.
Beyond Price (Fox). March 24.
Beyond the Rainbow (F. B. O.). Jan. 20—May 19.
Beyond the Rocks (Paramount). Jan. 6—

Jan. 20—Feb. 10—March 3—April 7—April 21.
Bigamist (F. B. O.). Feb. 24.
Big Town Roundup (Fox). Jan. 6.
Bill of Divorcement (Associated Exhibitors). March 3—May 12—June 23.
Billy Jim (F. B. O.). Jan. 20—April 28—June 23.
Bing-Bang-Boom (Mid-West). June 23.
Birth of a Nation (United Artists). April 7—April 28—June 9.
Birth of a Soul (Vitagraph). March 17.
Bishop of the Ozarks (F. B. O.). May 12.
Bits of Life (First National). Feb. 24—April 21.
Black Bag (Universal). May 19.
Black Beauty (Vitagraph). May 12—May 26—June 16.
Blazing Arrows (Arrow). Feb. 17.
Blind Bargain (Goldwyn). March 17—March 24—April 21—May 12—May 26—June 9—June 16.
Blind Circumstance (Clark-Cornelius). May 5.
Blind Wives (Universal). April 14.
Blood and Sand (Paramount). Jan. 6—Jan. 20—Feb. 10—March 3—March 24—March 31—April 7—May 5—June 9—June 23.
Bluebeard, Jr. (American Releasing). March 31—April 7.
Bobbied Hair (Paramount). Feb. 10—April 28.
Bob Hampton of Placer (First National). March 3—March 17—April 7—April 21—April 28—June 2—June 23.
Bohemian Girl (American Releasing). Feb. 17, page 686—March 3.
Bolted Door (Universal). May 26—June 16.
Bond Boy (First National). Jan. 13 (on pg. 150 in error)—Feb. 10—Feb. 24—March 10—March 24—April 21—May 12—June 9—June 23—June 30.
Bonded Woman (Paramount). Feb. 10—March 3—April 7—April 21—May 19—June 9—June 23.
Bonnie Brier Bush (Paramount). Jan. 13.
Boomerang Bill (Paramount). Feb. 10—Feb. 17—Feb. 24—March 3—May 5.
Bootlegger's Daughter (Playgoers). June 9.
Border Guards (Universal). March 31.
Borderland (Paramount). Feb. 17—March 10—March 31—April 21—May 19.
Boss of Camp Four (Fox). Feb. 10—March 3—March 10—March 17—March 24—May 5—May 26—June 23.
Bought and Paid For (Paramount). March 17—March 31—April 7—April 21—May 5—May 26—June 9.

Boy Crazy (F. B. O.). Feb. 17—March 17—June 2.
Boys Will Be Boys (Goldwyn). April 28.
Branding Iron (Goldwyn). Jan. 6—Feb. 24—March 10—March 31—April 21—May 26—June 23.
Brass (Warner Brothers). May 12—Page 151—June 23.
Brass Commandments (Fox). March 10—March 17—April 7—April 21—May 12—May 19.
Brawn of the North (First National). Jan. 20—Feb. 17—March 3—March 10—March 17—April 28—May 12—May 26—June 2—June 23.
Breaking Home Ties (Assoc. Exhib.). June 2.
Bride's Play (Paramount). April 21—May 5.
Bright Shawl (First National). April 7, page 647—June 30.
Broad Daylight (Universal). Jan. 27—March 3—March 17.
Broadway and Broke (Selznick). June 16.
Broadway Buckaroo (Western Pictures Exploitation). Jan. 13.
Broadway Madonna (F. B. O.). March 10—June 23.
Broadway Peacock (Fox). March 8—March 17.
Broadway Rose (Metro). Jan. 13—March 24—March 31—April 21—May 26.
Broken Chains (Goldwyn). April 21—April 28—June 2—June 9.
Broken Doll (First National). May 5.
Broken Gate (Hodkinson). March 10.
Broken Silence (Arrow). May 12—May 19.
Broken Spur (Arrow). Jan. 6—Jan. 27—May 19.
Brothers Under the Skin (Goldwyn). Feb. 10—Feb. 24—March 17—April 7—April 14—May 19.
Bucking the Barrier (Fox). June 16.
Bucking the Line (Fox). Jan. 20.
Bucking the Tiger (Selznick). May 26.
Bulldog Drummond (Hodkinson). June 9—June 23.
Bunt Pulls the Strings (Goldwyn). Feb. 10—Feb. 24.
Burglar Proof (Paramount). May 5.
Burned Treasure (Paramount). June 23.
Burn-Em-Up Barnes (C. C. Burr). April 7—May 5—May 19—May 26—June 9.
Burning Sands (Paramount). Feb. 17—March 3—March 10—March 17—March 31—April 7—April 21.
Buster (Fox). May 5.
Butterfly Range (Steiner). April 21.
By Right of Purchase (Selznick). Jan. 20—Feb. 10.

C

California Romance (Fox). Feb. 24—March 3—April 21—May 5—June 16.
Call of Home (F. B. O.). Jan. 13—Feb. 3—Feb. 17—Feb. 24—March 10—April 21.
Call of the North (Paramount). Jan. 6—Jan. 27—March 31.
Calvert's Valley (Fox). Jan. 20—Jan. 27—Feb. 17—April 7—April 14—April 21—May 12—May 19—June 16.
Cameron of Royal Mounted (Hodkinson). April 28—May 5.
Camille (Metro). Jan. 27—April 7, page 649.
Canyon of the Fools (Universal). April 23.
Captain Fly-by-Night (F. B. O.). March 4—April 21—June 16.
Cappy Ricks (Paramount). Feb. 17—March 17—April 7—April 21—June 9.
Cardigan (American Releasing). Jan. 6—Feb. 3—Feb. 17—March 3—March 24—May 26—June 16.
Carnival (United Artists). Feb. 24.
Catch My Smoke (Fox). Feb. 17—Feb. 24—March 31—April 14—April 21—April 28—May 5—May 26—June 30.
Caught Bluffing (Universal). Feb. 17—March 24—March 31—April 7—April 28—May 12.
Cave Girl (First National). May 12.
Certain Rich Man (Hodkinson). March 17.
Chain Lightning (Arrow). Feb. 17.
Channing of Northwest (Selznick). Jan. 20—Feb. 10—March 31—May 19.
Charge It (Equity). April 28.
Chasing the Moon (Fox). Feb. 17—Feb. 24—April 14—April 28—May 5—May 12—May 19—May 26—June 23.
Cheated Hearts (Universal). Feb. 3.
Child Thou Gavest Me (First National). Jan. 6—March 10—June 16.
Christian (Goldwyn). April 14, page 752—May 19—May 26—June 9—June 16.
City of Masks (Paramount). April 7.
City of Silent Men (Paramount). March 3—May 19.

Civilian Clothes (Paramount). Jan. 27.
Clarence (Paramount). Feb. 17—March 3—March 24—March 31—April 7—April 21—April 28—May 5—May 19—June 9.
Clay Dollars (Selznick). Jan. 6—Jan. 20—March 10.
Coast of Opportunity (Hodkinson). Jan. 6.
Colleen of the Pines (F. B. O.). Feb. 3—Feb. 24—March 3—June 23.
Columbus and Discovery of America (Crusader). June 9, page 490.
Come on Over (Goldwyn). Jan. 6—Feb. 17—June 9.
Conceit (Selznick). Feb. 10.
Confidence (Universal). Feb. 17—March 3.
Conflict (Universal). Jan. 13—May 19.
Connecticut Yankee in King Arthur's Court (Fox). Feb. 3—Feb. 10—Feb. 24—March 24—April 7—May 12—June 23.
Conquering Power (Metro). Feb. 10—Feb. 24—March 31—April 7—April 14—April 21—April 28—May 19.
Conquering the Woman (Associated Exhibitors). Feb. 24—March 3—May 19—June 9.
Conquest of Canaan (Paramount). Feb. 17.
Conrad in Quest of His Youth (Paramount). April 28.
Cotton and Cattle (Westart). June 16.
Country Cousin (Selznick). March 3.
Country Flapper (Producers Security). April 21—April 28.
County Fair (Federated). Feb. 17.
Courage (First National). Jan. 20—March 24—April 21—May 5.
Courage of Marge O'Doon (Vitagraph). March 17—May 12.
Cowboy and the Lady (Paramount). Jan. 27—Feb. 17—March 31—April 14—May 5—June 23.
Cradle (Paramount). March 3—April 28—May 5—June 23.
Cradle Buster (American Releasing). May 26.
Cradle of Courage (Paramount). March 24—April 28—June 9.
Crashing Thru (F. B. O.). May 19—June 2—June 16.
Crimson Challenge (Paramount). Feb. 17—April 14—June 2—June 9.
Crimson Clue (Richards and Flynn). March 31.
Crinoline and Romance (Metro). May 5, page 63—May 26—June 2—June 16.
Critical Age (Hodk.). June 30.
Crossroads of New York (First National). March 3—March 24—March 31—April 28—May 5—June 9.
Crow's Nest (Aywon). April 21.
Crusader (Fox). Jan. 20—March 10—March 24—April 7—April 28—May 5.
Cub Reporter (Goldstone). April 14—June 16.
Cupid's Brand (Arrow). May 26.
Cup of Life (First National). Jan. 20—March 3—May 12.
Custard Cup (Fox). May 26—June 2—June 30.

D

Daddy (First National). May 12, page 151—May 12, page 152—May 19—June 23.
Daddy Long Legs (First National). Feb. 17.
Dangerous Adventure. March 31—April 21—May 5—June 9.
Dangerous Age (First National). Feb. 24—March 3—March 10—March 17—March 24—April 14—May 5—May 12—May 19—May 26—June 23.
Dangerous Curve Ahead (Goldwyn). April 7—May 26.
Dangerous Game (Universal). Feb. 17—March 17—June 16.
Dangerous Lies (Paramount). May 19.
Dangerous Little Demon (Universal). March 3.
Dangerous Love (Sanford). June 9.
Danger Point (American Releasing). March 17—May 26.
Dark Secrets (Paramount). March 31—April 28—May 5—May 26—June 2—June 9.
Daughter of Luxury (Paramount). March 31—April 7—April 14—May 5—May 26.
Dead Game (Universal). June 2—June 9.
Dead Men Tell No Tales (Vitagraph). Jan. 6—Feb. 17.
Dead or Alive (Arrow). March 17.
Death Dance (World). Feb. 3.
Deep Waters (Paramount). March 3.
Delicious Little Devil (Universal). Jan. 20—Feb. 3—March 3—June 9.
De Luxe Annie (Selznick). April 14—June 16.
Derby Day (Federated). Feb. 10.
Deserted at the Altar (Goldstone). April 14—April 21.
Desert Flower (Goldwyn). Feb. 10.
Desert Gold (Hodkinson). May 5—May 12.

Determination (Lee Bradford). Feb. 24—April 28.
Devil's Garden (First National). May 12.
Devil's Pawn (Paramount). March 31—April 21.
Devil Within (Fox). Jan. 6—March 17—April 21.
Devotion (First National). January 20.
Dictator (Paramount). Jan. 20—Feb. 17—March 3—March 10—March 17—March 31—April 21—June 23.
Dinty (First National). Feb. 24—March 24—April 21—April 28.
Discontented Wives (Playgoers). March 17.
Disraeli (United Artists). Jan. 13—Feb. 3—April 28—May 19.
Divorce Coupons (Vitagraph). Jan. 6—Feb. 3—April 14—June 16.
Do and Dare (Fox). Jan. 20—Jan. 27—Feb. 10—March 3—March 17—March 31—April 14—April 28—May 12—May 19—May 26—June 9—June 16.
Dr. Jack (Pathe). Feb. 24—March 3—March 10—March 17—April 14—April 21—April 28—May 19—May 26—June 9—June 16—June 23.
Dr. Jim (Universal). Jan. 6—April 7.
Dollar Davis (Hodkinson). June 16.
Doll's House (United Artists). Feb. 10.
Domestic Relations (First National). March 24—March 31—April 7—May 19—May 26.
Don't Doubt Your Wife (Associated Exhibitors). Feb. 10.
Don't Get Personal (Universal). Feb. 17.
Don't Neglect Your Wife (Fox). March 24.
Don't Shoot (Universal). Jan. 20—April 21—May 12.
Don't Tell Everything (Paramount). Feb. 17—May 5—June 23.
Don't Write Letters (Metro). April 21.
Doubling for Romeo (Goldwyn). April 7—April 14—May 5—May 12—June 16—June 23.
Double O (Arrow). Jan. 6—March 10.
Down Home (Hodkinson). March 10.
Down to the Sea in Ships (Hodkinson). April 7, page 648.
Drag Harlan (Fox). April 28.
Dream Street (United Artists). Jan. 27.
Driven (Universal). May 26.
Drums of Fate (Paramount). April 21—May 5—May 26—June 23.
Dusk to Dawn (Associated Exhibitors). Jan. 6—Jan. 27—April 28—May 5.
Dust Flower (Goldwyn). March 10—April 21—May 12.
Duty First (Standard). Feb. 3.
Dwelling Place of Light (Hodkinson). April 14.

E

Earthbound (Goldwyn). Jan. 27—May 12.
East Is West (First National). Jan. 20—Jan. 27—Feb. 10—Feb. 17—March 10—March 24—April 21—May 12—May 26—June 2—June 16—June 23.
East Lynne (Hodkinson). March 3—May 5—May 26.
Ebb Tide (Paramount). Feb. 17—March 24—March 31—April 7—May 5—June 9.
Eden and Return (F. B. O.). March 3.
Empty Cradle (Aywon). June 16, page 580.
Enchantment (Paramount). Feb. 10—Feb. 17.
End of the World (Paramount). Jan. 27—June 23.
Enlighten Thy Daughter (Enlightenment Films). June 16.
Enter Madame (Metro). Feb. 24—March 10—March 24—April 21—May 12—May 19.
Eternal Flame (First National). Jan. 6—Jan. 13—Jan. 27—Feb. 10—Feb. 17—Feb. 24—March 3—March 31—May 26—June 2.
Even as Eve (First National). March 31.
Evidence (Selznick). Jan. 20—Jan. 27—Feb. 3—March 3—May 5—May 12—May 26.
Exit the Vamp (Paramount). Feb. 17.
Experience (Paramount). Jan. 13—Jan. 27—March 3—March 31—May 5.
Eyes of the Mummy (Paramount). Feb. 17—March 31.

F

Face Between (Metro). Feb. 3—April 14.
Face in the Fog (Paramount). Jan. 6—Jan. 27—Feb. 10—Feb. 17—March 17—March 31—April 21.
Face of the World (Hodkinson). June 16.
Face on the Barroom Floor (Fox). April 28, page 938—June 23.
Fair Lady (United Artists). March 3.
Fall of Babylon (Griffith). Jan. 13.
Famous Mrs. Fair (Metro). May 5—June 30.
Fascination (Metro). Jan. 6—Jan. 13—Jan.

20—Feb. 17—April 14—April 28—May 5—May 26.
 Fast Mail (Fox). Jan. 6—Jan. 20—Feb. 8—Feb. 10—Feb. 24—March 3—March 17—April 7—April 14—May 19—May 26—June 9—June 16.
 Fickle Women (Richards and Flynn). Feb. 10.
 Fifty Candles (Hodkinson). April 28—May 12.
 Fighter (Selznick). June 23.
 Fightin' Fool (Western Pictures Exploitation). June 23.
 Fighting Blood (F. B. O.). April 21, page 840—April 28—June 9.
 Fighting Fury (Universal). Feb. 24.
 Fighting Guide (Vitagraph). Feb. 10—Feb. 24—May 12.
 Fighting Kentuckians (Plymouth). Jan. 13.
 Fightin' Mad (Metro). Jan. 6—Jan. 13—March 10—April 7—June 2.
 Fighting Stranger (Canyon). Feb. 24.
 Fighting Streak (Fox). Jan. 6—Jan. 20—Jan. 27—March 24—April 21—May 12.
 Find the Woman (Paramount). Feb. 17—May 5.
 Fire Eater (Universal). Jan. 20—March 24.
 First-Born (F. B. O.). Jan. 13.
 First Degree (Universal). April 7—March 31.
 First Woman (F. B. O.). Feb. 17—Mar. 17.
 Five Days to Live (F. B. O.). May 26.
 Five Dollar Baby (Metro). Jan. 13—Jan. 20—March 24—April 14—April 21—May 19—June 9.
 Flame of Life (Universal). Mar. 24, page 438—May 26—June 9.
 Flaming Hour (Universal). Feb. 24—Apr. 14—Apr. 28.
 Flame of the North (Vitagraph). Apr. 14.
 Flash (Aywon). May 12.
 Flesh and Blood (Western Pictures Exploitation). Jan. 20—Feb. 10—Feb. 24—Mar. 31—May 26—June 9—June 23.
 Flirt (Universal). Jan. 20—March 10—March 17—March 24—April 14—April 21—May 12—May 19—May 26—June 9—June 30.
 Flower of the North (Vitagraph). Jan. 20—Feb. 24—Mar. 17—May 12.
 Foolish Age (F. B. O.). May 19—May 26.
 Foolish Matrons (First National). Feb. 24.
 Foolish Wives (Universal). Mar. 3—Mar. 17—May 5—May 12—May 19.
 Fools First (First National). Feb. 3—Mar. 24—Mar. 31—Apr. 7—Apr. 14—Apr. 21—May 5—May 19.
 Fools of Fortune (American Releasing). Mar. 17—Apr. 7.
 Fools Paradise (Paramount). Jan. 27—Feb. 17—Mar. 17—Mar. 24—Mar. 31—Apr. 21.
 Fool There Was (Fox). Jan. 20—Feb. 3—Feb. 17—Feb. 24—Mar. 3—Mar. 24—Apr. 7—Apr. 14—Apr. 21—Apr. 28—May 12—June 9—June 16—June 23.
 Footfalls (Fox). Jan. 20—Feb. 3—Mar. 3—June 9.
 Footlight Ranger (Fox). Mar. 24—Apr. 7—Apr. 21—Apr. 28—June 9—June 16.
 Footlights (Paramount). Mar. 17.
 Forbidden City (Selznick). Apr. 28.
 Forbidden Thing (First National). Apr. 28.
 For Big Stakes (Fox). Jan. 6—Jan. 27—Feb. 17—Mar. 24—Apr. 21—May 5.
 Forever (Paramount). Jan. 27—Mar. 10—May 5—June 9.
 Forget Me Not (Metro). Feb. 10—Apr. 7—Apr. 14—Apr. 21—Apr. 28—May 19.
 Forgotten Law (Metro). Jan. 27—Feb. 24—May 5—May 12—May 19—May 26—June 16.
 Forsaking All Others (Universal). Feb. 17.
 Forty-five Minutes from Broadway (Assoc. Exhibitors). June 16.
 For the Defense (Paramount). Jan. 6—Feb. 17—Mar. 10—May 5—May 26—June 9.
 For Those We Love (Goldwyn). May 5—May 26.
 Fortune's Mask (Vitagraph). Jan. 6—Jan. 13—Mar. 31—May 19.
 Four Horsemen of the Apocalypse (Metro). Jan. 20—Feb. 3—Feb. 10—Feb. 17—May 12—June 9.
 Fourteenth Lover (Metro). Feb. 10—Feb. 24—Mar. 10—Apr. 21.
 Fourth Musketeer (F. B. O.). May 12, page 151.
 Fox (Universal). Jan. 27—Apr. 28—May 12.
 Free Air (Hodkinson). Feb. 17—Mar. 10—Apr. 14—Apr. 21—Apr. 28.
 French Heels (Hodkinson). Jan. 20—May 19.
 Friendly Husbands (Fox). May 26.
 Frisky Mrs. Johnson (Paramount). May 5.
 Frivolous Wives (Fidelity). Jan. 20—June 16.
 From the Ground Up (Goldwyn). Mar. 3—May 26—June 16.
 From Manger to the Cross (Vitagraph). Jan. 13—Mar. 8, page 10.

Front-Page Story (Vitagraph). Apr. 21, page 840—May 26.
 Fruits of Faith (Pathe). May 5.
 Full House (Paramount). Mar. 17.
 Fury (First National). Mar. 17, page 438—Mar. 24—Apr. 14, page 754—Apr. 28, page 938—May 19—June 2—June 9—June 23.

G

Galloping Kid (Universal). Jan. 6—Feb. 24—Mar. 10—June 9.
 Garrison's Finish (United Artists). Apr. 28, page 938.
 Gas, Oil and Water (First National). Feb. 24.
 Gay and Devilish (F. B. O.). Apr. 28—May 19.
 Gentleman From America (Universal). Apr. 14—Apr. 21—Apr. 28—June 9—June 23.
 Get Rich Quick Wallingford (Paramount). March 31—May 5.
 Get Your Man (Fox). Mar. 24.
 Ghost Breaker (Paramount). Jan. 6—Jan. 13—Jan. 27—Feb. 17—Mar. 24.
 Ghost in the Garret (Paramount). Feb. 17—Apr. 21—May 5.
 Ghost Patrol (Universal). Apr. 7—May 26—June 9.
 Gimme (Goldwyn). May 26—June 16.
 Gilded Lily (Paramount). Jan. 27—Feb. 17—Mar. 31.
 Girl from Porcupine (Arrow). Apr. 14—Apr. 21—June 9.
 Girl in His Room (Vitagraph). Feb. 24—Apr. 7.
 Girl's Desire (Vitagraph). Feb. 17—Mar. 3.
 Girls Don't Gamble (Schwaab). May 5.
 Girl Who Came Back (Preferred). June 30.
 Girl Who Ran Wild (Universal). Mar. 10—May 5—May 19—May 26.
 Glass Houses (Metro). Mar. 24—Apr. 28—May 5—June 9.
 Gleam of Dawn (Fox). Apr. 28.
 Glimpses of the Moon—(Paramount). Apr. 28, page 937—June 2—June 9.
 Glorious Adventure (United Artists). June 23.
 Glorious Fool (Goldwyn). Jan. 20—Apr. 28—May 26.
 Glory of Clementina (F. B. O.). May 19.
 Godless Men (Goldwyn). June 16.
 God's Country and Woman (Vitagraph). May 12.
 God's Gold (Canyon). Mar. 3.
 Golden Bullet (Universal). Jan. 27.
 Golden Dreams (Goldwyn). Mar. 24—May 5—June 16.
 Golden Flame (Western Pic. Expl.). Apr. 14.
 Golden Gift (Western Picture Exploitation). Apr. 14.
 Golden Snare (First National). Apr. 21—May 5—June 9.
 Golem (Paramount). Feb. 3—March 3—March 31.
 Good-Bye Girls (Fox). May 5, page 64—May 19—June 9.
 Good Men and True (F. B. O.). Jan. 13—Feb. 3—Feb. 10—Feb. 17—March 3—March 10—March 17—April 14—May 12—June 9—June 16.
 Good Night, Paul (Selznick). April 7.
 Good Provider (Paramount). Jan. 13—Feb. 17—March 10—March 24—April 21—May 5.
 Good References (First National). Jan. 6.
 Gossip (United Artists). April 14—May 12—May 19.
 Go-Getter (Paramount). June 9, page 487.
 Grand Larceny (Goldwyn). Jan. 6—April 7—May 5.
 Grandma's Boy (Associated Exhibitors). Jan. 6—Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 3—March 10—March 17—April 7—April 14—April 21—April 28—May 5—May 12—May 19—May 26—June 9—June 16.
 Gray Dawn (Hodkinson). Feb. 17.
 Great Adventure (First National). April 28.
 Great Alone (American Releasing). Jan. 20—April 21.
 Great Day (Fox). May 26.
 Great Night (Fox). March 17—March 24—Apr. 28—May 19.
 Great Redeemer (Metro). March 24.
 Greatest Love (Selznick). May 5.
 Greatest Truth (Paramount). Jan. 6.
 Great Impersonation (Paramount). Jan. 20—March 10—May 5.
 Great Lover (Goldwyn). March 10.
 Great Moment (Paramount). Jan. 13—Jan. 20—Feb. 3—March 3—March 10—March 24—May 5.
 Green Moon (Selznick). April 21.
 Green Temptation (Paramount). Jan. 13—Jan. 20—Feb. 3—March 3—March 17—April 14—May 5—May 26—June 9.
 Grim Comedian (Goldwyn). April 7—May

12—May 26—June 23.
 Grumpy (Paramount). May 5, page 63—May 12, page 152—May 19, page 634—June 2.
 Guilty Conscience (Vitagraph). Feb. 17.
 Guilty Hand (Universal). May 19.
 Gypsy Blood (First National). Jan. 27—April 7.
 Gypsy Passion (Vitagraph). March 3—May 12—June 9—June 23.

H

Hall the Woman (First National). Feb. 3—April 7.
 Half an Hour (Paramount). March 31.
 Half Breed (First National). Jan. 27—April 7.
 Handcuffs or Kisses (Selznick). March 31—May 5.
 Hands of Nara (Metro). Jan. 20—Feb. 24—April 14—April 28—May 12.
 Harriet and the Piper (First National). March 10—April 7.
 Hate (Metro). April 28.
 Hate Trail (Standard). March 3.
 Haunted Valley (Pathe). May 19, page 235.
 Head Hunters of the South Sea (Associated Exhibitors). May 26.
 Headin' West (Universal). Feb. 10—June 23.
 Headless Horseman (Hodkinson). Feb. 3—Feb. 24—March 3—March 17—March 24—March 31—April 28—May 5—May 26—June 2—June 9.
 Head Over Heels (Goldwyn). Feb. 24—March 3—May 26.
 Headin' North (Arrow). June 23.
 Heart Line (Pathe). May 12.
 Heart of Lincoln (Francis Ford). Feb. 3.
 Heart of Maryland (Vitagraph). Jan. 13—Feb. 17—April 14.
 Hearts Aflame (Metro). April 21, page 842—April 28—May 5—May 19—June 16—June 23.
 Hearts Are Trumps (Metro). Feb. 17.
 Heart's Haven (Hodkinson). March 24—April 21—May 5—May 12—May 19—June 16.
 Hearts of the World (Griffith). March 17.
 Heart Specialist (Paramount). March 31—April 14.
 Held by the Enemy (Paramount). March 31.
 Heliotrope (Paramount). April 28.
 Hell Diggers (Paramount). March 24—March 31—June 9.
 Hell's Border (Plymouth). Jan. 13.
 Hell's Oasis (Commonwealth). May 26.
 Her Gilded Cage (Paramount). Jan. 27—Feb. 10—Feb. 24—April 28—June 9.
 Her Husband's Trade Mark (Paramount). March 3.
 Heritage (Richard & Flynn). Jan. 13.
 Her Fatal Millions (Metro). June 23.
 Her Lord and Master (Vitagraph). Jan. 6—Feb. 3.
 Her Mad Bargain (First National). Jan. 13—April 28—May 26.
 Her Majesty (Playgoers). Jan. 20.
 Her Night of Nights (Universal). Feb. 3—March 24.
 Hero (Preferred). March 31—April 7—May 12—June 9.
 Heroes of the Street (Warner Brothers). Jan. 20—Jan. 27—March 17—March 31—April 21—April 28—May 5—May 12—May 19—May 26—June 9—June 16.
 Her Own Money (Paramount). Jan. 13—Feb. 3—April 21—April 28.
 Her Social Value (First National). Jan. 20—March 3—April 7.
 Her Sturdy Oak (Paramount). Feb. 24.
 Her Winning Way (Paramount). Jan. 27—Feb. 24.
 Hidden Woman (American Releasing). March 31.
 Highest Law (Selznick). Jan. 6—May 19.
 Hills of Hate (Arrow). Jan. 20—April 28.
 Hills of Missing Men (Playgoers). Jan. 13—March 31—May 5—May 26—June 16.
 His Back Against the Wall (Goldwyn). Jan. 13—March 3—March 17—March 24—April 21—May 5—June 9—June 23.
 His Nibs (Exceptional). Jan. 27—May 5.
 His Own Law (Goldwyn). Jan. 27.
 Hold Your Horses (Goldwyn). April 7—May 26.
 Hole in the Wall (Metro). March 10.
 Homespun Folks (First National). May 19.
 Homespun Vamp (Paramount). Feb. 3—Feb. 24—April 28—May 5.
 Home Stretch (Paramount). Feb. 24.
 Honest Hutch (Goldwyn). April 7—April 14—May 26.
 Honeymoon Ranch (Bert Lubin). Jan. 27.
 Honor First (Fox). March 3—March 10—April 7—May 5—June 16—June 23.
 Hottentot (First National). Feb. 24—March 10—April 21, page 841—May 5—May 12—May 19—May 26—June 9—June 23.

Hound of the Baskervilles (F. B. O.). March 10—March 31—April 7.
House of the Telling Bell (Pathe). March 17.
Human Hearts (Universal). Jan. 6—Jan. 20—Feb. 17—Feb. 24—March 10—March 17—March 31—April 14.
Humoresque (Paramount). April 21.
Hunger of Blood (Canyon). June 23.
Hungry Hearts (Goldwyn). Feb. 24—March 31—June 9.
Hunting Big Game in Africa (Universal). April 28, page 936—May 26, page 319—June 16—June 23—June 30.
Hurricane's Gal (First National). Jan. 6—Jan. 27—March 10—March 31—April 14—April 21—April 28—May 12—May 19—May 26—June 23.

I

I Am Guilty (First National). Feb. 17.
I Am the Law (Affiliated Distributors). March 3—March 24—April 14—April 28—May 5.
I Can Explain (Metro). March 10.
Idle Rich (Metro). Feb. 10—March 24.
Idol of the North (Paramount). Jan. 27—April 23—May 5.
If I Were Queen (F. B. O.). Jan. 6—Feb. 17—Feb. 24—March 3—April 21—June 9.
If You Believe It, It's So (Paramount). March 31—May 5.
Impossible Mrs. Bellew (Paramount). Jan. 27—Feb. 10—Feb. 24—March 3—April 21—April 28—May 26—June 9.
In Days of Buffalo Bill (Universal). March 24.
Infamous Miss Revell (Metro). Feb. 10—April 28.
Infidel (First National). Jan. 6—Feb. 3—May 5—June 23.
Inner Chamber (Vitagraph). March 31.
Inner Man (Playgoers). April 28.
Inside the Cup (Paramount). Jan. 27—May 5.
In the Heart of a Fool (First National). May 12.
In the Name of the Law (F. B. O.). Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 17—March 24—April 21—May 5—May 19—May 26—June 9.
Intrigue (Metro). Feb. 10.
Invisible Fear (First National). Feb. 10—May 12.
Invisible Power (Goldwyn). March 10—March 17.
Iron to Gold (Fox). Feb. 17—Feb. 24—April 21—May 12.
Iron Trail (United Artists). Feb. 17—April 14—April 28—May 5.
Is Divorce a Failure? (Associated Exhibitors). April 28, page 937—June 30.
Isle of Conquest (Selznick). May 12.
Isle of Doubt (Playgoers). Feb. 10.
Isle of Lost Ships (First National). May 12, page 151—May 19, page 234—June 9—June 23.
Isle of Zorda (Pathe). Jan. 13.
Is Life Worth Living? (Selznick). Jan. 20.
Is Matrimony a Failure? (Paramount). Jan. 27—Feb. 24—May 5—May 26—June 9.

J

Jackie (Fox). Jan. 27.
Jackknife Man (First National). April 28.
Jacqueline (Arrow). June 9, page 488.
Jan of Big Snows (American Releasing). Jan. 13—March 24.
Java Head (Paramount). April 7, page 649—April 14—April 28—May 26—June 9.
Jazzmania (Metro). March 24—April 7—April 14—May 5—May 19—May 26—June 23.
Jilt (Universal). March 3—March 31—June 9.
Jim the Penman (First National). April 7.
John Smith (Selznick). Feb. 10—March 24.
Jolt (Fox). March 17.
Journey's End (Hodkinson). March 31—June 23.
June Madness (Metro). Feb. 10—March 31—April 7—April 21—April 28—June 9—June 30.
Just Around the Corner (Paramount). Feb. 24—March 31—April 21—May 5.
Just Tony (Fox). Jan. 6—Jan. 20—Jan. 27—Feb. 3—Feb. 10—Feb. 17—Feb. 24—March 3—March 17—March 24—April 7—April 14—April 21—April 28—May 12—June 16—June 23.

K

Kazan (G. H. Hamilton). Jan. 6—Feb. 17—Feb. 24—May 5.
Keeping Up with Lizzie (Hodkinson). Feb. 10—March 10.
Kentuckians (Paramount). Jan. 27.
Kentucky Colonel (Hodkinson). April 28—May 5.

Kentucky Derby (Universal). Jan. 6—Jan. 27—Feb. 3—Feb. 17—March 31—April 7—April 14—May 12—May 26—June 9—June 16.
Kickback (F. B. O.). Jan. 20—Jan. 27—March 3—April 14—April 28—June 9.
Kick In (Paramount). March 10—April 14—April 28—May 26—June 9.
Kindled Courage (Universal). Feb. 24—March 17—March 24—April 28—May 12.
Kindred of the Dust (First National). Jan. 27—Feb. 17—March 31—April 7—April 14—April 21—April 28—May 5—May 19—June 9.
King Spruce (Hodkinson). June 16—June 23.
Kingdom Within (Hodkinson). May 19.
Kismet (F. B. O.). Feb. 24.
Kissed (Universal). Feb. 17—May 12.
Kisses (Metro). Feb. 17—Feb. 24—April 14.

L

Ladder Jinx (Vitagraph). Feb. 3—Feb. 16—March 17—May 12—May 26—June 9.
Ladies Must Live (Paramount). April 28.
Lady Godiva (Associated Exhibitors). Jan. 27—Feb. 24—March 17.
Lane That Had No Turning (Paramount). March 17—March 31.
Land of Opportunity (Selznick). Feb. 17.
Last of Mohicans (First National). Jan. 6—April 7—May 19—June 23.
Last Payment (Paramount). Jan. 27.
Last Trail (Fox). Jan. 6—Jan. 13—Jan. 27—May 12.
Lavender and Old Lace (Hodkinson). Jan. 27—Feb. 3—Feb. 24.
Lavender Bath Lady (Universal). Jan. 27—Feb. 3—Feb. 17—March 24.
Law and the Woman (Paramount). Feb. 24—May 5.
Leopardess (Paramount). April 28, page 937—May 19, page 234.
Lessons in Love (First National). April 14.
Lichtman Productions. March 31.
Life's Greatest Question (C. B. C.). May 5—May 19—May 26.
Light in the Clearing (Hodkinson). May 19.
Light in the Dark (First National). Jan. 6—Feb. 3—Feb. 17—March 3—April 7—April 28—May 26.
Light of Western Stars (Fox). March 10.
Lights of New York (Fox). Jan. 13—Jan. 27—Feb. 3—Feb. 10—Feb. 17—Feb. 24—March 3—March 24—April 21—May 19—June 16.
Lights of the Desert (Fox). Feb. 24—March 24—April 28—May 12.
Little Church Around the Corner (Warner Brothers). March 31—April 14—April 21—April 28.
Little Lord Fauntleroy (United Artists). April 14—June 23.
Little Minister (Paramount). Feb. 24—May 5—May 26.
Little Minister (Vitagraph). Jan. 20—Feb. 3.
Little Miss Smiles (Fox). Feb. 17—Feb. 24—May 19—June 9.
Little Wildcat (Vitagraph). March 3—June 23.
Loaded Door (Universal). Jan. 6—Jan. 13—March 10—April 7.
Lone Hand (Universal). Jan. 6—April 7—April 21—May 26—June 9—June 23.
Lone Star Ranger (Fox). Feb. 24—May 19.
Long Chance (Universal). Jan. 27—Feb. 10—April 7.
Look Your Best (Goldwyn). May 19, page 234.
Lorna Doone (First National). Jan. 27—March 17—March 24—March 31—May 5—May 19—June 9—June 16.
Lost and Found (Goldwyn). May 26, page 319.
Lost Romance (Paramount). Jan. 13.
Lotus Eater (First National). Jan. 6—Feb. 3.
Lovebound (Fox). June 9, page 485—June 16.
Love Expert (First National). March 31.
Love Flower (United Artists). Jan. 13—April 14—May 12—June 16.
Love Gambler (Fox). Feb. 10—March 17—April 7—April 28—May 19—June 23.
Love in the Dark (Metro). Feb. 24—April 7—May 12—May 19—May 26.
Love Is an Awful Thing (Selznick). Jan. 13—March 24—March 31—April 28—May 12.
Love Letter (Universal). May 12—May 26—June 9—June 23.
Love Light (United Artists). March 31—April 14—April 21—May 5.
Love Never Dies (First National). Feb. 10—June 16.
Love or Hate (First National). Jan. 20.
Love's Boomerang (Paramount). Jan. 13—Feb. 3—March 31—May 5.
Love's Masquerade (Selznick). Jan. 13.
Loves of Pharaoh (Paramount). Feb. 3—

Feb. 10—March 24—April 14—May 5.
Love's Penalty (First National). March 31—April 14.
Love Special (Feb. 24—April 14).
Love's Redemption (First National). Jan. 6—March 10—May 12.
Luck (C. C. Burr). April 21, page 840—April 28, page 941.
Luck in Pawn (Paramount). May 26.
Lucky Carson (Vitagraph). March 31—June 9.
Lucky Dan (Phil Goldstone). Feb. 24—May 12.
Lure of Egypt (Associated Exhibitors). March 24—June 23.
Lying Lips (First National). April 28.
Lying Truth (American Releasing). Jan. 27—Feb. 24.

M

Madame X (Goldwyn). Jan. 27—March 17—May 5.
Made in Heaven (Goldwyn). Feb. 10—June 9.
Madness of Youth (Fox). June 16—June 23.
Mad Love (Goldwyn). April 28, page 937—May 19—May 26—June 16.
Making a Man (Paramount). March 31—April 7—May 5—June 9.
Making the Grade (Western Pictures Exploitation). Feb. 3—April 14.
Mamma's Affair (First National). Feb. 17—April 21—June 16.
Man and Woman (American Releasing). Feb. 3.
Man from Beyond (Equity). Feb. 17.
Man from Downing Street (Vitagraph). June 9.
Man from Hell's River (First National). Jan. 13—March 31—May 12.
Man from Home (Paramount). Jan. 20—Jan. 27—March 17—March 31—April 28—May 5—May 26.
Man from Lost River (Goldwyn). June 16—June 23.
Man of Stone (Selznick). Feb. 10—April 28.
Man of the Forest (Hodkinson). Jan. 6—Feb. 24—April 28.
Man's Home (Selznick). Jan. 6—April 14.
Man Size (Fox). March 17—April 14—May 19.
Manslaughter (Paramount). Jan. 13—Jan. 20—Jan. 27—Feb. 3—Feb. 24—March 17—March 24—March 31—April 14—May 5—May 26—June 9.
Man to Man (Universal). Jan. 6—April 28—May 5—May 12—May 26.
Man Unconquerable (Paramount). March 10—March 17—March 24.
Man Who Played God (United Artists). March 10—March 31—May 12—May 19.
Man Who Saw Tomorrow (Paramount). Jan. 27—March 24—March 31—April 14—April 28.
Man With Two Mothers (Goldwyn). Jan. 27—Feb. 10—April 28—May 5—May 12—June 9.
Man Who Married His Own Wife (Universal). June 23.
Man Woman Marriage (First National). Jan. 13—May 5—May 26—June 23.
Man's Home (Selznick). Jan. 6.
Marriage Chance (American Releasing). April 14—May 12.
Married Flapper (Universal). March 10—March 31.
Married People (Hodkinson). May 12.
Marry the Poor Girl (Associated Exhibitors). Jan. 13—Feb. 10.
Masquerader (First National). Jan. 13—Feb. 10—March 3—March 17—March 24—April 7—April 21—April 28—May 19—May 26—June 16.
Masters of Men (Vitagraph). June 30.
Match Breaker (Metro). Jan. 20—March 17.
Me and My Gal (American Releasing). April 14.
Men of Zanzibar (Fox). March 10—April 21—June 23.
Message of Emil Coue (Educational). April 14, page 752.
Message from Mars (Paramount). Feb. 3.
Michael O'Halloran (Hodk). June 30.
Midlanders (Federated). Feb. 10.
Midnight Bell (First National). Feb. 10—Feb. 17—March 17—April 7—April 21.
Midnight Guest (Universal). June 16.
Mighty Lak a Rose (First National). March 24, page 441—April 21, page 841—May 12—May 19—May 26—June 16.
Milky Way (Standard). March 24—May 26.
Millionaire (Universal). Jan. 13—Feb. 10.
Millionaire for a Day (Guy Empey). Jan. 6.
Minnie (First National). May 5, page 62—May 12, page 152.
Miracle of Manhattan (Selznick). May 19.
Missing Husbands (Metro). Jan. 27.

Missing Millions (Paramount). May 5—May 26.
 Mixed Faces (Fox). March 3—March 17—
 Miss Lulu Bett (Paramount). Feb. 10.
 March 24—June 9.
 Mohican's Daughter (American Releasing).
 April 21.
 Mollycoddle (United Artists). May 12.
 Money, Money, Money (First National).
 April 28, page 938—May 12—May 26—June 16.
 Money to Burn (Fox). March 31—April 28—
 May 12.
 Monte Cristo (Fox). Jan. 13—Jan. 20—
 Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 31—
 April 7—April 21—April 28—May 12—
 May 19—June 9—June 23.
 Moonshine Valley (Fox). Jan. 13—Jan. 20—
 Jan. 27—Feb. 17—March 17—April 21—May
 19—June 9—June 23.
 Moral Fibre (Vitagraph). Feb. 10—March
 3.
 Morals (Paramount). March 24.
 Moran of the Lady Letty (Paramount).
 Feb. 3—March 10—March 17.
 More to Be Pitied Than Scorned (C. B. C.).
 April 7.
 Mother Eternal (Abramson). Jan. 13—
 June 23.
 Mother o' Mine (First National). Jan. 20.
 Mr. Barnes of New York (Goldwyn). March
 24.
 Mr. Billings Spends His Dime (Paramount).
 June 2.
 Mrs. Leffingwell's Boots (Selznick). March
 24.
 My American Wife (Paramount). March
 24—May 5—May 26—June 9.
 My Boy (First National). March 3—
 March 24—May 5.
 My Dad (F. B. O.). Feb. 10—Feb. 17—March
 17—May 19—June 16.
 My Friend the Devil (Fox). Jan. 20—Jan.
 27—March 10—March 17—April 7—April 28—
 May 5—May 12—May 26—June 23.
 My Old Kentucky Home (American Re-
 leasing). Jan. 27—Feb. 3—March 10—March
 17—April 14—May 12—May 26—June 30.
 Mysterious Rider (Hodkinson). Mar. 24—
 May 19—June 16.
 My Wild Irish Rose (Vitagraph). May 5—
 June 9—June 23.

N

Nanook of the North (Pathe). Jan. 20—
 Feb. 10—May 5—June 9.
 Ne'er Do Well (Paramount). June 9, page
 485.
 Nero (Fox). March 10—March 31—April 14—
 April 28—May 5—May 12—May 19—May 26—
 June 23—June 30.
 New Moon (Selznick). May 26.
 New Teacher (Fox). Feb. 10—March 17—
 April 14—April 21—May 5—May 19—May 26—
 June 9—June 23.
 Nice People (Paramount). Jan. 27—Feb. 8—
 Feb. 10—March 24—March 31—May 5.
 Night Horseman (Fox). Jan. 6—March 10—
 March 17—March 31—May 19.
 Night Life in Hollywood (Arrow). Jan. 6—
 Jan. 27—May 12—June 9.
 Night Riders (Universal). April 14.
 Night Rose (Goldwyn). Feb. 24—March 3—
 March 31—April 7—April 28—June 23.
 Nine Points of the Law (F. B. O.). June
 23.
 Nineteen and Phyllis (First National).
 Jan. 20.
 Ninety and Nine (Vitagraph). March 10—
 April 14, page 754—April 21, page 842—May
 5—May 12—May 26—June 2—June 23—June
 30.
 Nobody's Money (Paramount). May 12.
 No Defense (Vitagraph). Jan. 20—Jan. 27—
 March 10—April 7—April 21—June 2.
 Noise in Newboro (Metro). May 5, page
 63—May 19.
 North of Rio Grande (Paramount). March
 24—May 12.
 North Wind's Malice (Goldwyn). April 7—
 May 19.
 Not Guilty (First National). March 24—
 March 31—June 16.
 Notoriety (Weber & North). April 7—
 May 12—June 16.
 Notorious Miss Lisle (First National).
 April 7.
 No Trespassing (Hodkinson). March 17—
 May 12—May 26.
 No Woman Knows (Universal). Jan. 6—
 Jan. 13.
 Nth Commandment (Paramount). May 12,
 page 151, 152—June 2—June 9.
 Nut (United Artists). March 17—April 21—
 May 5—June 16.

O

Oathbound (Fox). Jan. 20—Feb. 17—May
 5—May 19—June 9.

Old Homestead (Paramount). Feb. 10—
 March 24—March 31—April 21—April 28—
 May 5—May 12—June 9.
 Old Nest (Goldwyn). Jan. 13—Jan. 20—
 Feb. 3—May 5.
 Old Oaken Bucket (F. B. O.). May 26—
 June 23.
 Old Swimmin' Hole (First National). Jan.
 20—Feb. 24—March 31—April 21—May 5.
 Oliver Twist (First National). Jan. 6—
 Feb. 3—Feb. 10—Feb. 24—March 3—March 10—
 March 24—March 31—April 14—April 21—
 May 12—May 19—May 26.
 O'Malley of the Mounted (Paramount).
 March 24—April 7.
 Omar the Tentmaker (First National).
 March 10—March 31—April 14—April 21—
 April 28—May 12—May 19—June 16.
 One a Minute (Paramount). March 24.
 One Arabian Night (Lubitsch). March 31.
 One Clear Call (First National). Feb. 17—
 March 3—March 31—April 7—May 5—June 16—
 June 23.
 Once to Every Woman (Universal). April
 21.
 One Exciting Night (United Artists). April
 7, page 649—April 21—May 12—June 9.
 One Glorious Day (Paramount). Jan. 6—
 Jan. 27—March 3—March 24.
 One Million in Jewels (American Releas-
 ing). May 5.
 One Night in Paris (Pathe). Feb. 24.
 One Week of Love (Selznick). Jan. 20—
 Feb. 3—Feb. 24—April 28—May 26—June 16—
 June 23.
 One Wonderful Night (Universal). Feb. 24—
 March 31—May 5—May 19.
 Only a Shop Girl (C. B. C.). March 31—
 April 21, page 842—June 16.
 On the High Seas (Paramount). Feb. 24—
 March 3—March 24—April 7—May 12.
 Open Wire (Universal). April 14.
 Ordeal (Paramount). Feb. 10—March 10—
 April 28—May 5—May 12—June 16.
 Orphans of the Storm (United Artists). Jan.
 27—Feb. 10.
 Our Leading Citizen (Paramount). Feb. 24—
 March 3—March 24—March 31—May 12—
 May 26—June 16.
 Outcast (Paramount). March 3—March 10—
 March 24—April 14—April 21—May 5.
 Out of the Silent North (Universal). Jan.
 20.
 Over the Border (Paramount). Jan. 6—
 Feb. 17—March 3—March 24—April 14—May
 12—June 9.
 Over the Hill (Fox). Jan. 6—Jan. 27—Feb.
 10—Feb. 17—Feb. 24—March 17—April 7—
 April 28—May 12—May 19.

P

Paid Back (Universal). June 16.
 Pardon My French (Goldwyn). Feb. 17—
 March 17.
 Pardon My Nerve (Fox). Jan. 27—Feb. 10—
 Feb. 17—April 14—April 28.
 Parisian Scandal (Universal). April 7.
 Parish Priest (Garfield). March 3.
 Parted Curtains (Warner Bros.). March 10—
 May 19.
 Pauper Millionaire (Associated Exhibitors).
 May 26.
 Pawned (Selznick). Feb. 3—March 24—
 May 19—June 16.
 Pawn Ticket 210 (Fox). Feb. 10—Feb. 24—
 April 7—April 14—May 12—May 26—June 16.
 Peaceful Peters (Arrow). March 31—May
 12.
 Peacock Alley (Metro). March 3.
 Peck's Bad Boy (First National). May 19—
 June 23.
 Peggy Puts It Over (Vitagraph). Jan. 20.
 Peg o' My Heart (Metro). March 31—April
 7—April 14—April 21—April 28—May 19—
 May 26—June 9.
 Penalty (Goldwyn). Jan. 13.
 Penrod (First National). Jan. 20—Feb. 3—
 March 31—April 28—June 16.
 Perfect Crime (First National). Feb. 17.
 Perjury (Fox). Jan. 6—April 7.
 Pilgrim (First National). April 14, page
 752—April 21, page 843—May 5—May 12—
 June 9—June 16.
 Pilgrims of the Night (First National).
 Jan. 6.
 Pink Gods (Paramount). Jan. 6—Jan. 13—
 Feb. 24—March 10—March 31—April 14—
 April 28—June 9.
 Playing with Fire (Universal). Jan. 13—
 Feb. 10.
 Plunder (Pathe). April 14, page 752—April
 21, page 842.
 Point of View (Selznick). June 16.
 Pollyanna (United Artists). March 31—
 May 19—June 9.
 Polly of the Follies (First National). Jan.
 20—Feb. 10—Feb. 17—March 3—March 24—

March 31—April 7—April 14, page 751.
 Poor Men's Wives (Preferred). May 5,
 page 64—May 26.
 Poor Relation (Goldwyn). March 3—April
 7—April 28—May 19—June 16.
 Poor Simp (Selznick). Jan. 20.
 Poverty of Riches (Goldwyn). March 3—
 May 19—June 30.
 Power of a Lie (Universal). April 14—
 April 21—May 5—May 26.
 Power Within (Pathe). Feb. 10—March 3—
 April 28—May 5.
 Pride of Palomar (Paramount). Jan. 13—
 Feb. 17—Feb. 24—March 10—March 24—
 March 31—April 14—April 21—May 5—May
 26—June 9.
 Primal Law (Fox). Feb. 24—March 10—
 May 12.
 Primitive Lover (First National). Feb. 3—
 Feb. 17—Feb. 24—March 17—March 31—
 April 14—May 12—May 19.
 Prince and the Pauper (American Releas-
 ing). May 19.
 Prince Theres Was (Paramount). Feb. 24—
 April 14—April 28—May 26—June 9.
 Prisoner (Universal). April 7—April 28—
 May 12—May 19.
 Prisoner of Zenda (Metro). Jan. 6—Jan.
 13—Feb. 3—Feb. 17—March 31—April 7—
 April 14—April 28—May 12—May 26—June 2.
 Prodigal Daughters (Paramount). May 26,
 page 319—June 9, page 487.
 Prodigal Judge (Vitagraph). Jan. 6—Jan.
 20—Feb. 24—March 17—April 14—April 28—
 May 5—June 9.
 Prophet's Paradise (Selznick). Feb. 10—
 March 24.
 Proxies (Paramount). Feb. 24—May 26.
 Putting It Over (Standard). Feb. 3—May
 12.

Q

Queenie (Fox). Feb. 24—March 17—April
 14.
 Queen of Moulin Rouge (American Re-
 leasing). Feb. 17—Feb. 24—March 31—May 5.
 Question of Honor (First National). Jan.
 13—April 14—May 5.
 Queen of Sheba (Fox). Jan. 6—Jan. 27—
 Feb. 24—March 31—May 19.
 Quincy Adams Sawyer (Metro). Jan. 6—
 Jan. 20—March 3—April 7—April 14—April
 28—May 5—May 12—May 26—June 16.

R

Racing Hearts (Paramount). April 7,
 page 649—May 5—May 26—June 9.
 Ragged Heiress (Fox). Jan. 20—March 3—
 May 19.
 Rags to Riches (Warner Bros.). Jan. 6—
 Jan. 20—Jan. 27—Feb. 10—March 3—March
 31—April 14—April 21—April 28—May 5.
 Real Adventure (Associated Exhibitors).
 April 21—May 19—May 26.
 Reckless Chances (Playgoers). Feb. 10—
 April 7.
 Reckless Youth (Selznick). March 17—
 April 28.
 Recoll (Aywon). May 12.
 Red Hot Romance (First National). March
 24—April 21.
 Red Peacock (Paramount). Feb. 10.
 Referee (Selznick). Feb. 3—Feb. 24—
 March 31—April 21.
 Remembrance (Goldwyn). Jan. 13—Jan.
 20—Feb. 10—March 3—March 10—March 31—
 May 19—June 23.
 Rent Free (Paramount). April 28.
 Reported Missing (Selznick). March 17—
 March 24—March 31.
 Reputation (Universal). Jan. 6.
 Restless Sex (Paramount). March 24—
 March 31.
 Restless Souls (Vitagraph). Jan. 20—Feb.
 24—April 7—April 14.
 Revenge of Tarzan (Goldwyn). Feb. 3.
 Rich Men's Wives (Preferred). Jan. 13—
 Feb. 3—March 3—March 10—March 31—April
 7—May 12—June 30.
 Riders of the Dawn (Hodkinson). April
 14—April 28—May 12.
 Riders of the Law (Arrow). Feb. 10—
 March 17—April 7.
 Riding Through (Standard). Feb. 24—
 June 23.
 Ridin' Wild (Universal). Feb. 10—April 7—
 May 12—June 2.
 Ridin' with Death (Fox). Jan. 6—Feb. 3.
 Right That Failed (Metro). Feb. 3—March
 3—April 7—May 26.
 Right Way (First National). Feb. 10—
 June 2.
 Rip Van Winkle (Hodkinson). March 17.
 River's End (First National). March 3.
 Robin Hood (United Artists). Feb. 24—
 March 31—April 21—May 19—May 26—June
 23.

Rogue's Romance (Vitagraph). Jan. 6—June 23.
 Romance Land (Fox). Jan. 27—March 17—April 7—April 21—May 5—June 9—June 16.
 Roof Tree (Fox). Jan. 13—May 5—May 12—June 9.
 Rookie's Return (Paramount). April 14.
 Rosay (First National). Jan. 20—Feb. 3—April 7.
 Rose of the Sea (First National). March 10—March 24—April 14.
 Rough Diamond (Fox). Jan. 20—Feb. 10—March 31—May 26.
 Rough Shod (Fox). Jan. 13—March 10—March 17—March 31—May 19—May 26—June 16.
 Rowdy (Universal). Jan. 13.
 R. S. V. P. (First National). Feb. 24—March 31—May 5.
 Ruling Passion (United Artists). Jan. 20—June 9.
 Ruse of the Rattler (Playgoers). Jan. 2—April 28.

S

Safety Curtain (Selznick). Feb. 24—March 31—April 7.
 Safety Last (Pathe). March 31, page 546—April 14, page 753—April 23, page 941—May 12.
 Sagebrusher (Hodkinson). April 21.
 Sage Brush Trail (Western Pictures Exploitation). May 12.
 Salome (United Artists). May 5—May 19—June 23.
 Salvage (F. B. O.). Jan. 27.
 Salvation Nell (First National). Jan. 20.
 Sand (Paramount). Feb. 24.
 Santa Fe Terror (Richard & Flynn). April 28.
 Saturday Night (Paramount). Feb. 10—March 31—May 12—May 26.
 Saved by Radio (Russell). June 2.
 Scandal (Selznick). Jan. 13—May 12.
 Scarab Ring (Vitagraph). April 23.
 Scarlet Car (Universal). May 12.
 Scars of Jealousy (First National). June 16, page 580.
 Scoffer (First National). June 23.
 School Days (Warner Brothers). Jan. 6—Jan. 27—Feb. 24—March 3—March 17—March 31—April 14—May 5—May 26.
 Scrambled Wives (First National). Feb. 10.
 Scrap Iron (First National). March 17—March 24—June 23.
 Scrapper (Universal). March 3—May 19.
 Scuttlers (Fox). April 14.
 Sea Master (Standard). Jan. 20.
 Second Fiddle (Hodkinson). May 26.
 Second Hand Rose (Universal). Feb. 24—May 19.
 Secrets of Paris (C. C. Burr). June 2.
 Seein's Believing (Metro). March 3—March 24—May 12.
 Self Made Man (Fox). Feb. 10—March 17—May 19.
 Seventh Day (First National). Jan. 20—Jan. 27—Feb. 3—Feb. 10—Feb. 17—March 10—April 14—April 28—May 5—June 23.
 Seven Years Bad Luck (F. B. O.). March 24—April 21.
 Shackles of Gold (Fox). Feb. 24—March 3—March 17—April 21.
 Shadow of Lightning Ridge (Aywon). Jan. 20—June 23.
 Shadows (Preferred). Jan. 13—Feb. 24—March 31—April 28—May 12—May 19—May 26—June 16—June 23.
 Shadows of the Sea (Selznick). Jan. 6—Jan. 13—Jan. 27—Feb. 3.
 Shame (Fox). Jan. 13—Feb. 3.
 Shams of Society (F. B. O.). Feb. 17.
 Shark Master (Universal). Feb. 24.
 Scattered Idols (American Releasing). March 24—April 21—April 28.
 Sheik (Paramount). Feb. 24—March 3—May 5—June 9.
 Sheik's Wife (Vitagraph). Feb. 24—May 26.
 Sheriff of Sun Dog (Arrow). June 23.
 Sherlock Brown (Metro). Jan. 20.
 Sherlock Holmes (Goldwyn). Jan. 3—Feb. 10—Feb. 17—March 3—March 10—May 12—June 9.
 Shirley of the Circus (Fox). Jan. 6—Feb. 24—March 3—March 17—April 7—April 28—May 5—June 9—June 23.
 Shock (Universal). June 9, page 485.
 Sign of the Rose (American Releasing). March 3—May 12.
 Sign on the Door (First National). Jan. 27—March 10—March 17—April 21.
 Silas Marner (Associated Exhibitors). March 17—April 7.
 Silent Call (First National). Jan. 13—Jan. 20—Jan. 27—March 31—April 14—April 21—June 23.

Silent View (Vitagraph). Jan. 20—Feb. 24—April 21—June 2.
 Silk Stockings (Selznick). May 5.
 Silver Wings (Fox). Feb. 3—March 17—March 31—April 7—April 28—May 5—May 12—May 19—June 2.
 Sin Flood (Goldwyn). Feb. 10—March 10—March 17—March 31—April 14—June 16—June 23.
 Singed Wings (Paramount). Feb. 10—March 17—March 24—March 31—April 7—April 28—May 5—June 9—June 16.
 Singing River (Fox). Feb. 10.
 Single Handed (Universal). May 26—June 23.
 Single Track (Vitagraph). March 31—May 5.
 Sin of Martha Queed (Associated Exhibitors). Feb. 24—May 19.
 Siren Call (Paramount). Jan. 13—Feb. 10—Feb. 17—Feb. 24—March 24—April 28—May 12—June 9.
 Sisters (American Releasing). March 31—May 5.
 Skin Deep (First National). Jan. 6—Jan. 13—Jan. 20—Feb. 3—Feb. 10—Feb. 17—March 17—March 24—April 14.
 Sky High (Fox). Jan. 13—Feb. 3—Feb. 17—Feb. 24—March 31—May 5—May 12—May 19—May 26.
 Sky Pilot (First National). Jan. 13—May 12—June 23.
 Sleep Walker (Paramount). March 24.
 Slim Shoulders (Hodkinson). Jan. 13—April 7—April 14—April 28—June 16—June 23—June 30.
 Smiles Are Trumps (Fox). March 17.
 Smilin' Through (First National). Jan. 13—Feb. 10—Feb. 17—March 31—May 5—May 12—June 9.
 Smudge (First National). Jan. 27—April 21.
 Snowblind (Goldwyn). May 19.
 Snowdrift (Fox). June 9, page 485—June 16, page 580—June 30.
 Snowshoe Trail (F. B. O.). Jan. 6—April 14—May 12—May 19.
 Something to Think About (Paramount). Jan. 6.
 Song of Life (First National). Jan. 13—March 24—May 12.
 Sonny (First National). Jan. 27—Feb. 10—March 31—May 12—June 9—June 16.
 Son of the Wolf (F. B. O.). Jan. 27—March 17—June 9.
 Son of Wallingford (Vitagraph). Jan. 6—April 7—April 21—April 28—May 12.
 Souls for Sale (Goldwyn). May 19, page 234—June 23.
 South of Suva (Paramount). March 10.
 Spanish Jade (Paramount). March 3.
 Spawn of the Desert (Arrow). June 23.
 Speed Girl (Paramount). Feb. 10.
 Spenders (Hodkinson). Jan. 6—April 28.
 Stage Romance (Fox). Jan. 6—Jan. 27—March 31—April 21.
 Star Dust (First National). Feb. 24—March 24—March 31—June 9.
 Stealers (F. B. O.). Jan. 27—March 10—April 21.
 Steelheart (Vitagraph). Jan. 6—March 10—April 7.
 Stepping Fast (Fox). June 23.
 Step On It (Universal). Jan. 20—June 16.
 Storm (Universal). Jan. 13—Jan. 20—Jan. 27—Feb. 3—Feb. 17—March 3—March 10—March 24—April 7—April 28—May 5—May 12—May 19.
 Storm Girl (Anchor). Jan. 13.
 Stormswept (F. B. O.). May 12—May 19—June 9.
 Straight from the Shoulder (Fox). Feb. 3—April 7.
 Strange Idols (Fox). March 10—April 21—May 5—June 9—June 16.
 Stranger's Banquet (Goldwyn). March 17—April 28—June 16—June 23.
 Streets of New York (Arrow). May 12.
 Strength of the Pines (Fox). March 17—April 14—April 28.
 Stroke of Midnight (Metro). Jan. 20.
 Suds (United Artists). Feb. 24—May 12.
 Super Sex (American Releasing). April 14.
 Sure Fire Flint (C. C. Burr). March 3—March 17—March 31—April 7—April 14—April 28—May 12—June 9—June 16.
 Sure Shot Morgan (Universal). March 3—March 10.
 Suzanna (First National). March 17—June 23.

T

Table Top Ranch (Steiner). April 14.
 Tailor Made Man (United Artists). Jan. 20—Jan. 27—Feb. 17—March 10—March 31—April 7—April 21.

Taking Chances (Goldstone). Jan. 27—May 26.
 Ten Dollar Raise (First National). Feb. 10—Feb. 24—March 10—March 31.
 Ten Nights in a Bar Room (Arrow). Jan. 6—Jan. 27—Feb. 3—March 3—March 31—April 28—June 23.
 Tents of Allah (Assoc. Exhibitors). June 9.
 Tess of the Storm Country (United Artists). Feb. 24—March 24—March 31—April 21—May 12.
 Testing lock (Paramount). Feb. 17—June 30.
 That Girl Montana (Pathe). March 24.
 Thelma (F. B. O.). April 28—March 10—May 19—June 9—June 23.
 There Are No Villains (Metro). Jan. 13.
 Theodora (Goldwyn). March 3—April 23.
 They Like 'Em Rough (Metro). Jan. 13—Jan. 27—April 7—April 21—May 5.
 Third Alarm (F. B. O.). April 14—April 21—April 28—May 5—May 12—May 19—May 26—June 23.
 Third Kiss (Paramount). April 28.
 Thirty Days (Paramount). March 31—April 14—April 21—April 28—May 12—June 23.
 Thorns and Orange Blossoms (Al Lichtmann). Feb. 24—March 24—April 14, page 754—April 21, page 842—May 5—May 19—May 26—June 16.
 Thousand to One (First National). March 31.
 Three Jumps Ahead (Fox). April 28, page 937—May 19—June 16—June 23.
 Three Live Ghosts (Paramount). Jan. 13—Feb. 17—Feb. 24—March 17—May 12—June 9—June 23.
 Three Musketeers (United Artists). March 24—April 7—April 21—May 5.
 Three Must-Get-Theirs (Affil. Prod. & Distrib.). March 10.
 24—April 7—April 21—May 5.
 Three Sevens (Vitagraph). April 21.
 Three Who Paid (Fox). April 7—June 9.
 Three Word Brand (Paramount). May 13.
 Through a Glass Window (Paramount). Feb. 17—April 28—June 9.
 Thunderclap (Fox). Feb. 10—March 10—March 24—May 5—June 9.
 Tittie (Paramount). Jan. 13—Feb. 10—March 17.
 Till We Meet Again (Associated Exhibitors). Feb. 24—April 14—April 21—April 28.
 Timothy's Quest (American Releasing). March 3—March 10—March 24—April 28—May 12.
 To a Finish (Fox). Jan. 6.
 To Have and to Hold (Paramount). Jan. 27—Feb. 3—Feb. 24—March 31—April 14—April 21—April 28—May 26—June 9.
 Tolerable David (First National). Jan. 20—Jan. 27—Feb. 3—Feb. 17—Feb. 24—March 31—April 14—April 21—May 5—May 19—June 9—June 16.
 Toll of the Sea (Metro). May 26—June 2—June 16—June 23—June 30.
 Too Much Business (Vitagraph). March 10—April 7—April 14—April 21.
 April 14—April 21.
 Too Much Speed (Paramount). March 31.
 Too Much Wife (Paramount). April 28.
 Top o' the Morning (Universal). April 21—May 5—May 19.
 Top of New York (Paramount). Feb. 3—Feb. 10—March 17—March 31—April 28—May 19—June 9.
 Town Scandal (Universal). June 9.
 Town That Forgot God (Fox). May 12—May 26—June 16.
 Tracked to Earth (Universal). Jan. 13—June 16.
 Tracks (Playgoers). Feb. 10—Feb. 24—March 3—May 26.
 Trail of the Lonesome Pine (Paramount). June 16.
 Trillin' (Fox). Jan. 6—Feb. 3—March 31—May 19.
 Trail of the Axe (American Releasing). Feb. 10—March 10.
 Trap (Universal). Jan. 7—Feb. 17—Feb. 24—April 7.
 Trapped in the Air (Arrow). May 12.
 Travelin' On (Paramount). March 24—May 26—June 16.
 Trifling Women (Metro). March 3—March 17—March 24—April 7—April 14—April 21—May 5—May 12—June 16.
 Trimmed (Universal). Jan. 27—Feb. 7—March 24—May 5—June 23.
 Trooper O'Neil (Fox). Jan. 13—Feb. 10—April 21—April 28—May 5—May 12—May 26—June 9—June 23.
 Trouble (First National). Feb. 3—March 17—March 24—May 5—May 19—June 16.
 Trooper (Universal). Feb. 3.

Trust Your Wife (First National). April 7.
Truthful Liar (Paramount). March 10—
March 24.
Truxton King (Fox). April 14, page 752—
May 19—June 9.
Turn to the Right (Metro). Jan. 6—Jan.
13—Jan. 27—March 17—March 24—April 14—
April 21—May 5—June 9.
Twin Beds (First National). March 31.
Two Fisted Jefferson (Arrow). Jan. 13—
March 10.
Two Kinds of Women (F. B. O.). Jan. 13—
April 28—May 26.
Two Minutes to Go (First National). Feb.
17.

U

Unconquered Woman (Lee - Bradford).
March 10.
Under Oath (Selznick). Jan. 27—Feb. 10—
Feb. 24—April 21—May 12—May 19.
Under the Lash (Paramount). April 28—
June 16.
Under Two Flags (Universal). Jan. 13—
Jan. 27—Feb. 10—Feb. 17—March 17—April 7—
April 21—April 28—May 26—June 2—June
23.
Unfoldment (Associated Exhibitors). May
12.
Unknown (Goldstone). May 21—June 16.
Unseen Forces (First National). Jan. 20.
Untamed (Fox). April 7.
Unwilling Hero (Goldwyn). Feb. 3.
Up and At 'Em (F. B. O.). Jan. 27—Feb.
24—April 21—May 19—June 9.
Up and Going (Fox). April 28—May 5—
May 12—June 16.
Up in the Air About Mary (Associated Ex-
hibitors). April 21—April 28.
U. P. Trail (Hodkinson). Jan. 20—April
7—May 19.

V

Valley of Silent Men (Paramount). Jan.
13—Feb. 3—Feb. 10—Feb. 24—March 17—
March 24—April 21—April 28—June 9.
Veiled Woman (Hodkinson). Jan. 27—June
6.
Vengeance of Pierre (Western Pictures
Exploitation). June 23.
Vermillion Pencil (F. B. O.). Jan. 20—
June 23.
Very Truly Yours (Fox). March 17—June
6.
Village Blacksmith (Fox). April 14, page
52—June 9—June 16.
Village Sleuth (Paramount). Feb. 3.
Virgin Paradise (Fox). Feb. 3—March 24—
April 28.
Voice from the Minaret (First National).
March 17—March 31, page 545—April 21—
April 28—May 12—May 19—May 26—June 9—
June 16—June 23.

W

Wakefield Case (World). June 23.
Wall Flower (Goldwyn). Jan. 20—April 21.
Watch Him Step (Goldstone). Jan. 13—
May 12—June 2.
Watch Your Step (Goldwyn). Feb. 3—
March 31—May 12.
Way Down East (United Artists). Jan. 6—
Feb. 3—May 19—May 26.
Way of a Maid (Selznick). April 7—May
9.
Wealth (Paramount). Jan. 6.
Wedding Bells (First National). March 31—
April 7—April 14—April 21.
Westbound Limited (F. B. O.). June 30.
Westerner (Hodkinson). April 7.
Western Speed (Fox). Jan. 13—Jan. 20—
March 10—April 7—April 14—May 5—May 12—
June 9.
West of Chicago (Fox). Jan. 13—Jan. 20—
Feb. 10—March 3—April 14—May 5—May 19—
June 16.
West of the Pecos (Steiner). April 28—
June 23.
Wet Gold (Goldwyn). Feb. 17—March 10.
What a Wife Learned (First National).
April 28, page 937—May 19—May 26—June 9.
What Happened to Rosa (Goldwyn). April
8.
What Do Men Want? (F. B. O.). April 14.
Whatever She Wants (Fox). Jan. 27—
April 7.

What Happened to Rosa (Goldwyn). April
28.
What No Man Knows (Equity). Feb. 10.
What's Wrong with the Women (Equity).
Feb. 3—Feb. 10—March 10—March 17—March
31—April 21—April 28.
What's Your Hurry? (Paramount). April 7.
What Wives Want (Universal). June 16.
What Women Will Do (Associated Exhib-
itors). May 5—May 26—June 9.
When Danger Smiles (Vitagraph). May 26.
When East Comes West (Goldstone). Feb.
10—June 16.
When Husbands Deceive (Associated Ex-
hibitors). Jan. 6—Jan. 13—March 31.
When Knighthood Was in Flower (Para-
mount). Feb. 10—March 17—March 31—April
7—April 28—May 12—May 26—June 9—June
16—June 23.
When Love Comes (F. B. O.). March 31—
April 28—May 19.
When Romance Rides (Goldwyn). Feb. 3—
May 19—May 26.
When the Clouds Roll By (United Artists).
April 14.
When the Devil Drives (Associated Exhib-
itors). Jan. 13—March 17—April 7—April 14—
May 5—May 26—June 9.
Where Is My Wandering Boy Tonight?
(Equity). April 7—April 21—May 12—June
9—June 16—June 23.
Where Men Are Men (Vitagraph). Jan. 13.
—March 10—April 21.
Where the Pavement Ends (Metro). June
16, page 580; also under Metro.
While Justice Waits (Fox). March 10—
March 31—April 14—April 21—May 5—May
12.
While Paris Sleeps (Hodkinson). June 16.
While Satan Sleeps (Paramount). Jan. 6—
Jan. 13—Jan. 27—Feb. 3—Feb. 17—March 10—
March 17—April 7—April 21—May 19.
Whispers (Selznick). June 23.
Whistle (Paramount). March 17.
White and Unmarried (Paramount). March
10—Feb. 17—June 9.
White Flower (Paramount). April 28,
page 937—May 5, page 64—May 12.
White Hands (F. B. O.). March 17.
White Masks (Merit). Jan. 6.
White Oak (Paramount). Jan. 13—Jan. 20—
March 17—April 28—May 19—June 16.
White Rose (United Artists). June 2, page
407.
White Shoulders (First National). Feb. 17—
March 10—March 17—April 7—April 14—
May 26.
Who Am I? (Selznick). April 21—June 2—
June 9.
Who Are My Parents? (Fox). Feb. 17—
April 7—April 14—April 21—May 12—May 19—
June 9—June 16—June 23.
Why Announce Your Marriage? (Selznick).
April 21—May 12.
Why Girls Leave Home (Warner Brothers).
April 7.
Why Smith Left Home (Paramount). April
28.
Wide Open Town (Selznick). Jan. 6—Feb.
17—April 28.
Wife Against Wife (First National). April
7.
Wife Trap (Paramount). June 16.
Wild Cat Jordan (Goldstone). June 16.
Wild Honey (Universal). Jan. 13—Feb. 10—
March 10—March 17—April 14—May 5—
May 12—June 2.
Winning with Wits (Fox). May 5—May
26.
Wise Kid (Universal). Jan. 13—Feb. 17—
March 3.
Within the Law (First National). May
26, page 319—June 16.
Without Compromise (Fox). Jan. 13—Feb.
3—Feb. 17—March 31—April 7—April 21—
May 19.
Without Benefit of Clergy (Pathe). April
21.
Without Fear (Fox). March 3—March 31.
Without Limit (Metro). Feb. 3.
Wolf Law (Universal). Jan. 6—Feb. 24—
March 3—June 16—June 23.
Wolverine (Commonwealth). April 28.
Woman Conquers (First National). March
17—March 31—April 28—May 5—June 9.
Woman God Changed (Paramount). Feb.
17—June 23.

Women He Loved (American Releasing).
April 28.
Woman He Married (First National). Feb.
17—Feb. 24.
Woman in His House (First National).
March 31—April 7.
Woman of No Importance (Selznick). Jan.
6—Jan. 20.
Woman Who Fooled Herself (Assoc. Ex-
hibitors). June 9—June 16.
Woman's Hate (Metro). March 24—April
14—May 5.
Woman's Place (First National). Jan. 13.
Woman's Sacrifice. (Vitagraph). Feb. 17.
Woman's Side (First National). Jan. 13.
Woman's Woman (United Artists). April 7.
Woman Wake Up (Associated Exhibitors).
Jan. 20—March 3—March 24.
Woman Who Walked Alone (Paramount).
Jan. 13—Jan. 20—Feb. 10—March 17—April
7—April 28—May 12.
Wonderful Chance (Selznick). June 9.
Wonderful Thing (First National). Jan. 6—
March 17—March 31—June 23.
Worldly Madonna (Equity). Feb. 10.
World's Applause (Paramount). March 10—
March 31—April 7—April 28—May 5—May
12—May 19—May 26.
World's Champion (Paramount). Feb. 10—
Feb. 17—March 24—April 7—April 28—May
12.

Y

Yankee Go-Getter (Arrow). May 26.
Yellow Men and Gold (Goldwyn). Feb. 10—
April 21—May 12—June 23—June 30.
Yellow Stain (Fox). Jan. 13—Feb. 3—
March 3—April 7.
Yosemite Trail (Fox). Feb. 10—Feb. 17—
March 24—March 31—April 7—April 14—
April 21—April 28—June 16.
You Never Know (Vitagraph). April 14—
May 12—May 19.
Young Diana (Paramount). Jan. 6—Feb.
17—March 10—March 17—April 28—May 26—
June 9—June 16.
Young Rajah (Paramount). Jan. 13—Jan.
20—March 17—March 31—April 7—April 14—
May 5—May 19—May 26—June 16.
Your Best Friend (Warner Brothers). Feb.
3—March 10—March 17—April 28.
Your Friend and Mine (Metro). June 16.
Yours Very Truly (Fox). April 7.
Youthful Cheaters (Goldwyn). June 30.
Youth Must Have Love (Fox). Jan. 20—
Jan. 27—March 17—April 14—May 5—June 9—
June 16.
Youth to Youth (Metro). Jan. 20—April
14—April 21—May 5—May 12—June 16—
June 23.

COMEDIES

Jan. 6, page 57—Jan. 13, page 152—Jan. 20,
page 248—Jan. 27, page 357—Feb. 3, page 474—
Feb. 10, page 574—Feb. 17, page 689—Feb.
24, page 792—March 3, page 68—March 10,
page 228—March 17, page 341—March 24,
page 441—March 31, page 548—April 7, page
650—April 14, page 754—April 21, page 845—
April 28, page 940—May 5, page 68—May 12,
page 155—May 18, page 238—May 26, page
323—June 9, page 489—June 16, page 583—
June 23, page 663.

SERIALS

Jan. 6, page 57—Jan. 13, page 152—Jan. 20,
page 248—Jan. 27, page 357—Feb. 3, page
474—Feb. 10, page 574—Feb. 17, page 689—
Feb. 24, page 792—March 3, page 68—March
10, page 228—March 17, page 342—March 24,
page 442—March 31, page 549—April 7, page
650—April 14, page 754—April 21, page 846—
April 28, page 941—May 5, page 68—May 12,
page 155—May 19, page 239—May 26, page
324—June 9, page 490—June 16, page 583—
June 23, page 663.

SHORT SUBJECTS

Jan. 6, page 57—Jan. 13, page 152—Jan. 20,
page 248—Jan. 27, page 357—Feb. 4, page
474—Feb. 10, page 574—Feb. 24, page 792—
March 3, page 68—March 10, page 228—March
17, page 342—March 24, page 442—March 31,
page 549—April 7, page 651—April 14, page
755—April 21, page 846—April 28, page 941—
May 5, page 69—May 12, page 155—May 19,
page 239—May 26, page 324—June 9, page
490—June 16, page 584—June 23, page 663.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Daughters of the Rich"

Novel by Edgar Saltus Furnishes Theme for Gasnier's Latest Preferred Picture

Reviewed by C. S. Sewell

Living up to its title, Gasnier's latest production for Preferred Pictures, presented by B. P. Schulberg, tells of a romantic entanglement involving two of these daughters in love with a wealthy young chap, and involving a scheming mother, a titled fortune-hunter and his affinity.

Produced on an elaborate scale, with beautiful settings, excellent photography and with Gasnier's usual attention to detail, it tells a story which, while interesting, never rises to any tense heights of drama or melodrama and moves along at an even pace. The main situation is based on the fact that a scheming girl plays her cards so that the man she loves suspects his fiancé of playing him false and makes no effort to ascertain whether he might be mistaken and a victim of circumstantial evidence. This weakens the hold of the story.

The picture, which is high class from a production standpoint, will have its greatest appeal to those who like society stories, particularly of the type which show up in a bad light international marriages without love, where a title is bartered for wealth to please an ambitious mother.

The work of the cast is in keeping with the high-class tone of the production. Gaston Glass does fine work as the young man around whom the story centers, and the same is true of Miriam Cooper as the girl he loves and Ruth Clifford in the unsympathetic role of the girl who marries a title and then stoops to deceit and hiding letters to finally win over the man she really loves. Stuart Holmes is excellent as the fortune-hunting duke, and plays the role in such a manner as to make the many disagreeable points of the character stand out boldly. Ethel Shannon, Josef Swickard and Truly Shattuck are well cast in lesser roles.

Cast

Maud Barhyte.....Miriam Cooper
Gerald Welden.....Gaston Glass
Mlle. Giselle.....Ethel Shannon
Sally Malakoff.....Ruth Clifford
Count Malakoff.....Stuart Holmes
Maud's Father.....Josef Swickard
Sally's Mother.....Truly Shattuck

Adapted from novel by Edgar Saltus.

Scenario by Josephine Quirk and Olga Printzlau.

Directed by Gasnier.

Photographed by Carl Struss.

Length, 6,073 feet.

Story

Gerald Welden, a wealthy chap, proposes to Maud Barhyte, a daughter of the rich, who uses her spare time to teach dressmaking to poor girls, and is accepted. Soon after, in Paris, both are invited to a house-party given by Sally, who was a childhood sweetheart of Gerald's but who has married Count Malakoff to please her mother. By inviting the count's affinity to the party and giving her Maud's room, Sally contrives to throw suspicion on Maud. Gerald believes her guilty, he fights a duel with the Count on a slim pretext, a scandal develops, Sally is divorced and marries Gerald. Later Gerald discovers Sally's perfidy and she commits suicide, leaving him free to find his happiness with Maud.

IN THIS ISSUE

Circus Days (First National)
Counterfeit Love (Playgoers)
Crimson Gold (Elfelt)
Daughters of the Rich (Preferred)
Desert Driven (F. B. O.)
Law of the Lawless (Paramount)
Mysterious Witness, The (F. B. O.)
The Rapids (Hodkinson)
Sawdust (Universal)
Silent Accuser, The (Richard Thomas)
Woman With Four Faces, The (Paramount)

"Sawdust"

Circus Life Furnishes Good Background for Gladys Walton in Universal Picture

Reviewed by Mary Kelly

The circus scenes and Gladys Walton will make this a good program attraction in most houses. It opens in lively style with atmospheric flashes of the big show in progress. What follows is a romance without much novelty, but with opportunities for the star to make her usual appeal.

A circus waif poses as the long lost daughter of an aged couple to escape the brutalities of the ring master. There is heart interest of the familiar sort in connection with their acceptance of her and the conflict between her enjoyment of luxury and her conscience. A typical Gladys Walton transformation takes place. She becomes the chief figure of interest in a fashionable home, has an attractive wardrobe, and a bright romance with the family lawyer. When circumstances force her to confess, a melodramatic touch is used showing her attempt to drown herself. The titles, in an effort to stress the sympathetic note, are unusually trite and obvious.

The star gets her most popular effects as the tight rope dancer, in the earlier scenes. Most audiences will admire her and will enjoy the other features, the trapeze stunts, trained animals and clown acts. The picture should be at least an average success in any theatre where Gladys Walton is liked.

Cast

Nita Moore.....Gladys Walton
Phillip Lessoway.....Niles Welch
Mrs. Nancy Wentworth.....Edith Yorke
Ethelbert Wentworth.....Herbert Standing
Runner Bayne.....Mathew Betz
"Pop" Gifford.....Frank Brownlee
"Speck" Dawson.....William Robert Daly
Tressie.....Mattie Peters
"Sawdust".....Mike

Story by Courtney Riley Cooper.

Scenario by Harvey Gates.

Directed by Jack Conway.

Photography by Allen Davis.

Length, 4,900 feet.

Story

The story involves the experiences of a little circus girl. Through the efforts of "Runner" Bayne, a circus gambler, Nita is given a home with Colonel and Mrs. Wentworth, a lonely old Virginia couple, whose own daughter disappeared in her youth and

has never been found. By clever make-up in providing an identifying scar Nita is received by the old couple as their own daughter. Everyone is happy until Phillip Lessoway, a lawyer, learns that Nita was a circus girl. He accuses her of fraud. However, a reconciliation is eventually effected through their mutual love and the affection of the colonel.

"Circus Days"

Jackie Coogan's Latest First National Is His Best and a Sure-Fire Box-Office Winner

Reviewed by W. E. Keefe

Jackie Coogan's "Circus Days" isn't merely a motion picture, it is an institution. Many felt that Jackie had reached the high-water mark of screencraft, but in "Circus Days" he not only exceeds anything he has ever done but has a picture that stands out as one of the really great pictures of the past few years. As a money-maker it surely hits on all six.

Based on "Toby Tyler," James Otis' wonderful human interest story on the familiar theme of the poor boy who runs away to make his fortune and comes back to save moth and the old homestead; the natural humor and pathos of the original coupled with Jackie's personality and superb acting, make this a picture that will get over in the big theatres and the little ones at any time with any kind of an audience.

Despite the fact that Jackie is considerably younger than the book hero and the liberties taken in adapting it for the screen the picture is even better than the original story. Jackie's sweet sincerity and the genuine human note so skillfully brought out by director Edward Cline are as fine as anything ever attempted on the screen.

Throughout, the story moves forward logically and with no drags, building up to a climax with excellent continuity and fine direction. Although continually tugging at the heart strings the comedy touches have been so blended with the pathos that the picture is always human and never maudlin and the interest never wanes. There is a big laugh when the cat devours the fish on Jackie's pole and another when he hurls a horseshoe through his uncle's window. The circus scenes are sure-fire audience stuff and there is another big laugh when someone puts gasoline in the lemonade resulting in the mean circus boss getting a thrashing.

The big moment is when Jackie as a lemonade flunkey takes the girl-bareback rider's place, saves her life and job and becomes famous for staging a new act. The circus scenes are finely done and show a small fortune were spent on them. Another big feature is where Jackie sends his weekly salary of a dollar home to his mother.

Barbara Tennent scores as Jackie's mother. Sam DeGrasse as the circus boss, and Russell Simpson as the hard-hearted uncle, are excellent and the work of the entire cast is well done.

Grab this one, Mr. Exhibitor, and hold on tight. No matter where you are located or what kind of a house you have, you can't go wrong. Go the limit in advertising, tell them it is the best picture Jackie ever

ade. It will make a hit with the kiddies as well as the grown-ups.

Cast

Toby Tyler.....Jackie Coogan
 Ann Tyler.....Barbara Tennant
 Ben Holt.....Russell Simpson
 Martha Holt.....Claire McDowell
 The Clown.....Caesare Gravina
 The Niece.....Peaches Jackson
 Lemonade Man.....Sam DeGrasse
 Circus Owner.....DeWitte Jennings
 Based on story "Toby Tyler" by James Otis.
 Directed by Edward F. Cline.
 Photographed by Frank Good.
 Length, 6,000 feet

Story

Toby Tyler, unable to stand the cruelty of his uncle with whom he and his mother live because they are poor, runs away and becomes lemonade boy in a circus. Despite hardships he never loses his sense of humor and finally voluntarily takes the place of a little girl bare-back rider when she falls ill. He makes such a hit that he signs a contract with the circus at a big salary.

Toby, later goes home in time to thwart his uncle's plans and then reforms him while building a big house for his mother.

"The Law of the Lawless"

Dorothy Dalton Supported by Charles De Roche in Colorful Gypsy Picture—
 Paramount

Reviewed by Mary Kelly

Dorothy Dalton in a gypsy picture of considerable fire and action provides a good box-office attraction. A romance largely of the cave-man type does credit to her talents along with those of Charles De Roche, who makes his debut on the American screen. The picture has many colorful scenes, a compelling love story and should be popular entertainment, generally.

The choice of De Roche for the role opposite Miss Dalton will most likely meet with public favor. They work together with excellent results. There is a similarity in their acting, a certain virile charm about the performance of each that gives the picture swiftness and grace. De Roche will interest the fans because he is a rather new type. He is exceptionally tall and wiry, has a commanding manner and a romantic mile.

Attractive settings and good photography are notable. The gypsy camp and Tartar village are interestingly produced. There is a thrilling climax when the girl and her gypsy lover are confined in the minaret of a burning building. They reach safety by jumping to the roof of the next building which is done with good effect. Two or three mob scenes add to the spectacular value. Some of the outdoor views are especially beautiful and the riding in these scenes provides a number of thrills. The supporting cast is good, including a picturesque characterization by Theodore Kosloff. Capable directing has achieved good dramatic effect throughout.

Cast

Sahande.....Dorothy Dalton
 Sender.....Theodore Kosloff
 Costa.....Charles De Roche
 Ali Mechmet.....Tully Marshall
 Osman.....Fred Huntley
 Annutza.....Margaret Loomis

Story by Konrad Beroviel.

Scenario by E. Lloyd Sheldon and Edfrid Bingham.

Directed by Victor Fleming.
 Length, 6,387 feet.

Story

Sahande, a Tartar maid, is placed upon the block to be married to the highest bidder to pay her father's debts. A gypsy chief, Costa, outbids the girl's fiance, Sender, and she is carried off, infuriated. Costa marries her that night but agrees to give her ten days in which to either return his love or have Sender fight him. Sender proves dishonest, rushes upon Costa with many men, binds him and imprisons him in a tower where a fire soon starts. The girl succeeds in rescuing him and acknowledges that Costa is the superior man.

"The Woman with Four Faces"

Rapid-Fire Crook Melodrama, Filled with Tense Situations, Is Fine Entertainment

Reviewed by C. S. Sewell

As will probably be guessed from the title, Paramount's "The Woman with Four Faces," featuring Betty Compson, assisted by Richard Dix, is a crook melodrama—and it is a good one, which will provide excellent entertainment for the vast majority of patrons and should prove a box-office winner.

Starting off at high speed, with Miss Compson as a sort of female Raffles walking along a high ledge, entering a hotel room, holding up the woman occupants, escaping to the next room and removing all evidence in a jiffy, the picture never for a moment slackens its speed. It is exceedingly peppy and crammed full of action and clever battles of wits in which the girl lives up to the sub-title in which the judge says she has a million-dollar mind.

Switching from one melodramatic device to another, the spectator's interest is held tensely. So smoothly and rapidly does the story progress and so finely has it been directed by Herbert Brenon and acted by the featured players that even the most blasé patron will forget he is watching a rather hectic melodrama and find himself intensely sympathetic toward the young district attorney who has resigned to get evidence to break up the dope smuggling ring and toward the fascinating girl crook who for the first time in her life is doing a good deed for her fellowmen by helping him. Of course, a romance develops, but you feel that it is the natural outcome of events.

While the breaking up of the dope ring furnishes the basis of the action, there is only a small amount of footage devoted to showing the method of smuggling the drug hidden in bags of rice, and the bad effect on drug users. This is brought in to explain the action and to cause the girl crook to agree to lend her aid. The fact that the district attorney must point out the evil of drug usage to her will, due to the generally accepted idea that members of the underworld are about the heaviest class of drug-users, strike many as a weak point in the story. A particularly clever scene is the one in which, by the use of her woman's wit, the girl succeeds in making the astute leader of the ring reveal where the incriminating paper is hidden and even when fully in his power, turns the tables on him and brings him to justice.

In addition to the featured players, George Fawcett is well cast as the judge and Joseph Kilgour as the head of the dope ring.

Cast

Elizabeth West.....Betty Compson
 Richard Templer.....Richard Dix
 Judge Westcott.....George Fawcett
 Jim Hartigan.....Theodore Von Eltz
 Judson Osgood.....Joseph Kilgour
 Warden Cassidy.....Guy Oliver
 Ralph Dobson.....C. A. Stevenson

Based on story by Bayard Veiller.

Adapted by George Hopkins.

Directed by Herbert Brenon.

Length, 5,700 feet.

Story

Templer, the district attorney, unable to secure a warrant to search a safe belonging to Dobson and secure a document revealing a conspiracy to smuggle drugs, persuades Elizabeth West, a clever female Raffles, to agree to help him. By means of an aeroplane they succeed in kidnapping from prison Jim Hartigan, the only man who can open the safe, but Hartigan refuses to aid. Elizabeth decides to use her woman's wit and make Dobson himself remove the paper. After a series of exciting adventures in which both she and the district attorney are at one time in Dobson's power, she succeeds, with the result that the ring is convicted and Templer asks her to be his wife—and she accepts.

"The Silent Accuser"

Well Handled Suspense Makes Richard Thomas' Political-Crook Melodrama an Interesting Picture

Reviewed by W. E. Keefe

A very interesting dress suit, crook and mystery drama with the suspense well handled to a thrilling climax, is "The Silent Accuser" made by Richard Thomas Productions. The episode dealing with the mysterious murder of the villain wherein four innocent persons confess to the deed to shield a loved one, is handled in a new and novel manner with good audience appeal.

A splendid series of contrasts that go to build up the story in an interesting manner is furnished through the murder of the owner of a notorious dive who has been posing as a philanthropist, a police frame-up in which the deputy district attorney is accused, a woman scorned, keen detective work involving finger prints, and the contrasting of a dance hall vamp and a sweet-faced home girl.

Although an underworld subject, the Barbary Coast scenes are treated in a dignified manner that should give no offense. As a dance hall girl Carmel Myers gives a splendid colorful and appealing interpretation of a Barbary Coast Carmen. Katherine McGuire as the sweet innocent violin player portrays her role with repression and sincere charm. Melbourne MacDowell is good as the heavy and Clyde Fillmore does some finely shaded work as the deputy district attorney.

The story drags somewhat in the second and third reels and some of the titles need to be re-written. However, careful editing will remedy this. "The Silent Accuser" is a good audience picture and shows the result of careful and painstaking direction. The photography and lighting are generally good with a few dark shots in the interiors.

Cast

Ruby LeMar.....Carmel Myers
 Ruth Revere.....Kathryn McGuire
 Steve Carnan.....Melbourne MacDowell
 Hugh Waring.....Clyde Fillmore
 Marcia Carnan.....Carol Holloway
 Cyrus Revere.....Spottiswoode Aitken
 Joe Harris.....Edward Borman
 Finger Print Expert.....Rex Ballard
 District Attorney.....John Toughey
 Cafe Manager.....Charles Force

Continuity by William Lester.

Directed by Richard Thomas.

Cameraman Jack W. Fuqua.

Length 4,940 feet.

Story

Steve Carnan is the unsuspected owner of the "Black Bird" cafe. When he hears Ruth Revere, violinist at the cafe, he gives up his former sweetheart, Ruby, the dancer. She reveals evidence to the district attorney, Waring which proves that Carnan owns the cafe. Carnan is mysteriously murdered with the suspicion resting upon four different persons. The real murdered falls dead after the district attorney has made his report, and the others are released.

"Counterfeit Love"

Murray W. Garsson Gives Associated Exhibitors Splendid Playgoers Special

Reviewed by Roger Ferri

There are horse racing stories—and then some, but Murray Garsson's "Counterfeit Love" comes through a ten-to-one winner so far as profits at the box office are concerned. Here is a thrillingly romantic melodrama that moves along at the speed of a Morvich at his best, the consistency of a blue-ribbon jockey and the merriment of a high class comedian who knows just what to say and what to do at the right moment. "Counterfeit Love" bubbles with excitement that is not of the stereotyped class, for when "Queen Bess" does a flop, because of a sponge in one of her nostrils, she is just

in the "also ran" class—and when it comes to melodramas with the thoroughbreds playing a big role, "Counterfeit Love" starts where the others leave off, for that race is just one of four crises through which the realistically convincing principals go.

In story value "Counterfeit Love" fills any bill, for it has good production value from start to finish plus a cast that comes up to the high standard set by entertainment price of the special in general. There is a thrilling horse race, a near murder mystery, a counterfeiters plot, an interrupted wedding and a thrilling fire, with clean comedy at the right moment. But it is that splendid horse race that will make picture-goers talk, for it's as good as seeing the real thing.

The story when first undertaken by L. R. Sheldon was apparently lost, for Garsson had to make a virtually new production with Ralph Ince directing. The crackerjack entertainment furnished by the picture made that change a wise one, for "Counterfeit Love" is the best Playgoer picture this reviewer has seen. The cast, including Joe King, Marion Swayne, Norma Lee, Jack Richardson and Alexander Giglio is satisfactory.

Cast

Richard Wayne.....Joe King
Mary Shelly.....Marion Swayne
Rose Shelly.....Norma Lee
Roger Crandall.....Jack Richardson
Miss Ferris.....Irene Boyle
Mabel Ford.....Isabel Fisher
George Shelly.....Alexander Giglio
Bill Grigg.....Danny Hayes
"Mandy".....Francis Grant
"Mose".....William Jenkins

Story by Thomas Fallon and Adeline

Leitzbach.

Produced by Murray W. Garsson.

Directed by L. R. Sheldon and Ralph Ince.

Photography by William Black.

Length, six reels.

Story

In a little southern town Mary Shelly is bravely trying to save the family, a crippled sister and a shell-shocked brother. A mysterious stranger falls in love with the girl. He urges her to marry him to overcome her financial difficulties. She is relieved, however, when her brother arrives with a roll, but developments show that the money belonged to the victim of a brutal attack. With part of the money the girl pays the interest on the mortgage, only to hear that the money is counterfeit. Meantime George Shelly flees. Secret service agents are rushed to town. The day of the big race comes and Mary depends on a victory for Queen Bess as her way out of the financial difficulty, but the horse stumbles on the home stretch. Broken-hearted the girl is about to marry the stranger, who turns out to be the leader of the counterfeiting gang, when a secret service agent, Richard Wayne with whom Mary has fallen in love, returns with the brother and exposes the plot, incidentally breaking up a wedding and earning a wife for himself.

"The Rapids"

Good Entertainment Found in Hodgkinson Release of Shipman Production

Reviewed by Mary Kelly

Ernest Shipman's new feature of the Canadian logging section is commendable entertainment that should be well received. It has the same scenic and industrial appeal as the others and exceptional dramatic interest this time. The story has been well prepared and adapted. The directing is good and the picture has a force of its own that does not come from ordinary "hokum" effects.

This is especially noticeable in the manner in which the more tense situations have been handled. The upturning of the canoe, the rescue of the child and later the scene in which a young man is pushed from a bridge into the rushing waters are managed in a less sensational way than frequently. At the same time the interest has not been lost for a moment. The story and acting are the more forceful because of this naturalness.

There is an attractive freshness about the

many exteriors and an investigation of the steel mills that reveals interesting information. The love motive has a decided appeal. Mary Astor is beautiful and charming as the girl who is loved by two men, and able to decide only when a crisis occurs. Harry T. Morey has a dominating role which he makes sympathetic as well as strong. The picture has an appealing story, produced consistently, and has the essentials of a reliable box-office attraction.

Cast

Robert Fisher Clarke.....Harry T. Morey
Elsie Worden.....Mary Astor
Jim Belding.....Walter Miller
John Minton.....Harlan Knight
Henry Marshall.....Charles Slattery
Horace Wimperley.....Edwin Forsberg
Herbert Stoughton.....Jack Newton
Bishop Sullivan.....Charles Wellesley
Louis Beaudette.....John W. Dillon
Sue.....Peggy Rice
Mayor Filmer.....Frank Andrews

Story by Alan Sullivan.

Scenario by Faith Green.

Direction by David M. Hartford.

Photography by Walter L. Griffin and Oliver Sigurdson.

Length, 4,900 feet.

Story

Robert Fisher Clarke arrives in the town of St. Mary's where he promotes the erection of pulp mills to be run by the vast power of the rapids. A young engineer, Jim Belding, is in his employ, and Clarke falls in love with Jim's sweetheart, Elsie. Enemies try to hinder Clarke's operations. The men who have been backing him order the factory closed and the men, demanding their wages, nearly mob Clarke. The militia and "the ladies from hell" save him. Elsie realizes her love for Jim when he is in danger and Clarke seeks happiness in a child whom he has adopted and in a fine new business offer.

"Crimson Gold"

J. B. Warner in Rather Interesting Western Comedy Drama Produced by Elfelt

Reviewed by Mary Kelly

A Western with a slightly different trend is offered by Clifford S. Elfelt in this feature for J. B. Warner. The star has the role of a philosophic cow puncher. His experiences in trying to be a good Samaritan to everyone he meets have both humorous and stirring results. Altogether the picture is fair entertainment and should please where Western comedy drama succeeds.

The character of Larry Crawford shows J. B. Warner's personality in an interesting light. Crawford's efforts to do a kindness for some one only brand him as a kidnapper and thief, involving him continually in embarrassing situations. He plays this role in a rather light pleasing style, relying upon his imagination more than his fists for effect. The picture is not without action however as it has some fights and spectacular riding. Some of the scenery is very good. A baby adds to the interest and suspense and the rest of the cast is well selected.

Cast

Larry Crawford.....James B. Warner
Grace Miller.....Edythe Sterling
Virginia Farley.....Martha McKay
Jake Higgins.....George Burrell
Martha Parsons.....Ferri Remand
Dave Ellis.....Albert McQuane
Clem Bisbee.....Jay Morely
Ike Slade.....George Stanley

Story by Frank Howard Clark.

Directed by Clifford S. Elfelt.

Photography by Clyde DeVanne and Robert Newhardt.

Length, 5,000 feet.

Story

Larry Crawford, a cowpuncher out of a job is induced momentarily to work for Grace Miller, a young ranch owner with whom he was once in love. He gets away however, finds a baby in the desert, finds a home and mother for it, interrupts a fight over a gold mine and gets a valuable map and for all his trouble is accused of being a kidnapper and a rascal. Eventually he is cleared in the presence of Grace Miller who again offers him a job—which he accepts.

"Desert Driven"

Harry Carey Has Compelling Role in F. B. O. Picture with Good Suspense

Reviewed by Mary Kelly

Harry Carey's splendid performance of a role that will be much liked is a commanding feature of this F. B. O. attraction. It is far superior to the star's recent vehicles. The story has the rugged qualities that appeal to men, while its human interest note is strong enough to interest anyone.

Particularly in the first part the suspense is good. This shows a convict making his escape from prison on a stormy night. The situation is handled with good melodramatic effect, the escape being followed by immediate discovery and a search that is sufficiently thorough to make the action convincing.

Harry Carey wins the sympathy at once, even before his imprisonment is explained. The fight which he makes for freedom is full of human interest intensified by the scenes showing him wounded, making his way across the desert. The rest is more or less conventional but it is well done. Camille Johnson has an appealing bit as the little boy who has been separated from his mother, and Carey's scenes with him bring the picture to an effective close.

Cast

Bob.....Harry Carey
Mary.....Marguerite Clayton
Craydon.....Geo. J. Waggoner
Leary.....Chas. J. LeMoine
Yorke.....Alfred Allen
Ge-Ge.....Camille Johnson
Wife.....Catherine Kay
Sheriff.....Tom Lingham
Warden.....Jack Carlyle
Cook.....Jim Wang

Story by Wyndham Martin.

Scenario by Wyndham Gittens.

Direction by Val Paul

Photography by William Thornley.

Length, 5,840 feet.

Story

Bob, in prison for a murder which he did not commit, escapes one night, with the warden, Leary, in close pursuit. Bob gets on a Western-bound train and eludes them by crossing the desert and taking refuge in the home of Yorke. Yorke sends him on an important mission in which Bob proves his honesty. Leary finds him, handcuffs him, but Bob jumps with his captor onto a horse and the two ride across the desert. Leary finally being thrown. Yorke's daughter drives up with a confession that saves Bob and frees Bob to marry her.

"The Mysterious Witness"

F. B. O. Features Robert Gordon in Mother-and-Son Picture of Usual Type

Reviewed by Mary Kelly

Another picture chiefly on the theme of mother love with a rather sentimental appeal is offered by F. B. O. in "The Mysterious Witness." As the story is not entirely convincing, and indicates a lack of experience in dramatic construction, it will hardly pass for more than an average attraction.

Robert Gordon and Elinor Fair play the featured roles of a young cowboy and his sweetheart. Gordon's role, which is conceived mainly to arouse the sympathy and emphasize the love between mother and son, is not especially strong in popular appeal. As a character forced to make continual sacrifices for his mother and to be misunderstood, he wears almost continually an unhappy and rather helpless expression. Some of the close-ups seem unnecessarily weak. This will probably not meet with the general favor of the public who like to see their heroes rather more advantageously cast. He triumphs at the last, however, in a terrific fight which settles in full his debt to the villain.

There are a few comedy touches that help, in spite of being slightly forced. The hero imprisoned for a murder which he did not

(Continued on page 780)

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

TIMELY EDITORIALS

By ROGER FERRI

A WEEK of notable achievements! And very notable ones at that. What the week just closing has brought to light merely emphasizes the determination of independent producers and distributors to furnish the market in 1923-24 with truly great names, stories and productions.

The acquisition of Ernest Lubitsch by Warner Brothers is a master stroke. It places that progressive organization in among the leaders of the industry.

From the very outset Warner Brothers have been original; they have set a winning pace. Some have followed successfully, others not so successfully—but, on the whole, the Warner Brothers' meteoric plunge forward, their endless string of achievements and old and original enterprises have constituted an inspiration that has glorified the independent market.

What sort of a production Mr. Lubitsch will give us in "Deburau" we alone will tell, but he will have every facility at his command. He will have a free hand. He will have a distinguished star and capable studio experts to co-operate with him. It is Mr. Lubitsch's big chance.

SYDNEY S. COHEN, head of the M. P. T. O. A., and even his bitterest opponents agree on at least one issue—the so-called specials of the current season have been too long.

This writer has viewed many pictures that could have very easily been shortened. But the director or producer extravagantly indulged in superfluous introductions, flash-backs, closeups, and what not. None helped the stories.

But these uncalled for, altogether too lengthy features did put a crimp into the box office receipts.

The producer out in Los Angeles is an ambitious fellow as directors come. But he should give more consideration, more thought to his market. He should study his audiences more intelligently, thoughtfully and considerably.

And he cannot study his audiences by remaining closeted in his studio 52 weeks a year. A director should be as close to the picture public as possible. Good pictures are not always the lengthy ones. We have seen quite a few short subjects that we liked much more than the average feature production.

We hope, too, that this exhibitor movement against long, drawn-out pictures materializes.

"GAMBLING WIVES." There's a real title for you. We can think of a hundred and one things such a clever title can be hooked up with. And it's the title of an Arrow special for next season. If the production is as good as the title sounds and leads one to believe it is, Arrow should set a stiff pace for next season, for that picture is the first of its 1923-24 series.

Arrow Plans Big Advertising Drive

W. E. Shallenberger, President of the Arrow Film Corporation, this week announced the inauguration of a nation-wide publicity and advertising campaign, starting effective with the July 1st issue of "Mothers' Home Life Magazine," a publication with a circulation of over seven hundred thousand.

This publicity campaign, which was arranged through the advertising agency of Aldrich & Montgomery, will take the form of a contest, to be conducted by the magazine, for new personalities for the screen, and, according to the terms of the contract, ten people will be selected from among the contestants and will be sent to California, all their expenses to the Coast and return being paid.

Arrow Film Corporation will give these ten people a test and from among them select one or more who will be given a part in the big special, "Gambling Wives," to be produced in the Fall. This picture will be given an elaborate production and it is planned to make it one of the biggest specials Arrow has ever released. Arrangements have been made for the production of the story with one of the best known producers on the Coast. It will in all probability be directed by Dell Henderson, who has scored so many box office triumphs for Arrow. "Gambling Wives," in addition to the contest winner or winners, will have an all-star cast in the fullest meaning of the word.

Italians Fighting American Pictures

The agitation in Italy against the increasing importation of foreign, especially of American films, has found a champion in Senator Mazzotti, who has put down the following questions for the Italian Minister of Commerce to answer:

1 THE industry of cinematographic film production, formerly so flourishing in Italy, is at present, according to universal testimony, in an evidently decadent condition.

2 WHETHER this is the consequence of intense foreign competition, notably on the part of America and Germany.

3 WHETHER the Minister of Commerce is not of opinion that it is time to study, in the interest of national economy, and with the object of decreasing unemployment, how the present condition of the film industry could be ameliorated?

France claims to be the country where the film and the cinema were invented. The fathers of the "movies," so it is claimed, were Mery and Demeny at Paris and Auguste and Louis Lumiere at Lyons. At Lyons a tablet has just been placed on a house in the Rue Bât d'Argent, signifying that it was there that a film was shown to the public for the first time.

The well-known French actress, Marthe Ferrare, has been engaged for "The Other Wing," the film which Dal Film are to produce from Canudo's work, and which will be issued by Aubert. In the film the actress has to pilot an aeroplane. Immediately on signing the contract she started taking lessons at Le Bourget, and quickly learnt looping and the tail spin. After a tiring day in the air, she appeared the other evening at the Edward VII. Theatre in a prominent rôle.

Independent Films Lead at Box Office

Late box office reports telegraphed to this department from various parts of the country indicate that the bigger independent specials led at the box offices at the larger and more representative houses. Al Lichtman's Preferred Pictures, which have led the independent market for consistently profitable box office showings, chalked up good amounts, as did the Warner Arrow and C. C. Burr's pictures, the latter's Johnny Hines' special, "Luck" and "Main Street" doing particularly good business.

Warner Brothers' "Main Street" did an unusually splendid business at the Strand Theatre in New York and in comparison to the seating capacity and money expended in exploitation, the house led on the money, for the week's gross was estimated around \$29,700. This figure prompted Joe Plunkett to hold the picture over a second week.

LOS ANGELES—"Brass" got its first peek at Movieland last week at Loew's State, where the theatregoers came in large numbers. The crowd liked the picture immensely, for it did about \$18,000.

KANSAS CITY—Al Lichtman's Preferred Pictures, "The Girl Who Came Back," proved the best attraction brought to this city in several months—and Kansas City has had some good pictures. The picture drew very well, about \$6,000, which was great.

CHICAGO—Warner Brothers' "Main Street" continues at the Roosevelt, billed to stay there until July 2, when "The Spoilers" takes possession. Did about \$14,000 on the week.

LOS ANGELES—The West Coast Theatres, the Lesser-Ramish-Schenck outfit, is making a drive to lasso all the big independent pictures available. Through its exchange interests the syndicate is meeting with excellent success in their plans.

Arrow Film Corporation's product is in big demand with the independent and syndicate bookers in the metropolitan territory, the Keith-Loew-Proctor interests having booked all that firm's specials through the Arrow-Merit Exchange.

PROVIDENCE, R. I.—(Special)—Word reached a local exhibitor who had sought to book "What's Your Daughter Doing?" from Charles Seelye, that that production has been taken over by Ritz-Carleton Pictures of which J. D. Williams, formerly of First National, is the head.

Pearl White has founded a producing company in Paris, and proposes to produce three films in which she will appear. These films will be of a kind entirely different from those in which she has made her name in America. This time she will not specialize in acrobatic stunts.

Great concern is expressed by the Sulgrave Institution, which exists primarily to further good relations between Great Britain and the United States, in its annual report just published over the present state of those relations.

A number of reasons are assigned for this ill-feeling, but the report seems to be especially severe on the American cinema films shown in England. The character of the bulk of them, it says, is un-American, and tend to belittle American life which, as it exists generally, is as wholesome as the home life of the people of any other country.

The French Under-Secretary of State for Technical Instruction has just set up a committee, of which himself is the chairman, to make a complete study of the possible application of the cinematograph to professional instruction, including the art education necessarily involved, and all scientific and technical researches in connection therewith.

Soviet Russia's first film, "Polikushka," from a Tolstoy novel, has been received with acclamation in Berlin. According to reports, it is quite an outstanding production from every point of view.

It is stated that Max Linder has been engaged by Abel Gance, of "J'accuse" and "The Wheel" fame, to appear in a film which will be entitled, "An Adventure of Cyrano de Bergerac," which will be started upon the beginning of next month.

Of 210,000 feet of film shown in France during April, 34,000 feet only were French. The rest were principally American. Paramount being represented by nearly 50,000 feet.

A combination of opera and film has been launched in Canada under the business management of W. Howard Howe. It has been titled "Operafilm," and is said to be very successful.

Apparently films are far more popular in Germany at the moment than either dramatic stage spectacles or musical comedies. Screen plays have popularized individual players so much that they, at the moment, prove more attractive than the plays.

Ernest Lubitsch Will Produce Several Features for Warners

Another notable directorial acquisition has been made by the Warner Brothers with the signing of Ernest Lubitsch, the famous German director, to wield the megaphone on a number of the forthcoming schedule of eighteen classics of the screen. The signing of Mr. Lubitsch, according to Harry M. Warner, is the forerunner of several other important announcements in connection with the production plans.

Mr. Lubitsch was signed last week, following his completion of "The Street Singer," with Mary Pickford. It is known that among the number of classics to be directed by Mr. Lubitsch is the picturization of David Belasco's play, "Deburau," the French drama by Sacha Guitry, in which Lionel Atwill starred last year on Broadway. Mr. Lubitsch will have his own producing unit.

Equity-Goodman Plans for 1923-1924 Ready

Contemporary with the release of "Dancers in the Dark," the next special production, written and produced by Daniel Carson Goodman for Equity Pictures Corporation, Louis Baum, vice-president of Equity, and Dr. Goodman announce their ambitious plans for the independent market during the coming year. Summed up they amount to the following:

1 A series of four all-star specials, all written and produced by Daniel Carson Goodman, and of the same calibre and strength as were his past successes, but done in a bigger punch and a wider range of thought and cinematographic expression. Each production will call for a roster of at least six big stars of the present film world.

2 A series of four pictures, starring one of the biggest personalities on the screen today, whose name is not yet ready for publication. Final arrangements are in the making, and Equity expects to be able to complete this important announcement, together with the working title of the first production, before the actual opening of the coming season.

"Yesterday's Wife" Cast Selected; C. B. C. Boosting Its New Series

Announcement was made this week in New York City to the effect that the cast for "Yesterday's Wife," the first of a series of Columbia pictures that C. B. C. Film Sales Corporation will state right, has been selected. The cast includes Lewis Dayton, who will be leading man; Philo McCullough, and others. Edward J. Le Saint, director of several C. B. C. specials, will direct, while Evelyn Campbell, the author, will oversee the production.

"The Unknown Purple" Being Produced By Carlos Productions for Truart

Because of some slight confusion in the publication of the announcements relative to the production being made by Carlos Productions, Inc., for Truart distribution on the independent market, officials of Truart Film Corporation state the picture being made is adapted from the famous stage play, "The Unknown Purple," written and produced by Roland West and Carlyle Moore, played for two seasons in New York. Cast in the principal roles of the picture includes Henry B. Walthall, Alice Lake, Heien Ferguson, Rosemary Theby, Stuart Holmes, Brinsley Shaw, James Morrison and Frankie Lee.

Marshall Neilan's Part in "Broadway Gold"

During the filming of "Broadway Gold," in which Elaine Hammerstein is starred, for release by Truart Film Corp., on the independent market, Marshall Neilan played a bit for Edward Dillon, director of "Broadway Gold," in his production. In exchange for this courtesy Edward Dillon appeared in a small part in the current Neilan production.

Director Neilan instilled quite a bit of comedy into the part he played, that of an express driver whose duty it was to deliver a brand new baby carriage to a brand new pair of newly-weds, the gift of the "gang."

Irene Rich in "Yesterday's Wife"

Irene Rich has been secured by the C. B. C. Film Sales Corporation for an important role in "Yesterday's Wife," the first of the big Columbia Pictures series which that company will distribute on the independent market this Fall.

Independent Live News

Nathan Hirsh of Aywon Film Corporation, this week sold the rights to the "Big Boy" Williams westerns for the southern territory to Arthur Bromberg of the Progress Pictures Exchanges of Atlanta and Charlotte.

Irving Cumming, producer of "Broken Hearts of Broadway" is expected to reach New York some time this week, according to a telegraphic report received from the Coast on Monday. He is reported bringing a print of his latest picture with him.

James A. Alexander has purchased the interests of his partners, John Davis and Edward Lebby, in the Columbia Film Service, Inc., of Pittsburgh. Columbia Exchange is one of the most popular exchanges here and has made remarkable progress.

W. E. Shallenberger, president of Arrow Film Corporation, returned to New York this week following a trip through New England. He looked conditions over in that territory and reported himself perfectly satisfied with the present and future.

Most of the independent exchanges of New York, Buffalo and Albany took Tuesday, Wednesday and Thursday off to be on hand at the

annual convention of the Motion Picture Theatre Owners of New York State at Syracuse, N. Y.

Truart Film Corporation this week issued announcement to the effect that it had closed with the Columbia Film Service of Pittsburgh for the Western Pennsylvania and West Virginia rights to "The Prairie Mystery," "Riders of the Range" and "The Western Musketeers."

Max Graf and a representative gathering of trade paper and newspaper representatives gathered at Hotel Astor, Thursday evening, June 21, and broadcast over the radio. Dinner preceded the broadcasting.

Clifford S. Eifelt Productions this week opened its new distributing offices in the Candler Building, 21 West 42d street, New York City.

"Seaside Sims" is the title of the latest Hall Room Boys Comedy, according to announcement made this week by C. B. C. Film Sales Corporation.

Superior Screen Service of Lake City this week purchased the local territorial rights to C. B. C. Film Sales Corporation's latest feature, "Her Accidental Husband."

Eastern Independent Stars Hit West with Coming of Lul

Production on independent pictures seems to have suddenly almost entirely shifted to the West Coast for there is very little of it being done in eastern studios. Virtually all the units that worked last month have completed and most of the "name" stars that made New York their headquarters usually in summer have gone back to California where attractive contracts awaited them.

The first Charles Blaney picture, which Dell Henderson is directing up Maine way, is expected to be completed within two weeks. Production on the second picture will be started almost immediately, for Mr. Blaney has completed the story for the second picture.

Blaney expects to make only two pictures in the East and then lease a studio on the Coast. He has about ten stars under contract for the first two pictures.

J. Searle Dawley and George Arthur are working on "Broadway Gold," starring Mary Carr, which will be ready for release for the early fall. The story deals with the fall and rise of a once famous star.

Burton King will start production next month on the first of a series of pictures, for which he is now seeking stories. These features will be handled through a national distributing company, however.

Jane Thomas, who has signed a three-year contract to be starred in a series of pictures Clifford S. Eifelt will make for independent distribution through his own organization, has joined the Blazed Trail company up at Gloversville, N. Y., where shooting is in progress on the next special that company will make for Arrow distribution. George Irving is directing. L. Case Russell adapted the story and John Lowell will be starred. Others in the cast are Baby Ivy Ward and Evangeline Russell.

Whitman Bennett has finished "Loyal Wives," which will shortly be ready for independent distribution.

Special "Main Street" Showin

DALLAS, TEX.—(Special)—The Enterprise Distributing Corporation, distributors of Warner Brothers' pictures in this territory and the Southern Enterprise largest theatre owning syndicate in this section, on Tuesday morning, June 19, were the guests of several hundred exhibitors, local political, business and professional leaders at a special showing given at the Queen Theatre of Warner Brothers' "Main Street." The showing was started at 10 o'clock and was the first big invitation affair of its kind held here. It was largely attended by those interested in the trade generally and newspaper critics, who commented enthusiastically on the production.

Independent film salesmen from New York who have stopped here bring news that is particularly encouraging to localities which are running into a very hot season. The season just closed has been a profitable one, all the bigger and better specials getting excellent plays at the hands of representative exhibitors. "Main Street" is set for a big showing in this territory and many contracts were closed following the showing.

Anchor 1923-24 Picture Cost Will Run Into Seven Figures

LOS ANGELES—(Special)—Preparatory to starting for the East with prints of his latest productions, Morris R. Schlank, president of Anchor Film Distributors, Inc., made known the elaborate plans of concern for the forthcoming season. Mr. Schlank stated that Anchor will distribute something like 18 pictures next season through changes he will line up on the trip he started this week.

At least four companies will be producing pictures for distribution through Anchor. Among the organizations recently associated with Anchor is Rocky Mountain Productions, Inc., which is backed financially by Cheyenne, Wyo., cattlemen. This firm has already completed its special, "The Dangerous Trail," with an all-star cast including Irene Chase, Noah Beery, Tully Marshall, William Lowery, Jack Curtis, Allan Roscoe, and Jane Tallent. Three additional specials will be produced during the coming year.

The first two of a series of eight picture productions starring "Bill" Patton, supported by Peggy O'Day, have been completed and the third is now in production. Alvin J. Neitz is directing.

Irving Cummings, the producer, is on his way to New York with prints of his much advertised independent production, "Broken Hearts on Broadway," which he expects to be in New York sometime this week.

Harry M. Warner, head of Warner Brothers, who has been here for some time, was the person who induced Ernest Lubitsch, the German director who made "Passion" and other sensations and who has just completed the latest Mary Pickford picture, to join his organization.

Herman Roth, in charge of production for Truett Film Corporation, this week signed Maryon Aye for a period of five years. She will be featured in important roles, while the Principal Pictures Corporation will make a series of 18 westerns, according to her publicity director.

Bert Lubin, responsible for "Partners of the Sunset," starring Allene Ray, and producer of other independent films, will start work shortly in Hollywood on a new feature. His story is "Dangerous Innocence," written by Willard Mack and presenting a big cast of well known names. Announcement concerning the director and the studio to be used will be made in the near future.

Harry Langdon, one of the most popular vaudeville headliners of the times, has closed his footlight career and has just arrived in Los Angeles where he will make his home and enter the field of silent comedy. During a recent vaudeville engagement in Los Angeles, Langdon signed contract with Sol Lesser of Principal Pictures Corporation, covering a period of years, and calling for the making of six feature comedies each year.

Raymond Cannon, who has just completed a role in "Mary of the Movies," a Willat production of life in Hollywood, has signed a contract with Warner Brothers by the terms of which he will undertake another of his enjoyable comedy characterizations in "The Printer's Devil." His Julian Josephson photoplay will be directed by William Beaudine and feature Wesley Barry.

Joseph Schildkraut, having finished his season as star of the New York theatre Guild's production of "Peer Gynt," is here to play the leading role in Victor Searstrom's production of "The Master of Man."

Frank C. Griffin, recently a member of the Famous Players-Lasky studio staff, has joined forces at the Warner Bros. West Coast studios, and is now occupied as staff man on the "Little Johnny Jones" company, in which Johnny Hines is starred, and Arthur Rosson is the director.

James W. Horne has taken his company which is now filming "Alimony" to Catalina Island for a number of scenes for the production. The cast of players in "Alimony" include Grace Darmond, Warner Baxter, Jackie Saunders, Ruby Miller, Clyde Fillmore, Herschell Mayall and many others of note.

Preparations for the production of "Tiger Rose" the Warner Brothers' classic to be made by special arrangement with David Belasco and featuring Lenore Ulric, are now under way at the Warner coast studios. From present indications first scenes for the production will be filmed on June 20 under the direction of Sidney Franklin.

While nothing of a definite nature is known about the players selected to support Miss Ulric, it is intimated that some of the most prominent actors in the industry will be seen in the cast. June Ferrell, who played the part of Wa-Wah in the stage play, has been engaged to play the same part in the screen version.

Intense Heat Fails to Hurt Business on Exploited Specials

The intense heat of the past week failed to set back bookings on independent pictures. Particularly true was this of New York and the East in general. Independent specials have developed particularly encouragingly as summer attractions and few of the big exchanges with exploitable productions are not doing business. In fact, there was never a time of the year like the current one that the demand for big pictures was so great, but there are few such pictures available for immediate distribution. There are many pictures available, but these are not of the truly big type, the latter now ready or seemingly being held up for early or late Fall release.

The week found independent pictures particularly popular on Broadway. Warner Brothers' latest picture, "Main Street," after doing the top picture business along New York's big Main Street, is being held over. The weather conditions, however, are a trifle against it, but the first two days' business was particularly good despite the heat. The transients from out of town helped considerably. Joe Plunkett of the Strand speaks highly of this special.

A little further up the street at the Capitol Sam Rothafel this week is showing Al Lichtman's latest Preferred Picture, "Daughters of the Rich." The reviews from the dailies were good with the Sunday opening good, everything considered. However, the heat of Monday and Tuesday failed to show anything that could be fairly taken as a criterion of the drawing power of the picture, which is praised by those who have seen it.

CHICAGO — (Special) — "Main Street" continued a second week at Balaban & Katz's spacious Roosevelt Theatre this week. This picture is one of the best seen on the Loop and although the heat is hitting the draw, the special is drawing splendidly.

ROCHESTER, N. Y. — (Special) — Johnny Hines in Charles C. Burr's latest comedy drama, "Luck," despite the hottest three-day period this town has had this season, virtually mopped up at Fay's Theatre. This, according to public and press, is one of the most refreshingly interesting

Actual production of the Warner Brothers' screen version of David Belasco's famous stage play, "The Gold Diggers," was begun last week at the Warner coast studios, according to an announcement. The feature, a Belasco production based upon the play by Avery Hopwood, is being made under the direction of Harry Beaumont.

Monte Blue, the Warner Brothers' star who was co-featured with Marie Prevost in the current Warner classic, "Brass," has been loaned to Thomas Ince to play the leading role in "Harbor Bar," a Peter B. Kyne story. Following the completion of this part, Blue will return to the Warner fold to be featured in a number of their forthcoming productions.

Michael Rosenberg, secretary of Principal Pictures Corporation, has returned to Los Angeles from Seattle whither he journeyed to try his persuasive selling powers on his brother, Al, who is the G. M. of the De Luxe Film Co., which maintains offices in both Seattle and Portland. A deal was consummated whereby De Luxe acquired the rights for Washington, Oregon, Idaho, Montana and Alaska for Principal's Super Five series and "Mind Over Motor." They have handled all of the Principal output in the past, as well as Lichtman's Preferred Pictures.

pictures ever shown in this town and the best summer picture ever brought here. That probably explains the remarkable drawing power of the picture, which is easily Johnny Hines' most entertaining feature.

INDIANAPOLIS—(Special) — "Poor Men's Wives," a Preferred Picture, opened Monday at the Apollo Theatre. The picture was cleverly exploited. Just what it will do, however, depends on the swing in the weather, for the critics liked it, and only the heat should keep patrons away from this one.

ATLANTIC CITY, N. J.—(Special) — Eddie Keefe thought so well of "Luck," Charles C. Burr's latest Johnny Hines' picture, that he booked it into the Bijou on the Boardwalk and the City Square Theatre on Atlantic avenue, doing surprisingly good business at both houses. "Luck" was the only picture that returned a profit at the Boardwalk theatres this week.

PITTSBURGH—(Special)—The Alhambra here is this week making a very determined break to draw them into the auditorium with Equity's Daniel Carson Goodman picture, "Has the World Gone Mad?"

BOSTON—(Special)—The independent pictures playing here this week follow: Lichtman's "The Girl Who Came Back" at Loew's Orpheum; Arrow's "Jacqueline" at the Fenway and C. C. Burr's "Luck" at the Lancaster.

New Independent Film Incorporations

SPRINGFIELD, ILL.—Reel Amusement Co., Chicago. Capital \$20,000. Incorporators, M. H. Koven, M. L. Rivkin and Harry Small.

ALBANY—Elenge Production, Manhattan. Capital \$5,000. Incorporators, W. Eddinger, A. Lewis, M. Gordon. Attorney, A. H. Mittleman.

COLUMBUS, O.—The Sam Lustig Film Laboratories, Inc., Cleveland. Capital \$35,000. Incorporators, Sam Lustig, Lewis Drucker, O. R. Peterman, M. F. Pack and P. Feldman.

Northwest Films Conditions Better

SEATTLE—(Staff Special)—Manager J. A. Gage, of the Seattle Educational branch exchange, returned this week from a trip to the home office. While en route, Mr. Gage visited a number of exchanges.

Joe Brandt, of C. B. C. Films, is expected in Seattle Saturday of this week.

Manager J. T. Sheffield, of Greater Features, Inc., leaves the first of the week for a special trip to the Butte and Salt Lake exchanges. He will be absent about two weeks.

Richard Kipling, of Richard Kipling Enterprises, spent a few days in Seattle en route to Los Angeles, arriving here June 9. He will probably return this way within a few weeks, seeking a distributor for his product in the Pacific Northwest.

Sam Warner, one of the "Famous Four" Warner Brothers, is in Seattle, visiting L. K. Brin, president of Kwalita Pictures Company, distributors of the Warner product in the Pacific Northwest. While here, Mr. Warner and Mr. Brin have paid brief calls in Spokane and Portland. Mr. Warner is meeting a few of the representative exhibitors, so far as his limited time schedule will permit.

TRADE NEWS

Truett Film Corporation, of New York, has evidently lost out in the bidding for the use of the Fine Arts studio for word was given out this week that that plant had been leased to Jack White and Lloyd Hamilton units for the production of feature length comedies for Educational release.

Victor B. Fisher was in San Francisco last week consulting with business associates on increased production activities.

Nell Craig has been cast by Ray Rockett for the role of the mother of Abraham Lincoln in the Lincoln picture the Rockett Brothers are making.

"The Love Brand" is the title of the latest starring vehicle for Roy Stewart. The picture is being made at the Universal lot.

J. B. Warner's contract with Clifford S. Eifelt, who is now in the East, has been completed and that western star has signed with another producer, according to reports current here. His last picture for Mr. Eifelt was "Danger."

W. R. Wilkerson succeeds Bert Adler as publicity and exploitation director of Weiss Brothers' Artclass Pictures Corporation with offices in the Loew State Theatre Building in New York City.

Reports from Truett from exhibitors who have used the series entitled "Around the World With Burlingame" are very commendable.

Arrow Film Corporation are issuing a very interesting and attractive booklet advertising its latest feature, "The Little Red Schoolhouse."

J. T. Sheffield, of Greater Features, Inc., of Seattle, has purchased the Northwest territorial rights to the Mayer & Quinn picture, "The Great-est Menace."

"Fearless Flannagan" and "The Life of Reilly" are the two latest C. C. Burr All-Star Comedies to be completed and made ready for presentation. Charlie Murray, Kathlene Marilyn and Raymond McKee are the featured players in both of these comedies which are to be released through the Hodkinson Company.

Gerald C. Duffy is at work on scenarios for C. C. Burr. Within a short time two or more productions will be ready for filming at the Burr Glendale, Long Island studios. Casts have already been selected but no names will be made public until the actual filming begins.

Charles C. Burr Signs "Chic" Sales for Feature Series

C. C. Burr this week closed a contract with Charles "Chic" Sale, whereby the noted Keith vaudeville headliner will make a series of five-reel feature productions from stories by well known humorous writers. The initial production will be put into work the latter part of July and Associated Exhibitors will be the releasing organization to handle the product, a deal between Mr. Burr and Roy Crawford, vice-president and treasurer of Associated, having just been concluded.

The Burr-Sale contract is one of the most important closed in many months and means that Mr. Burr will bring to the screen a man who has made millions laugh by his quaint characterizations of Indiana small town folk. C. C. Burr has made careful plans for the production of the "Chic" Sale features. Gregory La Cava will direct. He will have the assistance of Harry Grindi, who has been associated with Mr. Sale for many years and who will act in the capacity of assistant director. George M. Sharrard, the star's personal representative, will also be connected with the production staff.

C. C. Burr announces that within the next two weeks at least two new feature productions will be under way at his Glendale, Long Island, studios. One of these will be the first of the "Chic" Sale features, to be directed by Gregory La Cava.

Richard Thorpe's initial appearance as leading man in C. C. Burr features will be opposite one of the best known female stars in the business. Plans are now being completed with definite announcements looked for within the next week. Meanwhile Thorpe is enjoying a short vacation.

R. W. Baremore, publicity manager for C. C. Burr, will be away from his office for a couple of weeks. He is dividing his time between medical and dental work and a short stay at a camp in Maine.

Charles "Chic" Sale, who has signed to do a series of features for C. C. Burr, has left for a vacation. He will return the middle of July to begin work on the first of the productions at the Glendale, Long Island, studios of the Burr organization.

C. C. Burr has purchased another story from Gerald C. Duffy entitled "Restless Wives," written expressly for the screen. Mr. Burr plans to produce this as one of the eight features he will make during the coming season. "Three O'Clock in the Morning," "The Average Woman" and "The Restless Age" being three of the others. This is the first line up of material for the Burr features for next season.

Latest Independent Court News-Views

NEW YORK—The Appellate Division has reversed a decision of the lower Court granting a preference in the trial of a suit brought by Camille E. Brock against the Warner Film Co. and the Equa Film Co. to recover on a bond for \$16,500. The court decided that the case is not one in which a preference should be granted.

The Banco Nacional Ultramarino has filed suit in the Supreme Court against the Sept. Cinema Camera Distributor Co. for \$9,731 on four bills of exchange. The papers were served on Yves de Villiers, president of the defendant.

Bernard A. Rosenberg has filed suit in the Supreme Court against Alliance Film Corp. and the American Releasing Corp. for \$5,000 on a note executed by Harley Knoles and delivered to the defendant. American Releasing alleges that it had no interest in the transaction, got nothing from it, and had no power to endorse the note.

In a suit of Antonia Sawyer against the Joan Film Sales Co., Inc. to recover for rent of two rooms on the 18th floor of Aeolian Hall a default judgment for \$1,236 has been filed in the City Court.

Foreign Deals

Max Roth, manager of the Foreign Department of Principal Pictures Corporation, announces the

consummation of two important transactions during the past week, each involving the sale of territorial rights to "The Spider and the Rose." Pathe Freres Cinema, Ltd., of London, has acquired the rights to this picture for the entire United Kingdom. The other purchaser was Reginald Ford, who bought the rights for France, Belgium, Switzerland, Spain and Portugal for the same production.

Kunsky Enters Independent Field with Exchange for Detroit

DETROIT (Special)—John H. Kunsky, operating seven theatres in Detroit and president of the J. H. Kunsky Theatrical Enterprises, has decided to re-enter the state-right exchange business, and announces that he will open an independent exchange some time before the first of September. He has not definitely decided what the name will be, who the manager will be or what pictures he will secure. Mr. Kunsky operated one of the first film exchanges in Detroit for many years, being distributor for Famous Players. Later he bought pictures independently.

Sam Morris, general sales manager of Warner Bros., New York City, spent last Thursday and Friday in Detroit. Mr. Morris showed the writer the lineup of his advertising campaign. It calls for spending nearly one million dollars in the leading photoplay magazines, national magazines and newspapers. It takes in all of the leaders. "We are going after business in a big way," he said. "The industry has outgrown pikers' ways of doing, and it is the unusual that counts. That's why we are going out to make big pictures with stories, direction and casts that will cost a young fortune. But the cost will be worth it and the exhibitor will be willing to pay us what the pictures are worth at the box office."

Dave Mundstak, of the Exclusive Film Co., has purchased a five reel feature, "The Mystery of King Tut-Aukh-Amen's Eighth Wife," for exclusive distribution in Michigan. He has also ordered a King Tut mummy, being an exact reproduction of one of the mummies found in King Tut's tomb. Dave has a full line of paper photos and exploitation accessories and on account of the great interest in King Tut, he believes it ought to be a great cleanup

for exhibitors that give it the proper ballyhoo.

William and Frank Mueller, well-known vaudevillians who are making their home in Saginaw, have been offered prominent parts in Al Jolson's new photoplay, which will be started shortly under the direction of D. W. Griffith, well-known producer. Mr. Griffith has had this idea for some time to make a photoplay for Jolson from an original scenario. Jolson will work in black face. Work will be started on same within the next few weeks.

The following theatres in the smaller towns have booked Warner Bros. Classics of the screen 100 per cent: Amus-U Theatre, Hart; Playhouse, Whitehall; Strand, Lowell; Park, Nashville; Strand, Lake Odessa; Otsego Theatre, Otsego; Strand Theatre, Allegan; O. K. Theatre, South Haven; Tibbits Theatre, Cold Water; Bijou, Albion, and others.

"Brass," released through Warner Bros., just closed a most successful week's engagement at the Majestic Gardens, Grand Rapids.

Syracuse Attracts Independents Galore

SYRACUSE, N. Y.—(Special)—Syracuse, mid-New York State's busy little burg, was a mecca for independent exchangemen from New York City, Buffalo and Albany, all here attending the annual convention of the Motion Picture Owners of New York State. This convention brought here an unusual array of independent men and some of their stars.

Independent men mingled with exhibitors, who, while inclined to view the current summer pessimistically, agreed that independent productions had reached the point where they must be considered by every exhibitor. The circulars passed around here from exchangemen indicated a particularly strong lineup of product for next season.

Most of the exchangemen from New York City came to Syracuse via the Hudson River night boats. And it was a splendid night for a boat sail up the river. The boys left New York Monday evening, arriving in Albany the following morning, when they joined the crowd that left the

metropolis on the Empire State Limited Tuesday morning.

Sam Zierler, president of Commonwealth Pictures Corporation, arrived on the scene Tuesday forenoon and was kept busy saying "hello" to his hundred and one exhibitor friends. Zierler is particularly jovial this trip. He has lined up a remarkably classy list of pictures for next season and expects to considerably better his sales record of the current season.

Zierler was directing attention to the splendid reviews his latest Al Lichtman Preferred Picture, "Daughters of the Rich," received at the hands of metropolitan newspaper critics Monday morning. The picture struck a popular note with the critics and Sam is enthusiastic about its prospects of doing a top business during the summer.

Commonwealth Pictures Corporation will continue distributing Al Lichtman's Preferred Pictures and Charles C. Burr's specials next season.

"Luck," the latest Johnny Hines special made for Charles C. Burr, is one of the best pictures his exchange has ever handled, according to Sam Zierler.

Jack Bellman, the live manager of Renown Exchange of New York City, looks forth as one of the livest boys up here. He is talking Truett Pictures day and night. "This is to be an independent year," said Bellman. "The independent producers are in the first time in years actually leading in production, both from the angle of quality and quantity."

Melvin Hirsch, son of Nathan Hirsch, who is managing the Aytha Film Exchange in New York City, was up here to meet the exhibitor Dad Nathan is on the road successfully ridding himself of rights in various productions Aytha is distributing.

M. H. Hoffman, vice-president and general manager of Truett Film Corporation, was among those present. He divulged the plans of Truett which include the production of pictures which include the production of picture Elaine Hammerstein, William Farnum and others.

W. E. Shallenberger, president of Arrow Film Corporation, is advising exhibitors to "keep dates open." The Doc is particularly enthusiastic about next season and his firm is lining up a very attractive array of product for next season.

I. E. Chadwick, who, besides conducting exchanges in partnership with W. E. Shallenberger as the Arrow-Merit Exchanges in Buffalo, Albany and New York, is to enter independent distribution and production on a large basis next season and looking forward to some interesting Jimmy Aubrey comedies. Production on the latter already has been started.

"Without throwing stones, I believe I may safely say that the independent picture is the coming 'best bet' in the cinema industry," so said N. I. Filkins, manager of the Buffalo Merit exchange, who is here. "The independent pictures are by the very nature of things special feature productions."

D. M. Sohmer, managing Sam Zierler's Commonwealth Exchange, was one of the busiest men at the convention.

Bobby North of the Apollo Exchange was here "tipping" the exhibitors on his firm's lineup of 1922 and 1923.

Lou Baum, vice-president of Equity Pictures Corporation, was expected here, but Tuesday night he was nowhere to be found.

Al Lichtman is another popular independent producer who is expected to be here. He will in all probability be one of the speakers at the banquet to be held Wednesday night at the Onondaga Hotel.

And Ivan Abramson was one of the old-timer film magnates on hand. Ivan hasn't been doing much, but he is interested in the Buffalo and New York Graphic exchanges and is expected to start work on a picture shortly.

Herman Gluckman of Capital Film Exchange of New York is boosting the Richard Talmadge pictures. However, it is rumored here that Phil Goldstone and Richard Talmadge have parted ways and that Goldstone is shortly to announce three special and a new series of pictures starring William Fairbanks and Snowy Baker.

Harold Rodner, who is State-righting short subjects, is elaborating his plans for next year.

Sydney Samson of Buffalo was on hand, as was Bill Murphy of the same city, and Jack Kopstein, who is now with I. E. Chadwick in New York City.

Charley Goets, manager of the Warner exchanges of New York and Buffalo, attended the convention as the Warner Brothers' representative.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1023 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler serials.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Charnas-Warners in \$500,000 Deal

CLEVELAND—(Special)—Film Classics Company is the name of a new distributing corporation with Harry Charnas, head of Standard Film Service, as president, in this city for the purpose of handling exclusively Warner Brothers' 1923-24 eighteen specials. The firm will control the territorial rights of Warner pictures in four different key cities and adjoining territory in the Middle West. The deal is said to involve \$500,000. Abe Warner and Sam Morris, who were here last week, represented Warner Brothers in finally closing the deal with Mr. Charnas. The deal means that the Skirboll Brothers' contract with Warner Brothers expires with the delivery of "Main Street," the last of the 1922-23 pictures.

"The formation of the new concern," said Mr. Warner, "has nothing whatever to do with Mr. Charnas' other interests. Mr. Charnas organized it so that he could definitely guarantee us exclusive distribution in the four territories. This is simply an instance of the greater growth of the exchange business, and I look forward to the day when the entire country will be handled by a few distributors of feature pictures rather than the large number that are in the business now."

"As far as the Warner Brothers are concerned, we are only interested in the new organization only insofar as the distribution is concerned. We have a financial interest in its future welfare, save as it directly affects the selling of our forthcoming eighteen classics of the screen. Exhibitors in those territories, and in fact throughout the country, can rest assured that our cooperation in publicity and exploitation will be as great if not greater than it has been in the past."

With headquarters in Cleveland, Film Classics will also open offices in Cincinnati, which will cover part of Ohio and all of Kentucky; Detroit, and the State of Michigan; and Pittsburgh branching out into North Carolina, Pennsylvania and West Virginia. The Cleveland offices will handle the sales in Ohio. Offices are now being secured in the various cities, and the best executives and salesmen to be had are rapidly being engaged.

J. S. Jossey, head of Progress Pictures Corporation, is looking forward to an extremely busy season, although business in this section has somewhat dampened with the advent of the hot summer. And thus far the heat has put an awful crimp into box office receipts with many closing resultant. These closings have hurt the exchanges.

"Main Street," Warner Brothers' last 1922-23 special, will in all probability be released as a super-special by Skirboll Brothers' Gold Seal Productions, Inc., next season. The Skirbolls have had a very successful season and are now doing splendidly with "Brass," another Warner picture.

With the acquisition of the Warner pictures for next season Harry Charnas virtually becomes the head of the busiest independent distributing enterprise in this country, for he is also financially interested in the distribution of the Al Lichtman Preferred Pictures in Detroit, Pittsburgh, Cincinnati and this city. He also handles the Equity specials, and will in all probability be the Grand & Ascher franchise holder in this territory, being mutually interested with Sam Grand and Harry Ascher in the late Federated Exchanges.

With Charnas acquiring the distribution of the Warner specials, the Skirboll Brothers will take over the entire output of Charles C. Burr.

Aronson with Truart As Sales Manager

Alexander S. Aronson was this week officially appointed General Manager of Sales for Truart Film Corporation, according to announcement emanating from the latter office. M. H. Hoffman, General Manager and Vice-President of Truart, confirmed the appointment of Mr. Aronson, who is well known within the trade.

The association with it of Mr. Aronson is further evidence of the fact that Truart is going to do big things in the independent field. With the signing of Elaine Hammerstein, Larry Semon and the Carlos Productions unit and the attendant increase in home office activity, a popular sales head was sought. To the stars and producers already working under the Truart banner will be added other stars, directors and producers and the announcement, which will be made shortly, will be sufficient to place Truart among the leading independent producer-distributors of the industry.

Mr. Aronson, who was formerly Vice-President and General Manager of Sales of Goldwyn Distributing Corporation, brings to Truart a wealth of experience in every phase of the motion picture industry, a keen insight into the problems of distribution and the initiative and ability to derive from that knowledge the maximum of value.



ALEXANDER S. ARNISON

Schank Starts on Long Sales Trip

LOS ANGELES—(Special)—Morris R. Schank, president of the Anchor Film Distributors, Inc., left here Saturday for a tour of the principal cities to sell "The Man Alone," starring Hobart Bosworth; "The Dangerous Trail," featuring Irene Rich, Noah Beery, Tully Marshall, William Lowery and Jack Curtis; the first three of a series of Irish comedies.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Educational Single Reel Series Is Based on Old Favorite Songs

Educational has completed arrangements to distribute a series of single reel subjects to be produced by Norman Jeffries, who has been associated with theatrical enterprises for thirty years. They will be known as the "Sing Them Again" series and are designed as a modernized revival of old favorite songs.

Production work is already under way and the first picture will be ready for early fall release. The subjects will probably be issued once each month, and each number will include several old songs, sometimes with a novel twist that will bring an old scene a little nearer to date. The offering will conclude with an invitation to patrons to send to the manager names of their old favorite songs for future issues.

While the house musicians play the verse of each song, the scenes and characters are depicted in motion. Then the familiar words are thrown on the screen for everybody to join in the chorus. This series offers good opportunities for exploitation, as in every neighborhood there are persons with good voices who should

welcome the opportunity to lead in the song and there should be no dearth of volunteers. Exhibitors should be able to secure the co-operation of well-known singers, trios and quartettes for a "get-together" occasion.

Educational is preparing an extensive and novel exploitation campaign on this series.

"Shorts" Only

Instead of a feature, the Broadway Theatre, New York, during the current week is presenting a "Keith Comedy Carnival," which for the first time consists entirely of short subjects. The program includes two Chaplin films, a Tri-Stone, "A Night in a Cabaret," a First National, "Pay Day," and a Harold Lloyd, "Haunted Spooks."

Problems Women Face Form Basis of Pathe's Ten-Episode Serial

Screening of the serial "Her Dangerous Path," which has just been received from the Hal Roach studios, leads Pathe officials to

confidently expect that this chapter-play featuring Edna Murphy will result in a revival of newspaper and magazine discussion of "woman problems."

Each episode of this novel ten-reel serial is said to go straight to the heart of a dilemma which thousands of girls are compelled to face every year, where they have to meet a sudden stroke of fate and devise means of averting its worst consequences. For instance, in the first episode the girl is faced by the sudden death of her father and the complete collapse of the family fortune. In the

panic which seizes her she is inclined toward a marriage which will condemn her to social conditions which are foreign to her experience and training. It is announced that because of a not carry-over suspense device invented by Hal Roach, she is able with the audience to see the unfolding of the startling drama and to save herself from the fatal step.

In addition to being dramatic each episode is also supplied with thrills caused by the perils she encounters.

Chadwick Announces Titles of Forty Post Single-Reels

Chadwick Pictures Corporation announces the forty pictures representing the result of Clyde Elliott's eighteen months tour of foreign lands for Post Pictures Corporation are divided into three series as follows:

"Cities of Other Lands," 1—Larissa, 2—Stockholm, 3—Bucharest, 4—Vienna, 5—Hamburg, 6—Warsaw, 7—Budapest, 8—Athens, 9—Belgrade, 10—Christiana, 11—Rome, 12—Naples, 13—Volendam, 14—Berlin and 15—

Prague.

"Children of Other Lands," a reel each showing the children of Holland, Serbia, Poland, Scandinavia, Bohemia, Hungary, the Balkans, Germany and Roumania.

"In Other Lands" includes one reel dealing with each of these countries, Hungary, Lapland, Norway, Greece, Southern Europe, Roumania, Bohemia, Sweden, Poland, Serbia, Holland, The Balkans, Austria, Germany, Italy and the French Riviera.

Baby Peggy Leads Century Schedule of Four for July

Baby Peggy in "Tips" heads Century's July schedule for comedies. It is a story of a bellhop and the famous Ambassador Hotel of Los Angeles, was used as a location. This is followed by "Hold On," the first of the Jack Earle-Billy Engle comedies. Al Herman directed the picture. It is based on initiations that precede membership in a large club. Marjorie Marcel is in the cast.

The third release is "Speed

Bugs," with a cast including several well-known comedians among whom are Fred Spence, Ernie Adams and Glenn Cavender. The month's final release of the Century schedule which distributed by Universal is "Long Buddy." It stars Budd Messinger, and is his seventh Century comedy.

Export and Import Announces Series of Wild Animal Films

Export and Import Film Company announces arrangements by which they will distribute on the state right market a series of twelve two-reel wild animal pictures to be produced by Col. W. N. Selig. The first will be "A Jungle Heroine," with a cast including Mitchell Lewis, Hedda Nova and Pat O'Malley, and the second will be an adaptation of "The Last Man," for which the cast has not been selected. Berttram Bracken will direct the series.

Export and Import have successfully marketed several of Col. Selig's wild animal serials, and it is stated that the decision of the company to re-enter the producing field is due to conferences with leading exhibitors and exchanges which have developed

for a series of separate two-reel subjects of this kind made from famous stories with well-known players.

Our Gang in "Dogs of War" Tops Pathe List for July 1

"Dogs of War," an Our Gang Comedy heads Pathe's schedule for July 1. The entire gang engages in a fierce battle, with tanks and everything and then invades a studio and makes a movie. Ruth Roland's serial "Haunted Valley" reaches its ninth episode in which she is plunged into raging waters and drawn toward a water-wheel.

In the single reel comedy "Col-

lars and Cuffs," Stan Laurel meets all sorts of comic experiences in a big laundry. The Aesop's Fable is "The Beauty Parlor."

Pathe Review contains a color section of the great American desert, another showing how our eyes deceive us and also a section showing the effect of civilization on the Africa savages.

Four Pathe Films on Broadway

Pathe pictures came near to monopolizing the comedy sections of the programs of the big Broadway houses during the past week. The Capitol presented an Our Gang comedy, "Back Stage," the Strand showed a Dippy-Do-Dad, "The Watch Dog," at the Broadway Harold Lloyd's "Haunted Spooks" was revived and this picture was also shown at the Brooklyn Strand. Another Our Gang comedy, "Dogs of War," was on the program at the Rialto.



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Effective Tie-Ups for Johnson Film

Among the many effective exploitation aids devised by Metro Pictures Corporation for publicizing its New York presentation of Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals" were tie-ups with the Corona Typewriter Company and with camera shops.

There were window displays showing stills of Mr. Johnson using a Corona typewriter in the jungle, and enlarged stills were shown, with appropriate placards and displays of cameras especially suitable for use by hunters.

De Mille Production Started June 20

June 20 was the starting date for William de Mille's production for Paramount, "Spring Magic," which is an adaptation by Clara Beranger of Edward Knoblock's famous stage play, "The Faun," in which William Faversham starred some years ago.

Among the featured players is Agnes Ayres.

To Begin Preparing for Big Campaign

With the arrival of Bert Ennis in Hollywood this week, Arthur H. Sawyer will begin immediate preparations for an intensive campaign in behalf of "The Shooting of Dan McGrew," the next S-L picture to be produced as a fall special for Metro release.

Helen Morgan in Fox Film

Helen Morgan, the winner of the Montreal Winter Festival beauty contest last winter, is going into pictures as a member of the cast in the William Fox screen version of "Six Cylinder Love," in which Ernest Truex will be seen in his original role of Gilbert Sterling.

"Rich Men's Wives" Going Strong

"Rich Men's Wives," the first Preferred release, which opened at the Capitol Theatre, New York, almost a year ago, is still going strong. There have been a number of bookings of the film by the Al Lichtman Corporation recently in many prominent theatres.

Kilgour Joins Cast

Joseph Kilgour has been added to the cast of "Ponjola," a James Young production to be presented by Sam E. Rork through First National.

Kilgour has played in some of the screen's most notable successes.

Good Story Is Film's Chief Asset—Schulberg

In a statement made recently B. P. Schulberg, president of Preferred Pictures, says that the day of the star picture is over. "The public," said Mr. Schulberg, "is no longer interested in seeing a story man-handled so that the star can have the stage to himself (or herself). What it wants is a logical, coherent story, with skilled actors interpreting the necessary roles."

"This new situation undoubtedly means better pictures, but it also means extra difficulties for the producer. There are today only some thirty-odd players who can be classified as stars."

"It would be splendid if we had minor leagues, so to speak, whence we could draw upon new material. That not being the case each producer will now be compelled to develop his own stars."

"As the nucleus for coming productions I have three players under long-term contracts—Gaston Glass, whose work in 'Humoresque,' 'The Hero' and 'The Girl Who Came Back' have established him as a box-office draw; Kenneth Harlan, who has just signed up again with me, and Ethel Shannon, who is my own find."

Thomas Here to Make Distribution Plans

Richard Thomas, the young producer-director, accompanied by William LaPlante, his personal representative, has arrived in New York, and is stopping at the Algonquin Hotel.

Messrs. Thomas and LaPlante came east to award the distribution rights of the former's two "specials," recently produced, entitled "The Silent Accuser" and "Phantom Justice."

Both productions, which were

filmed at the Hollywood studios, are lavishly mounted, states Mr. LaPlante, and have a definite audience appeal. Mr. LaPlante lays special stress on the entertainment qualities of both productions.

"The Silent Accuser," it is stated, will lend itself to various exploitation angles.

"Phantom Justice," besides being an entertaining picture, has a decidedly pointed moral, says Mr. LaPlante.

"Zaza," Noted Play, to Be Paramount Film

Director Allan Dwan, Gloria Swanson, H. B. Warner, Ferdinand Gottschalk, Lucille LaVerne, Riley Hatch, Mary Thurman and others are having a silver jubilee all their own at the Paramount Long Island studio, where they are filming "Zaza," the famous French play, just twenty-five years after its premiere in Paris.

The play was first produced in the French capital in 1898, with Mme. Rejane in the title role. The following January David Belasco produced the play in New York for Charles Frohman, with Mrs. Leslie Carter in the title role. It was this part that put Mrs. Carter in the front rank of actresses on the American stage.

Experts Say Metro Film Will Make Big Hit

As "A Wife's Romance," Clara Kimball Young's new Metro vehicle, nears completion film experts who have viewed the sequences already taken declare this photoplay version of W. H. Roberts's novel, "La Rubia," to be so thoroughly in the required Spanish atmosphere and so vivid with dramatic incident as to bid fair to be one of the notable screen plays of the year.

This tale of an American woman painter in Madrid, of her odd romance with a picturesque bandit, and of the ensuing tangle and conflict, makes screen material second to none in quality of appeal, in situations that lend themselves readily to Miss Young's mastery of emotional acting, and scenes that approach the highest efforts of the cameraman's art.

F. B. O. Publishing House Organ

This week marks the issue of the first general edition of the Film Booking Offices house organ published under the name of the F. B. O. News. Until recently the sheet consisted of one page two columns but has been gradually increased to four pages, five columns.

It is now being printed to the number of ten thousand weekly, eight thousand of which are distributed to theatres and two thousand to publications throughout the country.

The matter it carries a happy medium between fan and trade news, with picture layouts and acquaints the exhibitor with F. B. O. news as well as the daily publications. The F. B. O. News is edited by Nat G. Rothstein and Ed. Hurley.

Associated Authors Begin Kyne Story

Associated Authors, Inc., consisting of Frank E. Woods, Elmer Harris, Thompson Buchanan and Clark W. Thomas, have begun production work on their second feature, a screen version of Peter B. Kyne's popular story, "Harbor Bar," which will be filmed under the title "Loving Lies."

The picture, which is being made for distribution by Allied Producers and Distributors Corporation, is being directed by W. S. Van Dyke, with Monte Blue and Evelyn Brent in the leading roles.

"The Virginian" to Cost \$440,000

Preliminary estimates on "The Virginian," on which B. P. Schulberg will start immediate production, indicate that this Preferred Picture, to be released by the Al Lichtman Corporation, will cost \$440,000, it is reported. This indicates an elaborate production of this famous Owen Wister romance, which will be directed by Tom Forman.

Writing Continuity

Rupert Hughes has returned to the Goldwyn Studio after his trip to New York and at once began work on the continuity for his next Goldwyn picture. It is a story of divorce, written by himself, tentatively called "Law Against Law."

Mr. Hughes was given a big reception at the studio upon his return. The members of the cast of "Souls for Sale filled" the office with flowers for the occasion.

Big Sets Erected for Jackie Coogan's Film

Some marvelous exterior sets are, it is said, being erected for Jackie Coogan's first picture for Metro, "Long Live the King," by Mary Roberts Rinehart. First of all is the great palace, which is an exact duplicate of the castle of Neuschwanstein in Bulgaria. The set will occupy 240,000 square feet of ground, built up to a height of 70 feet, with battlements 20 feet higher.

The castle fronts on the central square of the city of Lavonia, which will show the intersection of two streets lined with buildings and shops of various kinds. There is

also a huge viaduct, and fountains that splash before the opera house and the cathedral, which also front on the square. The opera house is modeled after its prototype in Dresden, and the cathedral after the famous one in Herzegovina.

"Long Live the King" is being directed by Victor Schertzinger under the personal supervision of Jack Coogan, Sr. G. Gardner Sullivan made the screen adaptation, and Eve Unsell prepared the scenario. J. J. Hughes is art director, and Frank Good and Robert Martin are at the camera.

Final Scenes Made for Pickford Film

Final scenes having been made for Mary Pickford's latest photoplay feature, produced under the working titles "Rosita" and "The Street Singer," with editing and cutting almost completed for release this fall through United Artists Corporation, Miss Pickford is taking a brief rest preparatory to an immediate start on another production.

According to present plans this

will be "Dorothy Vernon of Haddon Hall," the working script for which has already been arranged by Edward Knoblock.

Miss Pickford's recently completed release is an elaborate production centering around the experiences of a little singer of Toledo, Spain.

Ernst Lubitsch, famous European director, made his first American production in Miss Pickford's latest feature.

Four Big Theatres Take Hodkinson Film

Announcement is made by the W. W. Hodkinson Corporation that four key towns in the Buffalo territory have signed to run "Down to the Sea in Ships" simultaneously beginning June 17.

The four theatres scheduled to run this Hodkinson special are Shea's Hippodrome and Court Theatre in

Buffalo, Alhambra Theatre, Utica, N. Y.; Eastman Theatre, Rochester, N. Y., and the Strand Theatre, Syracuse, N. Y.

This is considered by the officials of the W. W. Hodkinson Corporation as something unusual inasmuch as this comprises four day-and-date runs for one week in key centers.

Exhibitor Helps Patrons Save Money to Pay to See Big Film

Baker, Montana, is a little town of about 1,000 population, but nevertheless the residents like the "bigger and better" motion pictures and the proprietor of the Lake Theatre believes in co-operation to the fullest extent. So, when he recently booked "Douglas Fairbanks in Robin Hood," the United Artists release, through the Seattle, Wash., exchange, just 1,200 miles distant, he issued an attractively printed herald, twelve by eighteen inches, announcing the two-day engagement, and containing this statement:

"From Tuesday, May 29, to Saturday noon, June 2, our theatre will be closed for the reason that you save your money to see this wonderful picture. On Saturday, June 2, at two-thirty, we will reopen with a matinee of 'Robin Hood' for children and adults who cannot conveniently attend an evening performance. No Sunday matinee will be given."

The herald further announced that there would be but one performance each night, thus giving him only three showings of this feature; that the matinee prices would range from 25 to 75 cents; the evening prices \$1.10, including war tax, and that a six-piece orchestra would play the regular musical score.

And the Seattle exchange report indicates that the exhibitor cleaned up on the booking.

Hodkinson Film Has Appeal for Churches

Elmer Clifton's "Down to the Sea in Ships," distributed by the W. W. Hodkinson Corporation, is not only a production which has an entertaining and educational appeal to practically all classes of motion picture patrons, but in many localities throughout the United States the churches themselves have come to realize the value of this production as something of interest to their congregations. In many instances the picture and title have been used as subjects for sermons.

The latest report relative to the

interest shown by the churches comes from the Pittsburgh office of the W. W. Hodkinson Corporation. The First Methodist Episcopal Church of Butler, Pa., and the Second United Presbyterian Church of Butler, presided over by Rev. C. S. Gamble, used the title and the picture as the foundation for a sermon. The church bulletins of both churches carried an announcement of the fact that "Down to the Sea in Ships" was playing at the Grand Theatre and advised the congregation to attend the showing.

Unusual Opportunities for Profitable Runs

With the tail end of the current season coming with the summer, and the 1923-24 program of special releases by Fox Film Corporation now in preparation, exhibitors are offered unusual opportunities for profitable runs on many of the big productions now in distribution.

Among the super-dramas which provide excellent summer attractions and entertainment are: "Monte Cristo," with John Gilbert, the Alexander Dumas' masterpiece; "A Fool There Was," Peter Emerson

Browne's stage success; "My Friend the Devil," based on the famous French novel, "Dr. Rameau"; "The Face on the Barroom Floor," a dynamic melodrama; "Silver Wings," with Mary Carr; "The Town That Forgot God," "Lights of New York," "Who Are My Parents?" "Nero," Lincoln J. Carter's "The Fast Mail," Lupino Lane in "A Friendly Husband," "The Village Blacksmith," from Longfellow's famous poem, and "The Custard Cup," another special with Mary Carr.

Pickford Film for Release in the Fall

With the release early this fall, through United Artists Corporation, of Mary Pickford's new film play, made under the working title of "Rosita" and "The Street Singer," the public will have an opportunity to view the first American-made production of Ernst Lubitsch, celebrated European director.

Although forced to work under the tremendous handicaps of meagre facilities abroad Mr. Lubitsch

succeeded in reaching a high pinnacle of success in Europe; in fact, becoming the greatest producer and director on the Continent.

At the Pickford-Fairbanks studio, where Miss Pickford's latest cinema offering was made, every convenience and facility was at the noted director's command. The result is that never was a more compelling screen vehicle prepared, according to Hiram Abrams, president of United Artists Corporation.

Sennett Says Film Will Break Record

If the emphatic predictions of producer, star and director are of value in the estimation of a forthcoming motion picture, "The Extra Girl," on which cameras daily are clicking at the Mack Sennett studio, is certain to strike the picture-going public with a bull's-eye hit in the very center of popularity, and prove a record-breaking attraction with critics and public, says Allied Producers and Distributors Corporation. Mack Sennett, producer; Mabel Normand, star, and F. Richard Jones, director, join in declaring that the public will greet "The

Extra Girl," which is scheduled for early fall release through Allied Producers and Distributors Corporation, as a real, old homespun story—an individual picture with a distinctive and novel characterization.

In Stellar Role

Estelle Taylor, who has the feminine lead in the Richard Thomas production, "Phantom Justice," will have one of the stellar roles in Mr. Thomas' next "special," which is now being put in continuity by the Burnell Manly.

Kathryn McGuire in Thomas Pictures

Kathryn McGuire, who, as one of the Western Motion Picture Advertisers' "Baby Stars of 1923," leaped into stardom, is said to have reached the zenith of her career in Richard Thomas' recent "specials," "The Silent Accuser" and "Phantom Justice." Miss McGuire has the leading ingenue roles in both pictures.

Thomas to Start in the Fall

Richard Thomas, the young producer-director of "The Silent Accuser" and "Phantom Justice," will resume his production activities this fall, according to announcement made by William LaPlante on his arrival at the Algonquin Hotel, New York, with Mr. Thomas.

Prepared to Make New Cruze Film

Preparations are now practically completed for the starting of James Cruze's new Paramount production, "Ruggles of Red Gap." The picture, which has been adapted by Thomas G. Geraghty from the novel by Harry Leon Wilson, will be made at the Lasky studio.

August Will See Premiere of Paramount's Big "Hollywood"

"Hollywood" is finished. The biggest picture Paramount ever made, produced by James Cruze, the man who directed the "The Covered Wagon," has been edited and titled to the complete satisfaction of the Lasky studio executives, and is now ready for release. The world premiere will take place probably in New York some time in August, and the picture will be available to first-run exhibitors early in the fall.

The idea of making a picture-story showing the stars and celebrities of the screen in their real surroundings was first announced by Paramount early last fall. Frank Condon had submitted his novelette, "Hollywood, and the Only Child," to Jesse L. Lasky, and Mr. Lasky had become captivated by its romantic charm and enthused by its great possibilities as screen entertainment. The story was turned over to Thomas J. Geraghty for adaptation, and James Cruze, who was then engaged in the production of "The Covered Wagon," was named as the director.

Instead of being a sight-seeing trip through the motion picture studios "Hollywood," say Paramount home-office executives, who recently saw

the picture at the Lasky studio, is one of the most romantic and thoroughly interesting dramas they have ever seen on the screen. The plot abounds in pathos, melodrama and humor, they say. They state also that not one of the scores of picture notables is introduced illogically or without a direct bearing on the unfolding of the story.

Practically the entire cast of principals was chosen from the ranks of the "unknowns," so far as pictures are concerned. In fact, it is doubtful if more than one player will be recognized by any audience as ever having been seen on the screen before. The selection of these players, however, occupied fully two months of Mr. Cruze's time. Hundreds of tests were made, with the result, it is said, that the principals finally chosen will be found to reveal talent even surpassing that of many of the stars of today. These principals carry the story through to its conclusion, and at no time are they detached from its action.

Among the other players who play a vital part in the drama are twenty recognized stars of the screen and exactly fifty other film celebrities. The complete list follows:

Mary Astor, Frances Agnew, Agnes Ayres, Gertrude Astor, T. Roy Barnes, Noah Beery, Betty Compson, Ann Cornwall, Ricardo Cortez, Robert Cain, Cecil B. DeMille, William de Mille, Helen Dunbar, Dinkey Dean, Rev. Neal Dodd, Viola Dana, Snitz Edwards, George Fawcett, James Finlayson, Julia Faye, Alec Francis, Vera Fredova, Alfred E. Green, Sid Grauman, Jack Gardner, Jack Holt, Hope Hampton, Sigrid Holmquist, Alan Hale, Stewart Holmes, Lloyd Hamilton, Gale Henry, Walter Hiers, Mrs. Walter Hiers, William S. Hart, Leatrice Joy, J. Warren Kerrigan, Theodore Kosloff, the Kosloff Dancers, Lila Lee, Jacqueline Logan, Thomas Meighan, Owen Moore, Bull Montana, Hank Mann, May McAvoy, Jeanie Macpherson, Robert McKim, John McKinnon, Nita Naldi, Anna Q. Nilsson, Helen Neary, Pola Negri, Eileen Percy, Kalla Pasha, Baby Peggy, Jack Pickford, Will Rogers, Chuck Reisner, Fritzi Ridgeway, Ford Sterling, George Stewart, Anita Stewart, Estelle Taylor, Ben Turpin, Lois Wilson, Laurance Wheat, Walter Woods, Bryant Washburn, Maude Wayne.

Missionary Praises "Nanook of North"

The St. Louis Post-Dispatch, whose Free Ice for Babies' Milk Fund shares the profits of the successfully exploited run of "Nanook of the North," at the Pershing Theatre, prints a high tribute to the picture's value from Dr. Frank H. Spence, well-known missionary authority on the life of the Eskimos.

The Post-Dispatch of June 6 tells of the lecture tour of Dr. and Mrs. Spence on their nine years' experience among the Alaskan Eskimos, conducted under the auspices of the Presbyterian Board of Home Missions, which supports a hospital at Port Barrow—the only source of medical aid within a radius of 600 miles. It prints the following statement, which is here reproduced in part, from Dr. Spence following his attendance at a "Nanook" performance:

"We enjoyed 'Nanook' very much. We never saw as good photography of the ice regions, and particularly the dogs, as contained in this picture. 'Nanook of the North' is the most remarkable chronicle of the habits and lives of the Eskimos that has ever been made."

Final Scenes Taken

Final scenes were taken recently at the Lasky studio for "A Gentleman of Leisure," the Paramount picture in which Jack Holt stars under the direction of Joseph Henabery.

"Counterfeit Love" Best Film Say Sailors

That the "Sport of Kings" is also the "Sport of Jacks" is the latest discovery of those whose mission it is to provide entertainment for the boys of Uncle Sam's Navy. Down in Panama, where several thousand Yankee tars are stationed as the first line of defense in the protection of the inter-oceanic waterway, a motion picture popularity contest was held recently.

Many photoplays had been submitted to the men, but, by an overwhelming majority, "Counterfeit Love," the Playgoers' Special, an early print of which had been sent to the isthmus, was voted the best, it is reported by Playgoers.

The feature in this entertainment which made the greatest appeal to

the Jackies was the thrilling horse race, which is its climax. Not only did the sailors vote "Counterfeit Love" the year's best picture, but they took occasion to proclaim the turf game only second to baseball as America's greatest sport.

Soon to Begin on Paramount Film

Sam Wood is gathering a stellar cast for his production of Arthur Train's popular novel, "His Children's Children," which will be started soon at the Paramount Long Island studio from a scenario by Monte M. Katterjohn.

LUDWIG G.B. ERB,
PRESIDENT



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Paramount Officials Enthusiastic Over New Version of "The Cheat"

The first print of George Fitzmaurice's production of "The Cheat," starring Pola Negri, has arrived at the Paramount home office in New York and has been seen by the company's executives, all of whom are enthusiastic over its entertainment qualities and its perfection of technical detail. The result is that Jesse L. Lasky, at his office in Hollywood, has received many congratulatory messages from New York on the excellence of this new adaptation of Hector Turnbull's famous screen drama.

In Mr. Lasky's estimation there has never been a more appealing or more perfectly produced picture made under the Paramount banner. "Miss Negri comes into

her own in 'The Cheat,'" he said. "Nor must the splendid work done by Jack Holt and Charles de Roche be overlooked. Beautiful women, gorgeous gowns, sumptuous settings, flawless direction, superlative acting and a tremendous story all combine to make it the ideal picture."

"It is the type of picture the public is clamoring for, and no effort was spared, nothing left undone to make 'The Cheat' a triumph for both the star and the producer. The compliments I have received from the New York office strengthens my belief that we have succeeded."

Ouida Bergere's adaptation of the screen play in which Fannie Ward and Sessue Hayakawa

scored such a great success eight years ago follows the original theme almost to the letter. Only in detail of treatment has the story been changed, the most important alteration being the elimination of the Japanese character originally played by Hayakawa. The villain in Miss Bergere's version is a white man who, for the purpose of dealing in Indian treasures, assumes the clothing, make-up and personality of an East Indian nobleman in order that he may trick the public for business reasons. This is the part played by Charles de Roche, the French actor who has just made his American debut in support of Dorothy Dalton in "The Law of the Lawless."

Pleased 'Em All

How some of the little towns are reacting to the spell of "Safety Last" is illustrated, Pathe says, in a box office report received from the management of the Star Theatre, Williamson, N. Y.

The population of Williamson is 670. The Star management reports the sale of 1,166 admissions for its two-day engagement of Harold Lloyd's seven-reeler.

"Fashion Row" New Metro Film

Metro Pictures Corporation announces that the new title for Mae Murray's next Tiffany production for Metro is "Fashion Row." This is the story by Sada Cowan and Howard Higgins, previously announced as "Conquest."

Leah Baird Making an Extensive Tour

Leah Baird is now on one of the most extensive personal appearance tours ever made by a screen artist, appearing and making addresses in connection with the showings of the Associated Exhibitors' feature, "Is Divorce a Failure?" During the present week the photoplay and its star have been the attraction at the Newark Theatre, Newark, N. J., and have drawn large and highly appreciative crowds daily. Last week Miss Baird was in Boston. "Is Divorce a Failure?" the fea-

ture picture at Loew's Orpheum Theatre this week, is made deeply interesting because its star, Miss Leah Baird, appears in connection with the showing," said the Boston Post.

"Leah Baird, the movie star, was seen at Loew's Orpheum yesterday in actuality as well as in the picture on the screen," said the Boston Globe. "She is also much more gifted in the art of public speaking than are most movie celebrities."

The Boston Herald said: "Miss Baird gave an interesting talk."

Unusual Exploitation for Hodgkinson Film

G. R. Ainsworth, branch manager for the W. W. Hodgkinson Corporation in the Pittsburg, Pa., territory, put over a good one in conjunction with the showing of "Down to the Sea in Ships" at the Penn Theatre in New Castle, Pa.

Manager Ainsworth, in this respect, avoided the many ballyhoos, lobby displays and other forms of exploitation, and arranged for a specially invited showing. He invited some of the most representative people in New Castle to attend.

After the showing and, as they were leaving the theatre, they were presented with a card on which they were asked to comment upon the picture.

These comments were of such laudatory nature that Mr. Ainsworth realized their value immediately. The management of the Penn Theatre was then approached, with the result that a quarter-page advertisement was used quoting these comments about "Down to the Sea in Ships."

Eastern Units of 1st National Busy

First National producers in the East, while not as large in numbers, are just as busy as their co-workers on the West Coast. No sooner did the Richard Barthelmess company move from the old Universal studio in Fort Lee, after filming "The Fighting Blade," than Samuel Goldwyn's company, producing "Potash and Perlmutter," moved in.

Residents of the New Jersey town were reminded of old times during the filming of "The Fighting Blade," which was made under the direction of John S. Robertson, the Inspiration director. Hundreds of extras, dressed as Cromwellian soldiers, roamed the town during the "shooting" of the big battle scenes, which occupied a full week. An elaborate street scene was constructed on the lot, and another big set, an old English castle, will play a prominent part in the picture. These sets were designed by Everett Shinn, art director, who served in the same capacity during the production of "The Bright Shawl."

"The Fighting Blade" is a story of England of the early seventeenth century. Barthelmess is cast in a romantic role as a soldier of the Cromwellian army, with

beautiful Dorothy Mackail, featured player of "Mighty Lak' a Rose," in the picturesque role of the heroine.

Willard Mack Signs with Schenck

Joseph M. Schenck has just signed Willard Mack to play the "heavy" in Constance Talmadge's next First National picture, "The Dangerous Maid," which will be placed in production this month at the United Studios with Victor Heerman directing.

Conway Tearle will play opposite Constance.

Lining Up Films

Arrangements have been made with the Associated Authors Productions of Orlando, Florida, to distribute their first feature production entitled "The Broad Road," featuring May Allison, Richard Travers and Ben Hendricks, as an early fall release. The Associated Authors are now planning to make a series of pictures which will be released early in the fall.

Film Made at Same Time as Crime Wave

"Phantom Justice," Richard Thomas' seven-reel special, was filmed coincidentally with a Los Angeles "crime wave," which recently received nation-wide attention because certain "shyster" lawyers aided and abetted criminals in securing lower bail than the law provided.

An editorial in the Los Angeles Times of May 28 points out the moral of the picture. It said:

"Several persons charged with

crimes are wanted by the authorities. They cannot be found, yet their attorneys know where they are, and offer to produce them in court if bail can be fixed at a stipulated figure. The police are not in a position to bargain. It would seem that here is a dangerous condition. An attorney's obligation is not entirely to his client. He still has obligations to society and to the law. The gospel of the square deal has the public on one of its four sides."

United Studios Sees Active Summer Ahead

With the \$800,000 improvement program now nearing completion at the United Studios arrangements are being made by M. C. Levee, president of the plant, to handle the greatest summer producing activities in the history of the studio.

Contracts have already been signed by Mr. Levee to house the producing of eleven companies this summer, and negotiations with five

other producers of prominence are practically closed. This will mark a new summer producing record for any leasing studio, it is stated.

This announcement is another definite indication that the present producing boom in Hollywood will continue through the summer, contrary to the usual July and August let-up in production evident the past four years.

Exhibitors Praising Vitagraph Film

"The Man Next Door," one of the most artistic and beautiful pictures released this season, is being praised by exhibitors as a picture that is "different" in that it is a modern story lavishly set and one which women fans are finding particularly delightful.

The pre-release run in New York City established its reputation. Alice Calhoun plays the heroine.

Faire Binney in a Distinctive Film

Distinctive Pictures Corporation has cast Faire Binney for the role of Helen Remick, the flapper, in its new production, "Second Youth," featuring Alfred Lunt and Mimi Palmeri.

The film will be distributed by Goldwyn-Cosmopolitan.

Sheridan Hall Cuts "Steadfast Heart"

Sheridan Hall, who directed Distinctive Pictures' new feature, "The Steadfast Heart," has finished the preliminary cutting. Marguerite Courtot has the leading feminine role and Joseph Striker is the boy hero.

Twenty-nine First Nationals for Fall and Winter Seasons

Twenty-nine productions have been listed by First National as available for the fall and winter season. Floyd Brockell, general manager of distribution, who returned Monday after conducting a series of sales meetings which brought him in contact with the entire First National sales force, this week announced the features which will carry First National through the part of the coming season.

The twenty-nine productions now announced will form the first part of the distributing company's 1923-1924 release program, which will number sixty-five or seventy pictures. This group represents the output of some of the screen's most popular stars and of many of the most representative producers. There will be two Norma Talmadge pictures, two starring Constance Talmadge, two with Richard Barthelmess, one Jackie Coogan production, and two with Katherine MacDonald. Thomas H. Ince will contribute four to the twenty-nine, Maurice Tourneur two, George Fitzmaurice one, John M. Stahl, through Louis B. Mayer, will direct two, Richard

Walton Tully one, James Young two, Edwin Carewe one, and Frank Lloyd and Frank Borzage one each. Two will feature Colleen Moore, the new First National star, and "Potash and Perlmutter," with Alexander Carr and Barney Bernard, and Gertrude Atherton's "Black Oxen," as yet not assigned to any director, will complete the list.

The list of pictures, in their approximate order of release, is as follows: "The Brass Bottle," a Maurice Tourneur production with an all-star cast; "Trilby," which Richard Walton Tully produced and James Young directed; Jackie Coogan in "Circus Days," "The Scarlet Lily," starring Katherine MacDonald; "The Huntress," a Lynn Reynolds special, starring Colleen Moore; "The Fighting Blade," Richard Barthelmess, period drama; "Dulcy," with Constance Talmadge; "The Wonders," directed by John M. Stahl and presented by Louis B. Mayer; "Her Reputation," a Thomas H. Ince production. "Purple Pride," starring Norma Talmadge; "Potash and Perlmutter," directed by Clarence Badger

for Samuel Goldwyn presentation; "Thundergate," directed by Joseph de Grasse; "The Bad Man," an Edwin Carewe production with Holbrook Blinn; an untitled Maurice Tourneur special; "Flaming Youth," starring Colleen Moore; "The Dangerous Maid," Constance Talmadge; "Against the Grain" (formerly "Dust in the Doorway"), presented by Arthur H. Jacobs and directed by Frank Borzage; "Anna Christie," a Thomas H. Ince production; "Ponjola," a Thomas H. Ince production; "Black Oxen," Gertrude Atherton's novel, and an untitled Frank Lloyd special.

"The Eternal City," a George Fitzmaurice production; "Secrets," starring Norma Talmadge; "Why Men Leave Home," directed for Louis B. Mayer by John M. Stahl; "Country Lanes and City Pavements," directed and produced by Thomas H. Ince; an untitled Richard Barthelmess production; "Chastity," starring Katherine MacDonald; "The Swamp Angel," directed by James Young, and Thomas H. Ince's "The Just and the Unjust."

Tearle Signs with Schenck Once More

Conway Tearle has again signed a Joseph M. Schenck contract. He will be featured in the cast supporting Constance Talmadge in "The Dangerous Maid," a comedy-drama of revolutionary England of the seventeenth century, which Victor Heerman will direct. Production on this First National special will start immediately.

Through his superlative portrayals in Norma Talmadge costume plays Tearle has won himself a place unrivalled among players of roles of this type. His work in "Purple Pride," the Norma Talmadge spectacle of old France, which is being completed under

Frank Lloyd's direction, is said to mark the highest point in his distinguished career.

In "The Dangerous Maid," Tearle will play Captain Prothero, a role of gallantry, action and dramatic temper. It will be a contrast to Connie's impetuous temperament, her capriciousness and madcap affections. "The Dangerous Maid" is an adaptation of the Elizabeth Ellis novel, "Barbara Winslow, Rebel," a story of England's turbulent political and social conditions in the seventeenth century. The role of Captain Prothero was adapted by the Schenck scenario corps, headed by C. Gardner Sullivan.

Monitor-Merrimac Battle in Films

For the first time in the history of the motion picture, according to First National, the memorable sea battle between the Merrimac and the Monitor, the outstanding naval engagement of the Civil War, will be reproduced on the screen. This scene will be one of the dramatic episodes of "Barbara Freitchie," which Thomas H. Ince will produce for First National release.

"Barbara Freitchie" will be a screen adaptation of Clyde Fitch's play of the same name, the purchase of which by Mr. Ince was announced recently. Mr. Ince,

after long consideration of the screen possibilities of the play, has announced that he will produce it on a scale equal to that of any production of the coming year. It will greatly exceed in magnitude any picture of recent date which has issued from the Inc studios.

The United States Navy has promised Mr. Ince all the support he desires in filming authentically the famous sea battle. Mr. Ince will retain the dramatic love story of Mr. Fitch's play, which some critics have pronounced among the sweetest and most touching in the history of literature.

Record Summer in United's Studios

With the \$800,000 improvement program now nearing completion at the United Studios, arrangements are being made by M. C. Levee, president of the plant, to handle the greatest summer producing activities in the history of the studio. Contracts have already been signed to house the producing of eleven companies this summer, and negotiations with five other producers are practically closed. This will mark, it is said, a new summer producing record for any leasing studio in the industry, and is made possible through the building improve-

ments and enlargements which have been under way for two months.

Foremost in producing activities at the United Studios this summer will be Joseph Schenck and Associated First National Pictures with the largest number of companies. Among the producing organizations which will "shoot" at the United during the next three months are Norma and Constance Talmadge companies, Maurice Tourneur, Sam Rork, Arthur H. Jacobs, Edwin Carewe, Frank Lloyd, Joseph De Grasse, Jack Dillon and Lynn Reynolds.

Anita Stewart Film for Early Release

Anita Stewart's first photoplay for Cosmopolitan Pictures Corporation, "The Love Piker," is scheduled for early release to the trade by Goldwyn-Cosmopolitan. It is a picturization of a story by Frank R. Adams, a novelist and magazine writer notable for fidelity and realism in his stories, and has been ably directed by E. Mason Hopper, the man responsible for "Dangerous Curve Ahead," "Brothers Under the Skin" and "Daddy."

The continuity was prepared by Francis Marion, and George Barnes was the cameraman.

The story is unusual.

E. K. LINCOLN

IN

"The RIGHT of the STRONGEST"

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Breaks More Records

Cosmopolitan's production of "Enemies of Women," is out after more long run records. It shattered the record of the Roosevelt Theatre, Chicago; it has captured the record for the Imperial Theatre, San Francisco, where it has just completed a six weeks' booking. It ran for seven weeks at the Roosevelt in Chicago and has been booked for a second-run extended showing at Jones, Linick & Schaeffer's Orpheum Theatre. It will show at all of the Jones, Linick & Schaeffer houses.

"Enemies of Women" is now in its ninth week in New York, being at the Cameo Theatre, after showings at the Central, the Rivoli and the Rialto. It will be shown at Goldman's King Theatre in St. Louis in the fall.

F. B. O. Week Is On in Los Angeles Theatres

F. B. O. week in Los Angeles is on. With the showing of the fourth installment of the "Fighting Blood" series, the picturization of H. C. Witwer's popular Collier's Weekly stories, at the Metropolitan F. B. O. productions will bob up on Los Angeles screens for four consecutive days, with a remote possibility of a fifth production being added to the list.

Sunday, "Westbound Limited," Emory Johnson's latest screen opus glorifying the humble heroes of life, opened at the California. Monday, Johnnie Walker's latest starring vehicle, "The Fourth

Musketeer," was flashed on the screen of Pantages for a week's run.

Tuesday, "Divorce," Chester Bennett's latest production starring Jane Novak, entered upon an extended engagement at the Rialto.

Announcement of the opening date of an extended run of Mrs. Wallace Reid's "Human Wreckage," scheduled to play Grauman's Million Dollar Theatre, is expected momentarily.

Plans are under way to make the opening of "Human Wreckage," one of the most distinguished premieres attending a screen production.

"Human Wreckage" Breaking Records

Mrs. Wallace Reid's photoproduction "Human Wreckage" in the first week of its world premiere at the Ackerman-Harris Century Theatre of San Francisco has broken the attendance records for that house.

The picture opened Saturday, June 9, and was preceded by an advance showing on Friday afternoon which was attended by local critics, visiting critics from Los Angeles, club women and city officials. Published criticisms that followed this showing were very

high in their praise for the production from the standpoint of entertainment as well as instruction.

The Call and Post stated "Human Wreckage" is in a class by itself. It registers overwhelmingly." Chronicle, "Good entertainment. A power in the war against narcotics."

The Bulletin: "Convincing and holds the attention from start to finish." The Examiner: "The most important motion picture ever made."

Fisher to Develop New Screen Talent

Victor B. Fisher, independent producer of "Youth Triumphant" and other productions, has announced a policy of introducing new faces in his future productions. His plans, if adopted by other producers, is expected to make a big difference in the producing end of the business.

While the cast of Fisher pictures to come will include players of wide popularity, the pro-

ducer will include in his productions, at least one new player in an important part with the hope that other producers will do likewise.

The total result, it is pointed out by Mr. Fisher, would disclose many new possibilities for stardom and would offset the feeling which is becoming widely prevalent against the over-use of a limited number of players who appear in all the productions.

"Penrod and Sam" First Runs Start

J. K. McDonald's presentation of Booth Tarkington's "Penrod and Sam," the delightful story of childhood life which is a June release of Associated First National, is starting its round of the first-run houses with the prospect of being the most successful picture of the summer season. Exhibitors everywhere have accorded the picture early play dates and the demand for July and August bookings is, according to First National exchanges, phenomenal.

"Penrod and Sam" had its premiere in Indianapolis and Sioux City on June 17, playing the Circle Theatre in the former city and the Princess in the latter. It is booked in the Capitol Theatre, Detroit, and the Des Moines Theatre, Des Moines, for June 14. The New York Strand will bring the picture to the Metropolis beginning July 1. At the Branford in Newark and the Regent in Paterson, N. J., it will open on June 30, and at the Grand, Philadelphia, on July 2.

F. B. O. Starts New Novak Film

Chester Bennett has started work on Jane Novak's next starring vehicle for F. B. O. at the Powers studios. The title of her next production is titled "The Lullaby," from a short story by Lillian Ducey in Saucy Stories Magazine.

Foreign Sales by First National

The following First National pictures have been sold to the Societa Anonima Stefano Pittaluga, of Turin, Italy, for the territory of Italy, Sardinia, Italian African Protectorate and the Italian African Colonies: "Oliver Twist," "Daddy," "The Hottentot," "The Dangerous Age," "Brawn of the North," "Fury," "The Eternal Flame," "Smilin' Through," "Lorna Doone," "Hurricane's Gal," "The Bond Boy," "Sonny."

Thirty-five First National pictures have also been sold to France & Goulette, of Manila, for the Philippine Islands, according to the First National announcement.

Big Publicity for Hodkinson Film

"Down to the Sea in Ships," the Hodkinson super-special, which is having its premier presentation in Buffalo this week, at Shea's Hippodrome, with the feature also being shown last Sunday, the opening day at Shea's Court Theatre, was given unusual publicity and exploitation, with the result that indications point to the picture being held over at the Hippodrome for a second week.

Choose Miss Miller

Patsy Ruth Miller will play the leading feminine role in Victor Seastrom's first Goldwyn picture, "The Master of Man." She will be opposite Joseph Schildkraut, who already has been photographed in a number of scenes. The other big feminine role is being played by Mae Busch. Creighton Hale, De Witt C. Jennings, Evelyn Selbie, Winter Hall and Mark Fenton are other members of the cast.

"No Luck" Record

The Educational - Hamilton comedy "No Luck" featuring Lloyd Hamilton has been booked over Loew's New York circuit for ninety-two days starting June 14 at the State and the American. This booking immediately follows a week at the Rialto which was preceded by a week at the Rivoli, and it is claimed constitutes a record.

Blackton Preparing New Picture

Commodore J. Stuart Blackton is making preparations for the first of The Blackton Productions which will be released by Vitagraph. These specials will be among the twenty-six super-features announced recently.

"Dust in Doorway" Cast Complete

Arthur H. Jacobs, producer of Frank Borzage productions for First National, has completed his ill-star cast for the next First National picture, the temporary title of which is "Dust in the Doorway." The cast now includes Myrtle Stedman, Mary Philbin, Vm. Collier, Jr., Josef Swickard, Frederick Truesdell, Aggie Hering and J. Farrell MacDonald, with short juvenile cast of Frankie Lee, Mary Jane Irving and Baby Bruce Guerin.

"Divorce" Booked for 8 Weeks

"Divorce," the most recently completed photoplay starring Jane Novak and directed by Chester Bennett has been booked to Grauman's Rialto Theatre, Los Angeles, for an eight week run, which began Tuesday, June 5. With this announcement also comes word from the Powers studios of the starting on Miss Novak's next starring vehicle titled "The Lullaby."

Finished Shooting "Street Singer"

Mary Pickford's new costume production which has been made under the direction of Ernst Lubitsch, noted European director, under the working title of "The Street Singer," has been completed as far as the "shooting" is concerned.

"Shadows" Going Big

"Shadows," the Preferred Picture, apted from Wilbur Daniel Steele's prize-winning story, "Ching, Ching, Chinaman," has been listed by many critics as one of the best ten pictures of the year, and may win a place as one of the ten big money-makers of the year, according to the Lichtman Corporation.

Casting Finished for Universal Film

Casting of the players for Hoot Gibson's next starring vehicle for Universal has been completed by Fred Datig, casting director, and Edward Sedgwick, director of the Gibson unit, and production is due to start on the play soon.

The Gibson play will be a screen adaptation of the famous Western novel, "The Rambler Kid," by Earl Wayland Bowman. E. Richard Schayer wrote the screen transcription.

Carmel Myers in "Ponjola"

Carmel Myers, noted screen "vamp," has been engaged by Sam E. Rork to play an important role in "Ponjola," a James Young production for First National, filming of which is expected to begin shortly.

"Ponjola" is a picturization of Cynthia Stockley's famous story of South African life.

Director Weds

Announcement has been received by the W. W. Hodkinson Corporation of the marriage of James Leo Meehan, director of "Michael O'Halloran," soon to be released through the W. W. Hodkinson Corporation, to his assistant director, Jeanette Helen Porter, only daughter of Gene Stratton Porter, author of "Michael O'Halloran." They were married in Los Angeles on June 2.

Moore Selected

Owen Moore has been engaged by First National to enact the principal male role in "Thundergate," a tensely dramatic picturization of Sidney Hershel Small's novel, "The Lord of Thundergate." Other well known film celebrities who have parts in this picture are Sylvia Breamer, Virginia Brown Faire and Robert McKim.

Vignola to Direct "Yolanda"

Robert G. Vignola, who directed Marion Davies in "When Knighthood Was in Flower," and other productions, has been engaged by the Cosmopolitan Corporation to direct the Cosmopolitan star's next super feature, "Yolanda," work on which will be started some time in July.

It's Miss Howland

Jobyna Howland, who added to her fame by her triumph in "The Gold Diggers," has been engaged by Distinctive Pictures Corporation to play the part of Mrs. Benson, the boarding-house keeper in "Second Youth." This is the picture being directed by Albert Parker, with Alfred Lunt and Mimi Palmeri in leading roles.

New St. Louis Theatre to Be the First Run House for Cosmopolitan

Goldwyn-Cosmopolitan adds another to its list of big city first run theatres. This time it is St. Louis.

Tom Moore was early in line with his Rialto Theatre, Washington, D. C. More recently Balaban & Katz fell in step with the Roosevelt Theatre, Chicago by booking "The Spoilers" starting July 2 on an indefinite run.

And now William Goldman of St. Louis has joined the procession of showmen who see the possibilities of great prosperity for the coming season under the Goldwyn-Cosmopolitan banner with its releasing schedule of forty-four ambitious specials. He will show the Goldwyn-Cosmopolitan pictures, including Distinctive's output which will be distributed by the recent distribution merger, at his King Theatre. The first eleven fall releases have been booked.

The ultimate Goldwyn-Cosmopolitan first run theatre in the Missouri metropolis will be the new St. Louis Theatre which is now being built, but in the mean-

time its product will be shown at Goldman's King Theatre.

The first picture to be shown at the King Theatre under this arrangement will be Cosmopolitan's "Enemies of Women," featuring Lionel Barrymore and Alma Rubens. It is scheduled to open there on September 1.

As soon as Goldman's new theatre, the St. Louis, in Grand avenue, is completed, about January 1, 1924, it will become the Goldwyn first run house. The St. Louis will seat 4,000 persons. It is being built on a magnificent scale.

"Enemies of Women" recently closed a seven weeks' run at Balaban and Katz Roosevelt Theatre, Chicago, breaking all previous records for length of showing.

Still more recently Ike Libson has booked Goldwyn-Cosmopolitan's three first fall releases for his entire circuit. Among these is "The Spoilers," which will receive simultaneous September showings at the Capitol Theatre, Cincinnati, at the Strand in Dayton and the Southern in Columbus.

Grainger Says Film Is One of Greatest

James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, knows pictures as well as any man in the industry. He has sold all kinds, big and little, and can come nearer to telling what a picture is going to be worth, from seeing it before it has been edited or titled, or from just seeing some of the "rushes" than almost anyone connected with the motion picture business.

He has been at the Goldwyn studios in Culver City, Cal., for several days looking into the new productions and consulting with Abraham Lehr and other studio executives about future productions. While there he saw the "rushes" of Emmett J. Flynn's first Goldwyn picture, "In the Palace of the King," from F. Marion Crawford's novel of adventure in Spain in the sixteenth century. He was so impressed by the nature and the bigness of the story and the production that he telegraphed the home office that the production "is going to be one of the year's biggest and greatest pictures."

Regarding the mere physical bigness of the production he wired: "The sets are bigger than those of 'Robin Hood.' There are more people in it, and the story is a great one of unusual possibilities." His judgment of the artistic and box-office value of the production is summed up as follows: "The picture is worthy of a long Broadway run and of extended engagements in the key cities."

The continuity for "In the Palace of the King" was prepared by

June Mathis, editorial director for Goldwyn.

The cast is one of quality. Heading it are Blanche Sweet, long a star in her own right, Edmund Lowe, Hobart Bosworth and Pauline Starke.

May Buy "Sandpile"

The Film Booking Offices announce this week that negotiations are on for the purchase of Mary Synon's story "Sandpile," that ran recently as a three part story in the Red Book magazine.

"Midnight Alarm" Comes East

"The Midnight Alarm," the David Smith super-feature which is another of the twenty-six specials scheduled for release by Vitagraph by President Albert E. Smith has been received at the Brooklyn studio.

Alice Calhoun plays the leading role which is a dual characterization.

Newspaper Demand

A second issue of fictionized proofs and mats of the Ruth Roland serial, "Haunted Valley," has been found necessary by Pathe to meet requests from a large number of newspapers that have never before found such material available. This is said to be due to the cumulative force of the dramatic action and the realistic display of big industrial operations.

The branch exchange at Dallas, Texas, has closed with the Strand Theatre, Wichita Falls, and with the Ellenay Theatre, El Paso, for the forthcoming Goldwyn-Cosmopolitan releases.

Harding Will Make Presentation

On Tuesday, July 3, President Harding will visit Blue Mountain, Meacham, Oregon, and there formally present to the Old Oregon Trail Association, for preservation in its official archives, a print of James Cruze's Paramount production, "The Covered Wagon."

The print is being given the association by the Famous Players-Lasky Corporation through the courtesy of S. R. Kent, general manager of distribution, and C. M. Hill, branch manager at Portland.

Fills Four Roles of "The Bad Man"

The four principal roles of "The Bad Man," which will be an Edwin Carewe production for First National release, were filled this week and production will start within a few days when the minor players will be selected. The four principals chosen are Jack Mulhall, Walter McGrail, Holbrook Blinn and Enid Bennett, who will appear as leading lady.

Will Show Universal Film on Leviathan

"Merry Go Round," the big super Jewel spectacle drama soon to be released by Universal, will have its official world's premiere aboard the U. S. S. Leviathan, when that monster ship starts, July 4, on its first trip to Europe in the American Shipping Board service. The trans-Atlantic showing of "Merry Go Round" also will inaugurate the installation of Uncle Sam as one of the biggest exhibitors in the world.

Paramount Picture Has Been Begun

June 20 was the date scheduled at the Lasky studio for the starting of William de Mille's Paramount production, "Spring Magic," in which Agnes Ayres and Jack Holt will be seen in the feature roles, with Charles de Roche, Robert Agnew and Mary Astor in support.

Universal's New Press Book

A press and campaign book of unusual value to exhibitors has been put out by Universal for its current "thrills-from-history" serial, "In the Days of Daniel Boone," scheduled for release next week.

Notice to All

Thomas, Neapolitano, Corporal, U. S. Marine Corps, and Chief of Protection, Marine Barracks, Parris Island, South Carolina, says:

Dear Brother Richardson: Though I am one of your constant readers, and an admirer of the work you are doing for protection and the protectionist I have not often written. I feel, however, I owe it to brother protectionists to tell them of the work I am doing here, with the assistance of a very efficient staff.

We have a total of eight theories in this post. We secure wonderful results at each of them, though we do not have all fine, up-to-date equipment present. In fact, however desirable it may be to have all the latest improvements, I do not think them necessary in order to secure 100 per cent protection. In my opinion any professional who takes real interest in his work, and is not too lazy, can get good results with equipment that is not right up to the minute, thanks to your wonderful work in the Blue Book of Protection.

To begin with I will describe the Lyceum Theatre located at the main station where A. C. is used at the rate palling sixty numbers at each property. The protection measure is 80 feet the screen a patent plastic surface. The time is 18 feet wide by 1 1/2 high. Use regular 1/2 cored upper and 5 S. W. A. C. Special lower. Collecting lens is 1 1/2" and the converging lens 7/8" focal length spaced 1/2" of an inch apart.

Distance converging lens to aperture is inches. Projection lens 40 M. F. Results obtained with this combination are all that could be desired. I dare say our picture will compare favorably with that in any of the large city theatres.

Now, Friend Richardson, don't imagine I am just handing myself a bouquet. My whole idea is to show what it is possible to accomplish without the very latest equipment and to try to convince another perfectionist that they should not be discouraged if they cannot have the very latest things, or if they have trouble with their equipment. I can honestly say that each of our eight theaters has 100 per cent protection though they have different equipment and various picture sizes and projection distances. It would consume too much space to describe them all.

Have recently constructed two screens, and, as I used none of the methods described in the Blue Book, and am securing excellent results, both yourself and readers might be interested in knowing how I made them.

I first built a substantial frame and on it stretched what is known as 2-ounce duck, being sure it was reasonably tight and free from wrinkles. This I sized with two coats of a mixture of about one pound of one pound cabinet glue to three-quarters of a bucket of water, the buckets being of ordinary size. I let each coat dry thoroughly. I then stretched the cloth as tight as a drum head. Next I applied two coats of a specially prepared screen coating, allowing the first to dry thoroughly before applying the second.

When the second coat had dried I had a wonderful silver surface with small depressions. I then painted an eight-inch black border letting it extend into the picture about one inch. This I make by mixing lampblack with turpentine, adding a small quantity of drier. The result is all one could ask for. The first screen gave such excellent results that I immediately made another. This was as good as the first. The total cost was not to exceed ten dollars. Let me now what you think of it.

I enclose a report sheet which I have found to be excellent for checking up on the rejectionist and noting the condition of

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired (not four cents, stamps and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which for any reason cannot be replied to through our department request one dollar.

film at time of receipt and shipment. Every reel of film is inspected on receipt, and a report is made as to its condition. After completing its tour of the theatres it is again inspected before it is shipped back to the exchange. I am glad to be able to say that film always leaves in better condition than when received. What do you think of the report, S.S. M.?

I will be discharged from the Marine Corps June 16 and will then go to my home in Astabula, Ohio, via New York. Would like to call on you if you are in the city June 16.

As to up-to-date equipment, why I thoroughly agree with you that it is quite possible to get good results with not too antiquated equipment, but from your description the equipment is certainly not back number to any extent. Friend Napoleone gave name of projector and screen and they are by no means antiquated. To publish them might give a false impression. This much is certainly true.

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These records are among the best of the kind in the world and are available to the public under the proper arrangements at reasonable cost. The records are the property of the Government and are not to be sold for profit. The records are the property of the Government and are not to be sold for profit. The records are the property of the Government and are not to be sold for profit.

Used by Corporal Napoletano, reproduced
in miniature.

via a real protectionist—a man who takes interest in his work and makes every effort to give the best there is in him—may and in all human probability will give far better results with back-number equipment than the careless, sloppy or ignorant man will with up-to-the-minute equipment. In other words, back-number equipment and up-to-the-minute protectionist is a far better combination than up-to-the-minute equipment with a back-number man in charge.

If I note your picture is 14 by 18, therefore you have some projection angle, though only by more than represents permissible practice. Your 18 foot picture undistorted would be 13 feet 6 inches high. This may be increased, by distortion five per cent, without objection. Five per cent at 13.6 feet is 0.1 inches, so you only exceed the permissible distortion by one-tenth of an inch, and that may be said to be negligible.

I don't like your statement that your pictures are 100 per cent and "all that can be desired." Doubtless you meant it all right, but remember, friend, that when we reach a stage where a thing is "all that can be desired," we also reach the end of desire to progress.

As to your screen, how can I judge when you have not told me what the surface is. Also what is the width of that duck, and if a seam is necessary, how do you prevent it from showing? As to the report blank, it looks very good. It should give you a good check up and since your films are in effect circled in eight post themes, same such report is, it seems to me very necessary.

The projectionist of the Lyons Theatre, Lyons, Colorado, whose name as it appears at the end of the letter I deny any other than an expert in hieroglyphics to decipher, desires information as follows:

In May 1, 1888, you apparently say that a prismatic condenser should be twelve inches from the aperture. Is this correct? Powers says approximately seven inches and the Edison Mazda lamp people supply a chart showing the distance as $6\frac{1}{2}$ inches from back of condenser to aperture.

Is there danger of fire with a $6\frac{1}{2}$ inch distance? How far should the 7-inch diameter mirror be from the lamp? How far should the lamp be from the condenser? How far should condenser be from aperture?

I have Powers Six-A with a No. 2 projection lens and a 2-blade shutter. Project a 12-foot picture at 40 feet. Screen is calcimine finish. Also can you explain what causes film to explode, and can it be extinguished once it catches fire? If so, what with?

Why do not all producers use non-inflammable film?

Also will Simplex perforated shutter increase screen illumination with Mazda projector. I use 90w watt lamp. What does E. F. mean when used in connection with a lens?

What is the "Aerial Image"? As I understand it, it is a purely imaginary point where the light rays cross. How far should the shutter be from end of projection lens barrel?

Good night! (19) If I answered all that fully—and an incomplete answer is usually worse than none at all—I would require most of this entire issue of the *World*.²¹ Most of it is answered in the *Review*.

which you should by all means have. I shall therefore cite you to the page where it may be found in that book, and suggest that you remit six dollars to the MOVING PICTURE WORLD for a copy. You won't regret it. Would you employ a doctor who had no books pertaining to his profession? Not if you knew it, I venture to say. Well, why not have as much respect for YOUR profession as you ask and expect the doctor to have for his? ? ? ?

Was a Slip

The "12 inch lens to aperture," May 19 issue, was a slip. On page 850 of the Blue Book you will find a diagram which gives all the distances you ask for. From mirror to lamp filament ($5\frac{1}{4}$ inch diameter mirror—I have no figures for a 7 inch mirror) $3\frac{3}{8}$ inches; filament to apex of condenser lens $2\frac{3}{8}$ inches; center of front of lens to film $6\frac{1}{2}$ inches. That is official for prizma lenses. There is no more danger from fire with the lens $6\frac{1}{2}$ than at any other distance. The Mazda spot is, in any event, very hot. Would suggest that you try one of the new Bausch and Lomb condensing lenses. It will increase your screen illumination very much.

Projection Distance Is Bad

Your projection distance is very bad—too short. Your calseming screen is all right, provided you re-coat it not less frequently than once in six months.

Films cannot and do not "explode." What gave rise to that silly idea was that in the early days there were no take-ups or magazines and the film was run from the projector into a large metal tank through a small hole. This hole automatically closed when a fire started in the tank, as it sometimes did, and the fire in that loose pile of film generated gases with such extreme rapidity that the pressure would sometimes blow the door of the tank off.

It is exceedingly difficult to extinguish a film, once it has started to burn, because in burning it supplies its own oxygen, hence cannot be smothered out by any ordinary process. Burying a film in ordinary wheat flour will come nearer extinguishing it than anything I know of. Producers do not use non-inflammable film for two reasons: (A) It is not so durable and (B) it costs more.

Excellent Results

The Simplex perforated shutter has given excellent results in many cases, both with Mazda and arc. As to E. F. see page 129 of the Blue Book.

The aerial image is the point at which the image of the face of the converging lens of the condenser is formed, if a screen is there to receive it. For Mazda and the Prizma lens the shutter should be quite close to the end of the lens barrel, unless you find by testing that the light beam has less diameter at some other point, in which case place the shutter there and trim the master blade as per page 620 of the Blue Book.

The Goat Pen

Walter L. Greene, projectionist New Theatre, Morganton, N. C., says:

It is a long while since I have reported any of my projection troubles to you, but I have nevertheless been having them. This morning I reached into the goat pen and pulled out the biggest one I could get hold of. Here it is:

My manager, Mr. Davis, purchased a Powers Six B, with Mazda equipment, about three years ago. It has one of those large lamp-houses, equipped with a prismatic condenser, with a $6\frac{1}{2}$ — $7\frac{1}{2}$ condenser combination for the projection of slides.

I had trouble with the prismatic condenser because it brought the lamp-house cone so close to the mechanism that I was unable to open the lower film guard without first shoving the lamp-house over out of the way. I therefore discarded the prismatic and use the $6\frac{1}{2}$ — $7\frac{1}{2}$ plano convex for both slides and motion picture projection. By using the $6\frac{1}{2}$ for a collector lens I found I could not get a clear aperture (Spot, I sup-

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pose you mean.—Ed.), so I reversed them and use the $7\frac{1}{2}$ for collector and the $6\frac{1}{2}$ for converging lens.

Losing Light

By doing this I know I lose light, so this is where I will have to let you be the judge. This is my line-up: Condenser $7\frac{1}{2}$ collector, $6\frac{1}{2}$ converging; distance apex front condenser to film $10\frac{1}{4}$ inches. Have a gundlach projection lens of 111/16 inches clear diameter, working distance $3\frac{3}{8}$ inches.

According to table, page 141 of Third Edition of Handbook I should be using two $7\frac{1}{2}$ plano convex condensers, with 21 inches center of condenser combination to film. This, of course, is figured for carbons, and I don't know what difference there may be when a Mazda is used.

Have tried different distance between condenser and film with present condenser combination, but find when I have a greater distance it enlarges the filament images and weakens the light very much.

Please give me your opinion, as I well know the importance of utilizing every bit of available light. Distance of projection is fifty-eight feet; projection lens is $4\frac{1}{4}$ E. F. Have not yet ordered the Blue Book of Projection, but will very soon. Have all the other editions, and projection departments as far back as 1913—not entire departments, but such articles as I thought best to retain for future reference.

All in Blue Book

In the Blue Book (Fourth Edition) you will find ALL the dope on both prismatic and plano convex condensers, together with explicit, well illustrated instructions for handling Mazda so as to get 100 per cent of its available light upon the screen.

In the matter of the $6\frac{1}{2}$ — $7\frac{1}{2}$ vs. the $7\frac{1}{2}$ — $6\frac{1}{2}$ you have a wrong understanding. There are two factors involved in condenser focal length, viz.: (A) distance of light

source from face of collector lens, which is of VERY great importance, as you may see by examining figure 36H, page 162 of the Blue Book, when you have your copy, and the angle of divergence of the beam beyond the aperture, which you may understand by examining figures 45 and 46 of the Third Edition and figures 47 and 48 of the Blue Book, when you get the latter.

Secondary to these two hugely important, but not altogether governable points, is the divergence of the beam between the condenser lenses, the waste of light of which is illustrated in figures 43 and 44 of the Third Edition, though the cause there shown is not the one we now consider.

No Difference in Optical Effect

So far as I know there is absolutely no difference in optical effect as between the $6\frac{1}{2}$ collector— $7\frac{1}{2}$ converging and the $7\frac{1}{2}$ collector— $6\frac{1}{2}$ converging except that the $6\frac{1}{2}$ converging produces more spherical aberration, hence under some conditions will deliver somewhat less light to the projection lens, and the fact that the $6\frac{1}{2}$ collector lens delivers a more nearly parallel beam, hence a bit more light from it reaches the converging lens than would be the case were a $7\frac{1}{2}$ collector used. This amounts to comparatively little, however, if the lenses are placed close together.

Taking the two small losses together, however, they amount to something in total light flux delivered to the screen. The distance of the light source from the face of the collector lens (minimum distance) is not governed by the focal length of the collector lens, but by the E. F. of the condenser combination, and the E. F. of a $6\frac{1}{2}$ — $7\frac{1}{2}$ and a $7\frac{1}{2}$ — $6\frac{1}{2}$ is precisely the same, hence the light source would be located the same distance from the face of collector lens in either case.

Condenser Grades May Vary

Just why you get a sharper spot with a $7\frac{1}{2}$ converging lens I don't know, unless it is that the $7\frac{1}{2}$ lens is of poor quality and the $6\frac{1}{2}$ of better grade. Perhaps Brother Griffith may be able to set us straight on this.

With Mazda the main points are to have your filament and optical train all in EX-ACT line, to carry full amperage on the lamp—but without overload—to have all lenses absolutely clean, to have your lamp filament exactly square with the face of the collector lens.

If your filament is even so little as 1/32nd of an inch off center with the optical axis of the lens train the result in light loss will be very serious indeed.

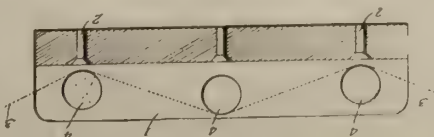
All this is minutely explained in the Blue Book, with complete directions for lining the filament and optical system.

Seems to me your distance condenser to film is too short for the combination you use, hence the light source is too far from the lens.

The reason the carbon arc table does not apply for Mazda is that you can place a Mazda light source much nearer the face of the collector lens than a carbon arc, because of the heat of the latter; also the area of the Mazda light is much greater than the area of any but a high amperage arc.

New Film Waxed

Brother Maurice E. Clark, projectionist member of L. U. 590, Grenada, Mississippi has invented a film waxer of which he sends patent drawings. It consists merely of a solid U shaped brass casting, in which three wax cylinders are set in either side, so that the film passes over one and under two only the edges rubbing the wax, of course. Looks like a simple, efficient device. It is to be bolted to the re-wind table, between the elements of the re-winder, of course. We wish friend Clark success.



FILM WAXER

Devised by Maurice E. Clark.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Patrons Couldn't Enjoy Picture Because the House Seating Was Bad

IN our issue of June 2 we made a few pointed remarks on the connection existing between comfortable seating and the patron's enjoyment of the picture.

The following broadside has just been received from a correspondent who has evidently discovered that elaborate upholstery fails to compensate for a crick in one's back. It's such a mighty good follow-up to our previous article on the subject that we're printing it in toto.

An Overlooked Matter

Managers of some theatres throughout the country are steadily overlooking the question of comfortable seats. With equally good pictures, or mixed bills of pictures and vaudeville, their houses are not drawing as well as houses of competitors. Location may be equally as good, and there is apparently no real reason why the houses should not draw well.

The writer recently overheard in a local theatre a tired man remark: "The fellow who designed these seats or the man who set them should have been shot before he started." He went on blaming the management for not correcting the fault.

As a matter of fact, the seats were of fine quality, well upholstered, and leather covered. They are of an expensive type, and were installed some years ago when things were much cheaper than they are today. The house was built as a first class theatre, and money had been spent liberally. However, the man who installed these seats, or whoever decided the angle at which they

were to be installed, didn't know his business.

Seats Badly Installed

The slope of the floor toward the orchestra pit is about normal, but the seats are set so straight that it is impossible to sit in them comfortably. The trouble could probably be corrected without much expense through drilling and lowering the rear supports, or placing slats under the front of the seats.

It wouldn't require a big crew of men to do the job, and in fact one or two men, changing a section or two at a time, could within a relatively short time make this theatre a very comfortable one, whereas today it is known among theatregoers as a back-breaker.

This theatre has always been an unfortunate house. For years it was owned by a fraternal organization, and didn't secure full support of opposition factions. The acoustics were poor, and another first class house that had been in business forty years or more was very popular.

Never successful as a legitimate house, with road shows or stock, as a picture theatre it has done a very fair business on several occasions. One reason is that the picture bill is shorter, and the period of back-breaking is not so noticeable. Again the poor acoustics do not affect the screen exhibits.

Not a Big Task

The house is really a good one and quite modern in a general way. Improving the acoustics would probably prove a very expensive job, if it could be done at all. This is not necessary to make it very successful as a moving picture house, but the man-

agement could make it far more popular by improving the seating arrangement.

On several occasions the writer has been present when someone would suggest going to that theatre, and someone else would remark: "Let's don't go there; I can't stand the seats." This means that only an especially good film, or a very popular star, will bring a good attendance, except during periods when all houses are busy.

Do Not Occupy the House Seats

Managers of some houses probably are seldom seated in their own chairs, or if they do occupy them it may be only for viewing a private showing, where they sit in seats in a given section, where the forward throw is not so bad.

A wooden bench in an airdome with the proper tilt is more comfortable by far than the most expensive seat if the latter is not properly set. This is a matter that is worth considering.

Time Saving Garage For Electric Sign

C. W. Eckhardt, manager of the 1,300-seat, quarter of a million dollar Marlow Theatre of Helena, Mont., is not superstitious, but he believes in signs—particularly electric ones.

He takes such mighty good care of the Marlow sign that he has provided a garage for it on the third floor of the building opposite the theatre.

Hanging from cables anchored from the theatre to the opposite building is a track and the sign is hung on roller carriers which travel on this.



DAY AND NIGHT VIEWS OF SIGN OF MARLOW THEATRE, HELENA, MONTANA
This sign runs on an aerial track and uses the third floor of the building opposite the theatre as a garage.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

When Mr. Eckhardt wants to change his sign it is pulled over into the third floor of the building opposite the theatre, the lettering changed, and the sign then shot back into its place.

Mr. Eckardt says that the sign can be housed, the lettering completely changed and the sign run back into place within fifteen minutes.

A New Dolan-Ripley Theatre Is to Be Erected at Aberdeen, Wash.

PLANS and specifications for the new Dolan-Ripley Theatre, Aberdeen, Wash., have been completed by George B. Purvis, architect, of Seattle, and submitted to bidders.

The building to be constructed at Wishkah and I streets will be of reinforced concrete, three stories. It will have a frontage of 130 feet on I street and 120 feet on Wishkah street. Nearly two-thirds of the area of the building will be used for the theatre.

The I street front floor will be subdivided into stores, the plans showing seven stores of from 15 to 19 feet in width. The entire store space, however, will be so planned that it can be left as one store or divided.

The second floor, to which access will be through a spacious entrance and stairway on I street, will be divided into 16 large office rooms.

The upper floor plan also provides for 11 large apartments.

The Theatre Plans

The entrance lobby of the theatre will be at the corner of Wishkah and I streets. A large circular marquee will provide protection in case of rain.

From the marquee an entrance is given to a large inner lobby 18x35 feet. From the lobby a wide stairway will lead to a mezzanine floor and thence to the balcony.

From the lower lobby entrance is provided to a spacious foyer running the full length of the theatre. Two stairways lead from the foyer to the mezzanine floor and balcony. Six exits open from the foyer directly on Wishkah street.

On the mezzanine floor will be located the promenade, with rest rooms for women and children and a men's smoking room. Two wide stairways lead from the mezzanine floor to the balcony.

A Dimmer System

The front of the lower balcony will be given over to loges. A number of loges and boxes will also be located on the balcony side.

Illumination will be from concealed fixtures which will give a restful, even light throughout the auditorium.

The lighting will be controlled by dimmers placed in a projection room and will be in multiples for color effects so that the projectionist may make gradual changes from one color to another.

The proscenium will be of ample dimensions, finished in a nouveau art design. The organ grilles will be directly over the proscenium.

Important Notice to Members A.M.P.E.D.A

Cleveland, Ohio, June 15, 1923.
Moving Picture World:

I notice in your issue of June 16, page 606, under heading of "A. M. P. E. D. A. Will Hold Convention in Chicago," that you give the dates for this convention as July 9-10-11, which is in error. The official dates set for his meeting are July 12-13-14—Thursday, Friday and Saturday—and wish that you would please correct same.

After seeing these dates in this issue, as well as in that of the "News," I immediately communicated with B. A. Benson and H. A. R. Button, who are in charge of arrangements for this convention at Chicago, and asked them to make an effort to change our dates,

but they stated the arrangements they had with the hotel made it impractical to do so. Again asking you to kindly make mention of this, beg to remain

Yours very truly,

ASSOCIATION OF MOTION PICTURE EQUIPMENT DEALERS OF AMERICA.

Leo E. Dwyer, President.

Not Our Error

The above letter from Mr. Dwyer is self-explanatory, and we trust that its publication in this issue will obviate any mix-up in the plans of those who contemplated attending the A. M. P. E. D. A. convention.

The publication of the incorrect dates in our issue of June 16 was due to no error on the part of the Moving Picture World, but strictly in accordance with a communication received from the Publicity Committee of the Eastern Zone of the A. M. P. E. D. A. and dated June 1.

The Week's Record of Albany Incorporations

The motion picture industry, in so far as new companies incorporating in New York State and embarking in business, received a most decided impetus during the week ending June 16 as compared with several previous weeks.

During the week just closed there were thirteen new motion picture companies incorporated in New York State, and these represented a capitalization amounting to \$297,000.

Following are the names of each company, the capitalization and the directors chosen for the first year: The Chromotion Corporation, \$1,000; F. T. O'Grady, Leonard Irving, Flushing; Edgar Weaver, Whitestone. Friedlander & Brandt Amusement Co., Inc., \$5,000; Harry Brandt, Albert Friedlander, Louis Sahr, New York City. Twin Island Company, Inc., \$500; W. T. Kirkeby, A. C. Hand, P. F. Shanley, New York City. Homer Lind Productions, \$100,000; William G. Lovatt, A. Worsnop, Homer Lind, New York. The Daypho Corporation of New York, \$15,000; S. I. Slonin, Isador Goetz, Doris Mermelstein, New York. Webster Theatre, Inc., \$20,000; Harry Suchman, Jack Rosenthal, Fred Berger, New York. Hillsdale Amusement Co., Inc., \$20,000; R. M. Bickerstaff, J. T. Pearsall, Brooklyn; H. H. Metz, Smithtown. Fox Far East Corporation, \$25,000; Percy Heilinger, Ridgewood, N. J.; William B. F. Rogers, Jamaica; George Blake, Brooklyn. The All Russian-American Cinema Corporation, \$60,000; William Reht, Sanford Wolfe, M. M. Flamm, New York. A. and H. Amusement Corporation, \$25,000; Aaron and Hattie Miller, New York; Herman Weingarten, Brooklyn. Hughy Bernard, Inc., \$5,000; Hughy Bernard, Louis Gerard, Jack Gerber, New York. Chester Pictures, Inc., \$20,000; Gustave Mohme, George S. Ludlow, Anna Weiss, New York. Loe's Lexington, \$500; David Blum, B. E. Weill, Matie Hammerstein, New York.

Shearer Powerizes a West Seattle School

The West Seattle, Wash., School purchased a Power's 6-B with governor speed control, having the installation completed in time for the closing program of the year. Purchase was made from the Theatre Equipment Co.

The Seattle Orpheum Installs Simplexes

B. F. Shearer, Inc., handled much of the remodeling of the old Orpheum Theatre, Seattle, recently leased by Calvin S. Heilig for a period of twenty years. Among other equipment Mr. Heilig had installed two regular model Simplexes and rheostats. Mr. Heilig will divide the house between stock attractions, road shows and high-class pictures.

Management Changes

BELLEVILLE, ILL.—Lorraine E. Fehr, of St. Louis, has purchased Dreamland Theatre for price reported at \$25,000.

CHICAGO, ILL.—Ascher Brothers have sold Howard Theatre to Newell and Reichtin.

EVANSTON, ILL.—Clyde E. Elliott, of Chicago, has purchased Strand Theatre. Structure which burned several years ago, will be remodeled and reopened under management of H. J. Wienold.

WOODSTOCK, ILL.—A. J. Normal, of Chicago, has leased McSorley's Beverly Theatre on Main street.

TERRA HAUTE, IND.—Bruce Fowler succeeds E. D. Lewis as manager of Indiana Theatre.

TOPEKA, KANS.—Miss Ruth Wright has sold Cozy Theatre at 718 Kansas avenue to Hotetter Amusement Company, of Omaha. George T. Cruzen will be new manager.

BELFAST, ME.—Dreamland Theatre has been renovated and reopened.

COKATO, MINN.—Fred Bauman and Roy Rattanstetter have leased Cecil Theatre, a moving picture house.

ALBANY, N. Y.—C. H. Gardner, of Shellbourne Falls, has purchased Pine Hills Theatre.

CINCINNATI, O.—Clifton Community Theatre Company has purchased Clifton Theatre and will move to new location in this city.

YOUNGSTOWN, O.—Control of Capitol Theatre has been taken over by management of Dome Theatre.

OKLAHOMA, OKLA.—Broadway Theatre has been leased by Robert L. Culley.

BEAUMONT, TEXAS.—John L. Pittman has taken over lease on Kyle Theatre.

BRECKENRIDGE, TEXAS.—Thomas Carraway is new manager of Palace Theatre.

WELCH, W. VA.—E. O. Davidson succeeds W. J. Reynolds as manager of Welch Theatre.

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So it comes that today the luxuries and refinements of the great metropolitan centres are taken quite as a matter of course in both the public and the private life of the people of this entire region, whether "South" or "North of 36."

Especially notable in the cities are the beauty and luxuriousness of the newer theatres and auditoriums, viewing with the finest in the country in architectural beauty and richness of furnishings.

In the important matter of correct and comfortable theatre seating, through the nation wide services of the American Seating Company, the West need take no "back seat" to the East. For through this company the best in Theatre Seating is available and welcomed throughout the entire West from the Mississippi River to the Coast.

The four theatres here illustrated are representative recent American Seating Company installations in this region.

Other theatres considering remodeling, or new theatres in contemplation, could hardly do better than follow the example of these leaders in their field.

Address all inquiries to the General Offices of the

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Theatres Projected

LOS ANGELES, CALIF.—J. M. Bowen, Van Nuys Building, and associates, have plans by G. A. Landsburgh, for three-story tile and reinforced concrete theatre, to be erected on Highland avenue, to cost \$750,000.

WINSTED, CONN.—W. H. Mosley, Norfolk, has plans by Taylor & Levi, 105 West 40th street, New York, for one-story brick moving picture theatre, 62 by 105 feet, to cost \$35,000.

CEDAR RAPIDS, IA.—Tony Pusateri plans to erect moving picture theatre at 856 Fifth avenue.

BERWYN, ILL.—E. R. Rupert, 6951 South Green street, Chicago, is preparing plans for two-story brick and reinforced concrete theatre, store and office building, 125 by 182 feet, to be erected at 22nd street and Ridgeland avenue, to cost \$500,000.

GRANITE CITY, ILL.—Work has been started on new Washington Theatre, for Louis Landau, with seating capacity of 3,000, to cost \$300,000.

ELKHART, IND.—H. E. Lerner, manager, Buckler Theatre, 527 South Main street, has plans by K. M. Vitzhum, 600 North Michigan avenue, Chicago, for three-story theatre and office building, 171 by 160 feet, to be erected at South Main and Franklin streets.

ROCHESTER, IND.—Ike Wile & Company contemplates erecting one-story brick moving picture theatre on North Main street, to cost \$20,000.

ARKANSAS CITY, KANS.—J. R. Ruford, care Rex Theatre, has plans by Carl Boller & Brothers, 508 Ridge avenue, Kansas City, Mo., for two-story brick moving picture and vaudeville theatre, to cost \$200,000.

EVARTS, KY.—Harve Turner contemplates erecting one-story brick moving picture theatre, to cost \$18,000.

GUTHRIE, KY.—Town's newest moving picture theatre, the Dreamland, has opened.

HARLAN, KY.—Mrs. Margie Hoell has plans by E. F. Graf, Knoxville, Tenn., for two-story brick moving picture theatre, store and apartment building, 40 by 106 feet, to be erected at Second and Central streets, to cost \$65,000.

GRETNA, LA.—New Hollywood Theatre, costing about \$25,000, has opened.

BOSTON, MASS.—Funk & Wilcox, 26 Pemberton square, is preparing plans for two-story brick theatre, store and office building, 110 by 140 feet, to be erected at 350-70 Warren street, to cost \$300,000.

DORCHESTER, MASS.—Hub Construction Company, of Boston, has contract to erect two-story brick and concrete theatre, store and office building, 100 by 140 feet, at Dorchester avenue and Adams street, for Edward Clayton, to cost \$150,000.

NEW BEDFORD, MASS.—Maynard W. Davis has plans by Mowll & Rand, 21 School street, Boston, for two-story brick theatre and store building, to be erected at Acushnet avenue. Union and Purchaser streets.

NEW BEDFORD, MASS.—Simon Berserosky, 1502 Acushnet avenue, has plans by Funk & Wilcox, 26 Pemberton Square, Boston, for two-story brick theatre, store and office building, to cost \$150,000.

SANDWICH, MASS.—W. A. Windsor has plans by O. A. Thayer, 89 Franklin street, Boston, for concrete-block theatre and store building.

GRAND RAPIDS, MICH.—J. McElwee, 537 Greenwood avenue, has plans by Colton & Knecht, 534 Houseman Building, for one-story stone moving picture theatre, to be erected at Genesee street and Lake Drive, to cost \$40,000.

WINONA, MINN.—Beyerstadt Amusement Company, Inc., has plans by Otto A. Merman, Linker Building, La Crosse, Wis., for one-story brick theatre, 140 by 64 feet, to be erected on Johnson street, between Third and Fourth streets.

FLAT RIVER, MO.—W. T. Bollinger plans to erect new moving picture theatre.

KANSAS CITY, Mo.—Watson-Roth Building & Investment Company, will erect two-story Spanish renaissance design Rockhill Theatre, on Troost avenue, between Robert Gillham road and 47th street, 80 by 150 feet, fireproof, chrome terra-cotta front, tile roof, with seating capacity of 1920.

MAPLEWOOD, MO.—Grading for an air-drome has been started at Manchester Boulevard and Yale avenue, with seating capacity of 2,000.

ST. LOUIS, MO.—Elite Theatre Company, 1726 Park avenue, has plans by Theodore Steinmeyer, International Life Building, for one-story brick theatre to be erected at 18th street and Park avenue, to cost \$30,000.

*UNIVERSITY CITY, MO.—Huger & Buecker Construction Company, 219-A Wainwright Building, St. Louis, has contract to erect theatre, store and apartment building at 6324 Delmar Boulevard for Parkview Realty and Investment Company, 1233 Boatmen's Bank Building, St. Louis, to cost \$250,000.

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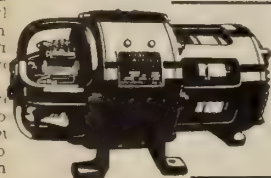
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As this number changes on every ticket, your record of stock changes with every sale, and is always right up to the minute. You don't need to keep a special record of your stock, and you don't need to count tickets. When you want to know how your supply is, you simply look at the Inventory Number on the next ticket, and you know.

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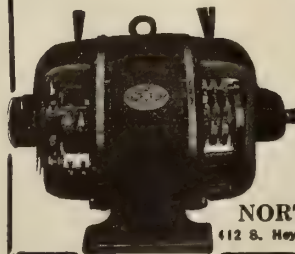
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MOVING PICTURE WORLD

VOLUME LXII MAY—JUNE 1923

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during May and June, all productions on which reviews or consensus of trade paper criticism was published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Ain't Love Awful (2 reels) (Bobby Dun) (Universal—Comedy) (Review—May 20).
All Over Twist (2 reels) (Buddy Messenger) (Universal—Century) (Review—April 21).
Amateur Night on the Ark (½ reel) (Aesop Fables Cartoon) (Pathe) (Review—May 20).
An Alaskan Honey-moon (½ reel) (Fox—Scenic) (Review—May 19).
Are You a Failure (5,700 feet) (Directed by Larry Evans) (Preferred Pictures) (Review—March 14) (Consensus—May 5).
As a Man Lives (6,000 feet) (Directed by J. Searle Dawley) (American Releasing) (Review—Dec. 23) (Consensus—May 12).

B

Back Stage (2 reels) (Our Gang Comedies) (Pathe) (Review—June 2).
Back Fire (2 reels) (Jack White Comedy) (Educational) (Review—June 23).
Back to the Woods (2 reels) (Neal Burns) (Educational—Christie) (Review—June 16).
Barnyard, The (2 reels) (Larry Semon) (Directed by Larry Semon) (Vitagraph).
Beautiful and Damned (7 reels) (Adapted from F. Scott Fitzgerald's novel) (Marie Prevost) (Directed by William A. Seiter) (Warner Brothers) (Review—December 23) (Consensus—June 2).
Beauty Parlor (½ reel) (Aesop Fables Cartoon) (Pathe) (Review—June 30).
Better Than Gold (2 reels) (Roy Stewart) (Universal—Western) (Review—June 9).
Between Showers (1 reel) (Cliff Bowes) (Educational—Cameo) (Review—May 26).
Bishop of Ozark, The (4,852 feet) (Directed by Milford W. Howard) (F. B. O.) (Review—March 10) (Consensus—May 5).
Black Shadows (Salisbury Expedition Pictures) (Pathe) (Review—May 19).
Borrowed Trouble (2 reels) (Carter De Haven) (F. B. O.) (Review—May 19).
Boston Blackie (4,522 feet) (William Russell) (Adapted from story by John Boyle) (Directed by Scott Dunlap) (Fox) (Review—June 2).
Broken Chains (6,190 feet) (Directed by Allen Holubar) (Goldwyn) (Review—Dec. 23) (Consensus—May 5).
Bucking the Barrier (4,566 feet) (Dustin Farnum) (Directed by Colin Campbell) (Fox) (Review—April 21) (Consensus—June 9).
Burning Words (4,944 feet) (Roy Stewart) (Directed by Stuart Paton) (Universal) (Review—June 2).
Burglar Alarm (½ reel) (Aesop Fables Cartoon) (Pathe) (Review—June 23).
Buster, The (4,587 feet) (Dustin Farnum) (Directed by Colin Campbell) (Fox) (Review—March 3) (Consensus—May 5).

C

Call of the Hills (5 reels) (Maud Malcolm) (Directed by Fred Hornby) (Lee—Bradford) (Review—May 5).
Children of Dust (6,228 feet) (Directed by Frank Borzage) (First National) (Review—June 23).
Children of Holland (1 reel) (Chadwick—Post Educational) (Review—June 16).
Circus Days (6,000 feet) (Jackie Coogan) (Adapted from Novel "Toby Tyler" by James Otis) (Directed by Edward F. Cline) (First National) (Review—June 30).
Clothes and Oil (2 reels) (Chester Conklin) (Fox—Comedy) (Review—May 19).
Collars and Cuffs (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—June 30).
Cordelia The Magnificent (6,800 feet) (Based on novel by Leroy Scott) (Clara Kimball Young) (Directed by George Archainbaud) (Metro) (Review—May 26).
Counterfeit Love (6 reels) (Directed by L. R. Sheldon and Ralph Ince) (Playgoers) (Review—June 30).
Covered Wagon (10 reels) (Based on novel by Emerson Hough) (Warren J. Kerrigan and Lois Wilson) (Directed by James Cruze) (Paramount) (Review—March 31) (Consensus—May 5).
Courtship of Miles Sandwich (2 reels) (Harry "Snub" Pollard) (Pathe—Comedy) (Review—June 23).
Crashing Thru (6 reels) (Harry Carey) (Directed

by Val Paul) (F. B. O.) (Review—April 7) (Consensus—May 5).
Crimson Gold (5,000 feet) (J. B. Warner) (Directed by Clifford S. Eifelt) (Clifford S. Eifelt Production) (Review—June 30).
Critical Age (4,500 feet) (Based on novel "Glen-garry School-days," by Ralph Connor) (Pauline Garon) (Directed by Henry McKae) (Hodkinson) (Review—May 19).
Crossed Wires (4,705 feet) (Gladys Walton) (Directed by King Baggot) (Universal) (Review—May 19) (Consensus—June 30).
Crystal Ascension (1 reel) (Pathe—Oregon Trail Series) (Review—May 19).
Crystal Jewels (1 reel) (Fox—Educational) (Review—June 2).

D

Daddy (5,738 feet) (Jackie Coogan) (Directed by Mason Hopper) (First National) (Review—March 17) (Consensus—May 5).
Daughter of Luxury, A (4,538 feet) (Based on the play by Leonard Merrick and Michael Morton) (Agnes Ayres) (Directed by Paul Powell) (Paramount) (Review—Dec. 16) (Consensus—June 2).
Daughters of the Rich (6,073 feet) (Adapted from Novel by Edgar Saltus) (Directed by Ganser) (Preferred Picture) (Review—June 30).
Desert Driven (6,000 feet) (Harry Carey) (F. B. O.) (Review—June 30).
Divorce (5,900 feet) (Jane Novak) (Directed by Chester Bennett) (F. B. O.) (Review—June 16).
Dogs of War (2 reels) (Our Gang Comedy) (Pathe) (Review—June 23).
Don Coyote (2 reels) (Reginald Denny) (Universal—Jewel, Leather Pusher Series).
Don Quickshot of the Rio Grande (4,894 feet) (Jack Hoxie) (Based on story by Steuben Chalmers) (Directed by George E. Marshall) (Universal) (Review—June 9).
Don't Flirt (1 reel) (Pathe—Dippy-Do-Dads Comedy) (Review—May 5).
Don't Get Fresh (2 reels) (Buddy Messenger) (Universal—Century) (Review—June 30).
Double Dealing (5,105 feet) (Hoot Gibson) (Directed by Henry Lehrman) (Universal) (Review—May 26).
Down to the Sea in Ships (12 reels) (Directed by Elmer Clifton) (Hodkinson) (Review—Nov. 25) (Consensus—May 5).
Drifter (2 reels) (Harry Carey) (Universal—Western) (Review—June 9).
Drums of Fate (5 reels) (Based on novel "Sacrifice," by Will Ritchey) (Mary Miles Minter) (Directed by Charles Maigne) (Paramount) (Review—Jan. 27) (Consensus—May 5).

E

Eagle's Talons, The (15 episodes) (Ann Little and Fred Thompson) (Universal—Serial) (Review—May 12).
Empty Cradle, The (7 reels) (Based on the novel "Cheating Wives," by Leota Morgan) (Mary Alden) (Directed by Burton King) (Truett) (Review—May 19).
End of a Perfect Fray (2 reels) (Fighting Blood Series) (F. B. O.) (Review—June 30).
Enemies of Women (Based on novel by Vicente Blasco Ibanez) (Lionel Barrymore and Alma Rubens) (Directed by Alan Crosland) (Goldwyn—Cosmopolitan) (Review—April 14) (Consensus—May 12).
Environment (6 reels) (Directed by Irving Cummings) (Principal Pictures) (Review—Dec. 23) (Consensus—June 9).
Exciters, The (5,939 feet) (Bebe Daniels) (Directed by Maurice Campbell) (Paramount) (Review—June 16).
Exit Stranger (1 reel) (Cliff Bowes) (Educational—Comedy) (Review—May 12).

F

Fakers (1 reel) (Neely Edwards & Bert Roach) (Universal—Comedy).
Fare Enough (2 reels) (Universal—Comedy) (Review—June 9).
First Degree, The (4,395 feet) (Based on story "The Summons," by George Patu) (Frank Mayo) (Directed by Edward Sedgwick) (Universal) (Review—Feb. 3) (Consensus—June 9).
Fight for a Mine (2 reels) (Roy Stewart) (Universal—Western) (Review—June 2).

Fish Story, A (1 reel) (Aesop Fable Cartoon) (Pathe) (Review—May 19).
F. O. B. (2 reels) (Lloyd Hamilton) (Educational Comedy) (Review—May 5).
Fog Bound (5,692 feet) (Dorothy Dalton) (Directed by Irvin Willat) (Paramount) (Review—June 9).
Fools and Riches (4,904 feet) (Herbert Rawlinson) (Directed by Herbert Blache) (Universal) (Review—May 12).
For Art's Sake (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—May 26).
For You My Boy (6 reels) (Ralph H. Lewis) (Directed by William Roubert) (Rubicon) (Review—May 5).
Forgetting the Law (2 reels) (Jack Daugherty) (Universal—Western).
Forsaking All Others (4,462 feet) (Based on story by Mary Lerner) (Cullen Landis and Colleen Moore) (Directed by Emile Chautard) (Universal) (Review—Dec. 16) (Consensus—June 2).
Forward March (2 reels) (Jimmy Aubrey) (Directed by J. P. Smith) (Vitagraph).
Fresh Eggs (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—June 16).
From the Windows of My House (1 reel) (Educational—Bruce Wilderness Tale) (Review—May 12).
Front Page Story, A (6,000 feet) (Directed by Jess Robbins) (Vitagraph) (Review—Dec. 23) (Consensus—May 12).

G

Garrison's Finish (8 reels) (Based on W. B. M. Ferguson's novel) (Jack Pickford) (Directed by Arthur Rosson) (Allied Producers and Distributors) (Review—Jan. 27) (Consensus—May 12).
Giants vs. Yanks (2 reels) (Our Gang Comedy) (Pathe) (Review—May 12).
Girl I Loved, The (7,106 feet) (Based on poem by James Whitcomb Riley) (Charles Ray) (Directed by Joseph DeGrasse) (United Artists) (Review—March 31) (Consensus—May 5).
Girl of the Golden West (6,800 feet) (Based on stage play by David Belasco) (Silvia Breamer and J. Warren Kerrigan) (Directed by Edwin Carewe) (First National) (Review—June 2).
Girl Who Came Back, The (6,100 feet) (Based on the stage play by Charles E. Blaney and Samuel Ruskin Goldin) (Mariam Cooper) (Directed by Tom Forman) (Preferred Pictures) (Review—May 12).
Glimpses of the Moon (6,502 feet) (Based on novel by Edith Wharton) (Bebe Daniels) (Directed by Allan Dwan) (Paramount) (Review—April 7) (Consensus—May 12).
Golf as Played by Gene Sarazan (1 reel) (Educational—Special) (Review—June 9).
Great Night (4,346 feet) (William Russell) (Directed by Howard M. Mitchell) (Fox) (Review—Dec. 16) (Consensus—June 2).
Greatest Menace (7 reels) (Based on story by Angela C. Kaufman) (Ann Little) (Directed by Albert Rogell) (J. G. Mayer) (Review—May 19).
Grim Fairy Tale (2 reels) (F. B. O. "Fighting Blood" Series) (Review—June 16).
Grumpy (5,621 feet) (Based on stage play by Horace Hodges and T. Wynney Percival) (Theodore Roberts) (William C. DeMille) (Paramount) (Review—April 7) (Consensus—May 5).

H

Haunted Valley (15 episodes) (Ruth Roland) (Pathe—Serial) (Review—April 7).
Heart Raider (5,075 feet) (Based on story "Arms and the Girl," by H. R. Durant and Julie Herne) (Agnes Ayres) (Directed by Wesley Ruggles) (Paramount) (Review—June 16).
Her Fatal Millions (6 reels) (Viola Dana) (Directed by William Beaudine) (Metro) (Review—May 5).
Hero, The (6,800 feet) (Adapted from Gilbert Emery's play) (Directed by Ganser) (Preferred Pictures) (Review—Jan. 13) (Consensus—May 12).
High Flyers (2,000 feet) (C. B. C.—Hallroom Boys Comedy).
Hottentot, The (5,953 feet) (Based on stage play by Victor Mapes and William Collier) (Donglas MacLean) (Directed by J. W. Horne and Del Andrews) (First National) (Review—Dec. 23) (Consensus—June 2).
Hyde and Zeke (2 reels) (Leo Maloney) (Pathe—Western) (Review—June 9).

I
 Imperfect Lover (2 reels) (Century—Universal).
 In Hock (1 reel) (Neely Edwards) (Universal—Comedy) (Review—June 30).
 In the Days of Daniel Boone (15 episodes) (Jack Mower and Eileen Sedgwick) (Universal—Serial) (Review—June 23).
 Is Divorce a Failure? (6,448 feet) (Leah Baird) (Directed by Wallace Worsley) (Associated Exhibitors) (Review—May 5).
 Isle of Lost Ships (7,425 feet) (Directed by Maurice Tournier) (First National) (Review—March 24) (Consensus—June 2).

J
 Jazz Bug (1 reel) (Bert Roach) (Universal).
 Jolly Rounders (¾ reel) (Aesop Fable Cartoon) (Pathe) (Review—May 5).

K
 Kick In (7,074 feet) (Based on the stage drama by Willard Mack) (Betty Compson and Bert Lytell) (Directed by George Fitzmaurice) (Paramount) (Review—Dec. 30) (Consensus—June 9).
 Kid Reporter (2 reels) (Baby Peggy) (Universal—Comedy) (Review—June 9).
 Kindled Courage (4,418 feet) (Hoot Gibson) (Universal) (Review—Feb. 10) (Consensus—May 12).
 Kinky (1 reel) (Educational—Cameo Comedy) (Review—June 30).
 Knockout, The (1 reel) (Lyons and Moran) (Universal Comedy Reissue) (Review—May 26).

L
 Lamp in the Desert (4,900 feet) (Foreign Film) (C. B. C.) (Review—June 2).
 Last Moment (6 reels) (Henry Hull) (Goldwyn) (Review—June 2).
 Lark of Tuf-Ankh-Amen (1 reel) (Fox—Educational) (Review—June 9).
 Last Hour (6 reels) (Based on story "Blind Justice," by Frank R. Adams) (Directed by Edward Sloman) (Mastodon Film, Inc.) (Review—Jan. 13) (Consensus—May 12).
 Law of the Lawless (6,387 feet) (Dorothy Dalton) (Directed by Victor Fleming) (Paramount) (Review—June 30).
 Little Church Around the Corner (6,300 feet) (Adapted from play produced by Charles L. Blaney) (Directed by William A. Seiter) (Warner Brothers) (Review—Feb. 24) (Consensus—June 9).
 Little Girl Next Door (6 reels) (Pauline Starke) (Directed by W. S. Van Dyke) (Blair—Coan) (Review—May 19).
 Little Red Schoolhouse (5,760 feet) (Adapted from Hal Reid's stage play) (Directed by John G. Adolfi) (Arrow) (Review—May 26).
 Lonely Road (5,102 feet) (Katherine MacDonald) (Directed by Victor Schertzinger) (First National) (Review—May 26).
 Lonesome Corners (4,622 feet) (Edgar Jones) (Playgoers) (Review—Nov. 11) (Consensus—June 9).
 Lonesome Luck (2 reels) (Jack Dougherty) (Universal—Western) (Review—June 30).
 Lost in a Big City (8 reels) (Directed by George Irving) (Arrow) (Review—Jan. 20) (Consensus—May 12).
 Lovebound (4,407 feet) (Shirley Mason) (Directed by Henry Otto) (Fox) (Review—May 19).
 Luck (6 reels) (Johnny Hines) (C. C. Burr) (Review—March 31) (Consensus—June 9).
 Lynx Hunt (1 reel) (Educational—Lyman Howe Hodge Podge) (Review—June 30).

M
 Mad Love (5,518 feet) (Pola Negri) (Goldwyn) (Review—March 17) (Consensus—June 9).
 Main Street (8 reels) (Monte Blue and Florence Vidor) (Directed by Harry Beaumont) (Based on novel by Sinclair Lewis) (Warner Brothers) (Review—May 12).
 Man and the Moon (4,470 feet) (Based on the novel by Elinor Glynn) (Playgoers Pictures) (Review—Nov. 18) (Consensus—May 12).
 Man Next Door (6,937 feet) (Based on novel by Emerson Hough) (Alice Calhoun) (Directed by Victor Schertzinger) (Vitagraph) (Review—June 9).
 Man of Action (5 reels) (Douglas MacLean) (Directed by James W. Horne) (First National) (Review—June 9).
 Man Who Waited (5 reels) (Frank Braidwood) (Directed by Edward I. Luddy) (Playgoers) (Review—May 12).
 Mark of the Beast (5,988 feet) (Directed by Thomas Dixon) (Hodkinson) (Review—June 16).
 Mary of the Movies (6,500 feet) (Directed by John McDermott) (F. B. O.) (Review—June 2).
 Masters of Men (6,800 feet) (Based on novel by Morgan Robertson) (Earle Williams) (Directed by David Smith) (Vitagraph) (Review—April 21) (Consensus—May 12).
 Michael O'Halloran (7,600 feet) (Adapted from novel by Gene Stratton Porter) (Directed by George Leo Meehan) (Hodkinson) (Review—June 23).
 Midnight Cabaret (2 reels) (Larry Semon) (Vitagraph—Comedy) (Review—June 9).
 Mighty Lak a Rose (8,036 feet) (Directed by Edwin Carewe) (First National) (Review—Feb. 3) (Consensus—June 2).
 Mixed Trails (1 reel) (Educational—Bruce Wilderness Tale) (Review—June 9).
 Mouse Catcher (¾ reel) (Aesop Fable) (Pathe) (Review—May 12).
 Mummy (2 reels) (Fox—Sunshine Comedy) (Review—June 2).

My Friend the Devil (9,555 feet) (Adapted from Georges Ohnet's "Doctor Rameau") (Directed by Harry Millarde) (Fox) (Review—Oct. 28) (Consensus—June 9).
 My Mistake (2,000 feet) (C. B. C.—Hallroom Boys Comedy).
 Mysterious Witness (6,000 feet) (F. B. O.) (Review—June 30).

N
 Naked Fists (2 reels) (Neal Hart) (Universal—Western Reissue).
 Ne'er Do Well, The (7,414 feet) (Based on novel by Rex Beach) (Thomas Meighan) (Directed by Alfred E. Green) (Paramount) (Review—May 12).
 Ninety and Nine, The (6,800 feet) (Based on stage drama by Ramsay Norris) (Directed by David Smith) (Vitagraph) (Review—Dec. 23) (Consensus—June 2).

O
 One Stolen Night (4,900 feet) (Alice Calhoun) (Directed by Robert Ensminger) (Vitagraph) (Review—Feb. 10) (Consensus—June 9).
 One Wonderful Night (4,473 feet) (Herbert Rawlinson) (Directed by Stuart Paton) (Universal) (Review—Dec. 23) (Consensus—May 12).
 Only 38 (6,175 feet) (May McAvoy) (Adapted from play by A. E. Thomas) (Directed by William de Mille) (Paramount) (Review—June 23).
 Oregon Trail (15 episodes) (Art Acord) (Universal—Serial).
 Othello (6,300 feet) (Based on play by William Shakespeare) (Emil Jannings) (Directed by Dimitri Buchowetski) (Howells and Export & Import Film Co.) (Review—March 3) (Consensus—May 12).
 Other Side, The (6,000 feet) (Fritzi Brunette) (American Releasing).
 Outcast (7,300 feet) (Based on stage play by Hubert Henry Davies) (Elsie Ferguson) (Directed by Chet Withey) (Paramount) (Review—Dec. 30) (Consensus—June 2).

P
 Paddy-the-Next Best Thing (Mae Marsh) (Based on novel by Gertrude Page) (Allied producers).
 Pathe Review No. 17 (1 reel) (Pathe—Magazine) (Review—May 5).
 Pathe Review No. 18 (1 reel) (Pathe—Magazine) (Review—May 5).
 Pathe Review No. 19 (1 reel) (Pathe—Magazine) (Review—May 12).
 Pathe Review No. 20 (1 reel) (Pathe—Magazine) (Review—May 26).
 Pathe Review No. 21 (1 reel) (Pathe—Magazine) (Review—May 26).
 Pathe Review No. 22 (1 reel) (Pathe—Magazine) (Review—June 2).
 Pathe Review No. 23 (1 reel) (Pathe—Magazine) (Review—June 9).
 Pathe Review No. 24 (1 reel) (Pathe—Magazine) (Review—June 16).
 Pathe Review No. 25 (1 reel) (Pathe—Magazine) (Review—June 23).
 Pathe Review No. 26 (1 reel) (Pathe—Magazine) (Review—June 30).
 Peg o' My Heart (7,900 feet) (Based on stage play by J. Hartley Manners) (Laurette Taylor) (Directed by King Vidor) (Metro) (Review—Dec. 23) (Consensus—June 2).
 Penrod and Sam (6,275 feet) (Adapted from story by Booth Tarkington) (Directed by William Blaudine) (First National) (Review—June 30).
 Pharaoh's Tomb (1 reel) (Aesop Fable Cartoon) (Pathe) (Review—May 5).
 Pick and Shovel (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—June 16).
 Phantom Fortune (15 episodes) (William Desmond) (Universal—Serial).
 Pill Pounder (2 reels) (Charles Murray) (Hodkinson—Comedy) (Review—May 12).
 Plumb Crazy (2 reels) (Bobby Vernon) (Educational—Christie Comedy) (Review—June 2).
 Plunder (15 episodes) (Pearl White) (Pathe—Serial) (Review—Dec. 16).
 Pop Tuttle's Lost Nerve (2 reels) (F. B. O.—Comedy) (Review—May 19).
 Pop Tuttle's Russian Rumor (2 reels) (F. B. O.—Comedy) (Review—June 2).
 Power of a Lie (4,910 feet) (Mabel Julienne Scott) (Directed by George Archambaud) (Universal) (Review—Jan. 6) (Consensus—June 2).
 Prairie Mystery (5 reels) (Bud Osborne) (Directed by George Edwards Hall) (Truart) (Review—June 16).
 Prodigious Son (8,500 feet) (Adapted from novel by Hall Caine) (Frank Wilson) (Directed by A. E. Coleby) (Stoll Film Company) (Review—May 19).

Q
 Queen of Sin (8 reels) (Lucy Dornay) (Directed by Michael Kertesz) (Ben Blumenthal) (Review—April 7) (Consensus—June 9).

R
 Radio Active Bomb (2 reels) (Roy Stewart) (Universal—Yorke Norroy Series) (Review—May 19).
 Radio Romeo (1 reel) (Walter Forde) (Universal—Comedy).
 Ragged Edge (6,800 feet) (Based on novel by Harold McGrath) (Directed by Harmon Weight) (Goldwyn) (Review—June 16).
 Railroaded (5,390 feet) (Herbert Rawlinson) (Directed by Edmund Mortimer) (Universal) (Review—June 16).

Rapids, The (6,000 feet) (Hodkinson) (Review—June 30).
 Remittance Woman, The (6,000 feet) (Ethel Clayton) (Directed by Wesley Ruggles) (F. B. O.) (Review—June 9).
 Rice and Old Shoes (2 reels) (F. B. O.—Comedy) (Review—June 23).
 Riders of the Range (5 reels) (Based on novel by Courtney Riley Cooper) (Edmund Cobb) (Directed by Otis B. Thayer) (Truart) (Review—May 12).
 Right of Way Casey (2 reels) (Neal Hart) (Universal Reissue) (Review—May 5).
 Rip Tide, The (6 reels) (Dick Sutherland) (Directed by Jack Pratt) (Arrow) (Review—May 19).
 Roll Along (2 reels) (Jimmy Adams) (Educational—Christie Comedy) (Review—May 19).
 Romance of Life (1 reel) (Hodkinson—Bray) (Review—May 12).
 Roped and Tied (2 reels) (Neal Hart) (Universal—Western Reissue).
 Rustle of Silk (6,947 feet) (Based on novel by Cosmo Hamilton) (Betty Compson) (Directed by Herbert Brenon) (Paramount) (Review—May 19).

S
 Safety Last (6,400 feet) (Harold Lloyd) (Directed by Fred Newmayer) (Pathe) (Review—March 31) (Consensus—May 5).
 Sawdust (4,940 feet) (Gladys Walton) (Universal) (Directed by Jack Conway) (Review—June 30).
 Screen Snapshots (1 reel) (Pathe—Magazine) (Review—May 5).
 Screen Snapshots (1 reel) (Pathe—Magazine) (Review—May 19).
 Secret Code (2 reels) (Roy Stewart) (Universal—Yorke Norroy Series) (Review—May 5).
 Sea of Dreams (1 reel) (Educational—Special) (Review—June 16).
 Sentinels of the Sea (1 reel) (Fox—Educational) (Review—May 26).
 Shadows (7,040 feet) (An adaptation of Wilbur Daniel Steele's story, "Ching, Ching, Chinaman") (Lon Chaney) (Directed by Tom Forman) (Al Lichtman) (Review—Nov. 11) (Consensus—June 2).
 Sheriff of Sun Dog (4,949 feet) (Based on story by W. C. Tuttle) (William Fairbanks) (Directed by Ben Wilson) (Arrow) (Review—June 2).
 Shock (8,78 feet) (Lon Chaney) (Directed by Lambert Hillyer) (Universal) (Review—June 9).
 Shooting the Earth (1 reel) (Educational—Lyman Howe Hodge Podge) (Review—June 9).
 Should William Tell? (1 reel) (Universal—Comedy) (Review—June 9).
 Silent Accuser, The (4,940 feet) (Directed by Richard Thomas) (Richard Thomas Production) (Review—June 30).
 Single Handed (4,255 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—March 24) (Consensus—May 12).
 Sixty Cents an Hour (5,632 feet) (Walter Hiers) (Directed by Joseph Henabery) (Paramount) (Review—May 26).
 Slander the Woman (6,400 feet) (Based on story "The White Frontier" by Jeffrey Deپرد) (Dorothy Phillips) (Directed by Allen Holubar) (First National) (Review—June 9).
 Slippery McGee (6,399 feet) (Wheeler Oakman) (Directed by Wesley Ruggles) (First National) (Review—May 12).
 Small Change (1 reel) (Educational—Comedy) (Review—May 19).
 Snow Bride, The (6 reels) (Based on a story by Sonya Levien and Julie Herne) (Alice Brady) (Directed by Henry Kolker) (Paramount) (Review—May 26).
 Snowdrift (4,617 feet) (Based on novel by James B. Hendryx) (Charles Jones) (Directed by Scott Dunlap) (Fox) (Review—June 9).
 Sold at Auction (2 reels) (Snub Pollard) (Pathe—Comedy) (Review—May 26).
 So This Is Hamlet (2 reels) (Charles Murray) (Hodkinson—Comedy) (Review—May 12).
 Soul of the Beast (5,300 feet) (Madge Bellamy) (Directed by John Griffith Wray) (Metro—Ince) (Review—May 5).
 Spawn of the Desert (4,500 feet) (Based on magazine story by W. C. Tuttle) (William Fairbanks) (Directed by Lewis King) (Arrow) (Review—May 5).
 Speed Demons (1 reel) (Educational—Lyman Howe Hodge Podge) (Review—May 5).
 Spooks (1 reel) (Aesop's Fable Cartoon) (Review—June 2).
 Springtime (¾ reel) (Aesop's Fable Cartoon) (Pathe) (Review—June 16).
 Stepping Fast (4,608 feet) (Tom Mix) (Directed by Joseph Franz) (Fox) (Review—May 26).
 Storck's Mistake, The (1 reel) (Aesop's Fable Cartoon) (Pathe) (Review—June 9).
 Streets of New York (7 reels) (Adapted from play by Lota Morgan) (Directed by Burton King) (Arrow) (Review—Nov. 11) (Consensus—June 2).
 Success (5,000 feet) (Adapted from the stage play by Adelaide Leltzbach and Theodore A. Leibler, Jr.) (Directed by Ralph Ince) (Metro) (Review—March 3) (Consensus—May 5).
 Sunny Spain (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—May 5).
 Sunshine Trail (4,509 feet) (Douglas MacLean) (Directed by James W. Horne) (First National) (Review—June 9).
 Suzanna (8 reels) (Based on novel by Lintor Wells) (Mable Normand) (Directed by F. Richard Jones) (First National) (Review—March 3) (Consensus—May 5).

T

Taking Orders (2 reels) (Baby Peggy) (Universal—Century) (Review—June 30).
 Temporary Marriage (7,000 feet) (Mildred Davis) (Directed by Lambert Hillyer) (Principal Pictures) (Review—May 31).
 Tenderfoot Luck (2 reels) (Jimmy Aubrey) (Directed by J. P. Smith) (Vitagaph).
 Tents of Allah (6,357 feet) (Monte Blue) (Directed by Charles A. Logue) (Associated Exhibitors) (Review—April 7) (Consensus—June 9).
 Their Love Grew Cold (1 reel) (Educational—Earl Hurd Cartoon Comedy) (Review—June 2).
 Thicker Than Water (Herbert Rawlinson) (Universal).
 This Way Out (2 reels) (Jack White) (Educational—Comedy) (Review—May 26).
 Three Gun Man (2 reels) (Fox—Comedy) (Review—May 26).
 Three Strikes (2 reels) (Mermaid—Educational) (Lige Conley) (Review—June 30).
 Tie That Binds (7 reels) (Barbara Bedford) (Directed by Joseph Levering) (State Right—Jacob Wilks) (Review—May 5).
 Toll of the Sea (4,600 feet) (Directed by Chester M. Franklin) (Metro—Color Film) (Review—Dec. 2) (Consensus—June 2).
 Tom, Dick and Harry (2 reels) (Leo Maloney) (Pathe—Western) (Review—June 23).
 Trail of No Return (2 reels) (Neal Hart) (Universal Reissue) (Review—June 2).
 Trailing African Wild Animals (Martin Johnson Expedition) (Metro) (Review—May 19).
 Trapped (1 reel) (Max Fleisher Cartoon) (Rodner) (Review—June 16).
 Trifling With Honor (7,785 feet) (Based on story "Your Good Name," by William Slavens McNutt) (Rockliffe Fellows) (Directed by Harry A. Pollard) (Universal) (Review—May 12).
 Trimmed in Scarlet (4,765 feet) (Kathlyn Williams) (Directed by Jack Conway) (Universal) (Review—April 7) (Consensus—May 5).
 Truth About Wives (5,93 feet) (Betty Blythe) (Directed by Lawrence Windom) (American Releasing Corporation) (Review—June 9).
 Turkey (1 reel) (Hodkinson—Sport) (Review—May 12).

U

Under Two Jags (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—June 2).
 Unsuspecting Stranger (2 reels) (Leo Maloney) (Pathe—Western) (Review—May 26).

V

Vanity Fair (7,668 feet) (Based on novel by William Thackeray) (Mabel Ballin) (Directed by Hugo Ballin) (Goldwyn) (Review—May 19).

W

Wandering Two (2 reels) (Reginald Denny) (Universal—Leather Pushers) (Review—June 2).
 Watch Dog (1 reel) (Pathe—Dippy-Do-Dads Comedy) (Review—June 9).
 Westbound Limited (5,100 feet) (Ralph Lewis) (Directed by Emery Johnson) (F. B. O.) (Review—May 5).
 What Wives Want (4,745 feet) (Ethel Grey Terry) (Directed by Jack Conway) (Universal) (Review—May 5).

"In Hock"

(Universal-Comedy-One Reel)

Neely Edwards and Bert Roach in this Universal comedy are cast in their familiar roles of a tramp and his valet. There are quite a number of laughs and this is one of the best of the series. Edwards "hocks" Roach to get a dress suit in which it develops an incriminating photograph was left. The attempt to recover it results in considerable chase and action.—C. S. S.

"Pathe Review 26"

(Pathe-Magazine-One Reel)

Starting off with an interesting section showing views in color of the great American desert, this issue of Pathe Review also shows how the coming of civilization and industry has made workers of the former African savages. Another section shows by means of diagrams how easily the eye is deceived.—C. S. S.

"Collars and Cuffs"

(Pathe-Comedy-One Reel)

Stan Laurel is the star of this single reel Pathe comedy which

hinges around happenings in a big laundry. It is filled with slap-stick and several of the situations have been cleverly devised and will cause laughter, though the situations are largely of a familiar sort. Some may not like the comedy based on the star's tearing his pants, but the ending where nearly everybody becomes mixed up in a deluge of soap suds and slide and fall all over the place is sure to please the lover of rough and tumble comedy.—C. S. S.

"The End of a Perfect Fray"

(F. B. O.—Series—Two Reels)

The tenth round of the "Fighting Blood" series contains the usual amount of interest without being especially distinguished. Gale Galen who has promised to give up prize-fighting to please his sweetheart is forced to break his word by the jeers of the townspeople who pronounce him yellow. He wins the honors as

When Love Comes (4,800 feet) (Helen Jerome Eddy) (Directed by William A. Seiter) (F. B. O.) (Review—Dec. 16) (Consensus—June 9).

White Rose (11 reels) (Mae Marsh) (Directed by D. W. Griffith) (Griffith) (Review—June 2).
 White Wings (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—April 28).
 Why Dogs Leave Home (2 reels) (Brownie) (Universal—Comedy) (Review—May 19).
 Widower's Mite (2 reels) (Reginald Denny) (Universal—Leather Pushers Series).
 Wings of the Storm (2 reels) (Leo Maloney) (Pathe—Western) (Review—May 12).
 Winner Take All (6,000 feet) (Hodkinson).
 Winter Has Come (2 reels) (Dorothy Devore) (Educational—Christie).
 Within the Law (8,034 feet) (Based on play by Bayard Veiller) (Norma Talmadge) (Directed by Frank Lloyd) (First National) (Review—May 12).
 Woman With Four Faces (Betty Compson and Richard Dix) (Paramount) (Directed by Herbert Brenon) (Review—June 30).

Y

You Are Guilty (5,000 feet) (James Kirkwood) (Directed by Edgar Lewis) (Mastodon) (Review—March 31) (Consensus—June 9).
 You Can't Fool Your Wife (5,703 feet) (Leatrice Joy) (Directed by George Melford) (Paramount) (Review—May 5).
 Youthful Cheaters (5,700 feet) (Directed by Frank Tuttle) (Hodkinson) (Review—June 2).

"The Mysterious Witness"

(Continued from page 744)

commit, is saved from a gang of lynchers by the town judge, who dispels them with the aid of a hive of bees. Except for a few bright moments, the picture does not excite interest. The theory that the bond between mother and son is a potent, supernatural urge in a time of need is not exploited with entire success.

Cast

Johnny Brant.....Robert Gordon
 Mrs. John Brant.....Nannie Wright
 Ed Carney.....Jack Connolly
 Ruth Garland.....Elinor Fair
 Jim Garland.....J. Wharton James
 Story by Eugene Munroe Rhodes.
 Directed by Seymour Zeff.

Length, 4,850 feet.

Story

Johnny Brant, a new ranch hand, is called the "miser" because his wages always disappear without him ever being seen to spend. He is secretly sending the money to his mother. The gang frames him on a murder charge and he is imprisoned. They send for his mother, bluff her into giving up all the money she has to save her son, but by calling his horse as a witness he proves his innocence.

"Thru the Flames"

Richard Talmadge in Another Good Program Attraction by Phil Goldstone

Reviewed by Mary Kelly

Another peppy comedy-drama has been provided for Richard Talmadge in this Phil Goldstone offering. It has that same definite appeal of the star's other pictures and can be presented with confidence in the houses where the others have made good.

Richard Talmadge's role exploits his agility and popular personality. There is abundant action, although perhaps fewer spectacular thrills than usual. It is none the less entertaining and as the star is seen in some dare-devil leaping and contributes at least one breathless stunt at the close, when he carries a woman from a burning building across a ladder which he has stretched to the next building, the picture is not without the effects in which he excels.

The story is a good combination of human interest, melodrama and lightness. It has been well directed and offers easy entertainment of the sort that the average fan enjoys.

Cast

Dan Merrill.....Richard Talmadge
 Mary Fenton.....Charlotte Pierce
 Jim Hanley.....M. Geary
 Capt. Strong.....S. J. Bingham
 Jerry Fenton.....Taylor Graves
 Marjory Arnold.....Ruth Langston
 "Red" Burke.....Fred Kohler
 Dan's Mother.....Edith Yorke
 Howard Morton.....George Sherwood
 Bertram Arnold.....C. H. Hailes
 "Sparks".....Pal, the dog

Directed by Jack Nelson.

Scenario by Geo. Plympton.

Length, 5,000 feet.

Story

Dan Merrill is discharged from the fire department where he has distinguished himself, because he is physically unable to stay in a smoking room. His enemies tell his girl, Mary Fenton, that he is a coward. But he proves his efficiency by trailing a gang of crooks who have been responsible for robberies in which they have covered their tracks by starting fires. Once more a hero, he squares himself with the company and with the girl.

"The Beauty Parlor"

(Pathe-Cartoon-2/3 Reel)

The title covers only a small section of this cartoon comedy, as the story deals with the attempt of Farmer Al Falfa to rid his home of mice. In this respect and in the fact that the mice return, the comedy resembles a previous one of the series; however, the action is cleverly handled, and the method used is a little different, so it will please the average spectator.—C. S. S.

"Don't Get Fresh"

(Universal-Comedy-Two Reels)

This is one of the best of the series of Century comedies distributed by Universal starring Buddy Mesinger. The story showing Buddy's mother involved with an installment furniture man who takes away the furniture. It develops that a little girl whose life Buddy saves, is the installment man's daughter and all ends happily. There are several situations, though of a familiar nature, are amusing, and in addition Buddy does a thrilling stunt by walking blindfolded on a narrow ledge high above the street.—C. S. S.

Short Subject Reviews

"Kinky"

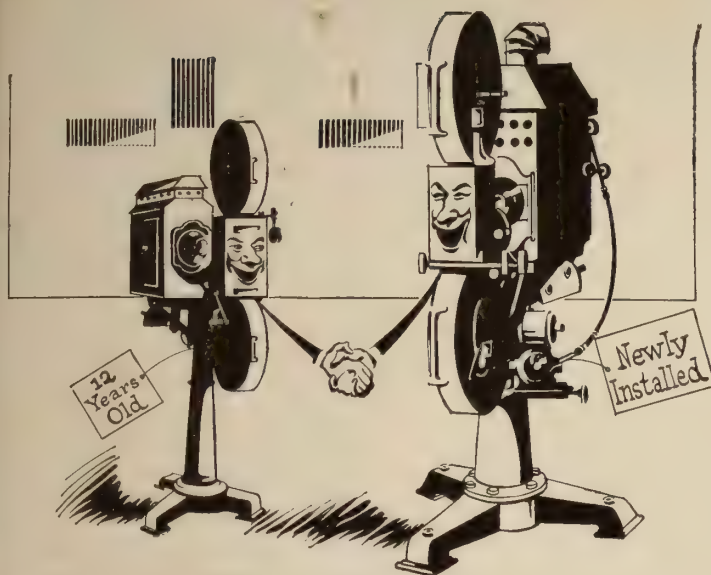
(Educational-Comedy-One Reel)

Two colored children in the featured roles in this Cameo comedy help to make the material interesting. It starts out as romance between the youngsters, promising rather sparkling amusement. It dissolves into the more familiar as it proceeds but is good for a number of laughs, and is on the whole fairly entertaining.—M. K.

"Three Strikes"

(Educational-Comedy—Two Reels)

College days, doughnuts and baseball contribute to make this a lively, versatile number. Jack White has provided plenty of action and stunts that will please the slapstick fans. The baseball scenes will be amusing to many. Lige Conley has the featured part.—M. K.



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

THE PRECISION MACHINE CO.

Presents its Favorite Sons

in a

TALKATIVE-TEARFUL-TALE
ENTITLED

"THE ILLEGAL OPERATION

or,

Wounded by One-Way Jiggins"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis
U. S. A.CHARACTERS { Twelve year old Simplex
Newly installed Simplex

New Simplex: "Say boy, that bird Oswald you told me about last week musta been a hot sketch. He sure had you tied up in a knot."

Old Simplex: "I'll say he did. But you know, at heart Oswald wasn't such a bad guy. That was just his way of learnin'. I don't mind a feller pullin' a bone if he learns somethin' by doin' it. It's the mean bimbos like this 'one-way' Jiggins that get me sore, with the miserable stunts they pull off and blame the machine for if they're caught at it.

"This boy Jiggins sure was a tight guy. The gang called him 'One-Way' because that's the only direction he ever allowed his money to go, just one way and that was 'in'—never 'out.' The boys used to say that Jiggins was so stingy, he'd only allow his watch to run during the day time. He shut it off at night; claimed it would last twice as long that way.

"Once, Jack our Operator was booked to go to an Operators' Convention and he arranged with Jiggins to substitute for him here for a few days. It seems that being nosey was one of Jiggins' failings along with all his others, and the first thing he did after Jack went away was to take out my intermittent movement. Now Jack had me runnin' like a clock and he never would dream of pullin' me apart, but a little thing like that didn't worry Jiggins any. And while the poor nut was standin' there holdin' the intermittent movement in one hand, he began spinnin' the fly wheel with the other tryin' to adjust the star when all of a sudden—ZOWIE!!—the movement slipped out of his hand and crashed down on to the cement floor.

"Well, the result was a badly sprung star wheel shaft and a dented intermittent sprocket which Jiggins tinkered up enough so we could limp through the afternoon show. Then he dashed

down to Spivens, the second hand supply king down in the film district, and he brought back a fake Simplex sprocket and shaft. After a lot of sweatin' and swearin' and filin' he finally forced these fake parts into the intermittent and started me going... "Oh, boy!! it fairly made me sick to feel my pin wheel strainin' and bumpin' its way over that poorly made star wheel. And you should have seen the picture on the screen. Say—that film was doin' a regular hula hula. The manager came rushin' up into the coop. 'What the sufferin' hoozis happened to the machine,' he roared at Jiggins. 'Why,' sez Jiggins, 'I had to put a new star and shaft on this afternoon,' and he presented the manager with a receipted bill for one Simplex star and shaft. He didn't tell the manager though, that the difference between the fake parts and what genuine Simplex parts would cost went into his 'one-way' pocket.

"But why should new Simplex parts run such an awful lookin' picture?" sez the manager.

"Why," sez Jiggins without battin' an eye, 'BECAUSE THEY DON'T MAKE SIMPLEX PARTS AS GOOD AS THEY USTER.'

New Simplex: "Sweet Patootie! But that guy Jiggins sure was a rough worker. But he and his friend Spivens will get an awful setback when they find that all new Simplex parts are being marked now."

Old Simplex: "I'll say they will. But Jiggins got set back enough when Jack came home. And judgin' from the color of Jiggins' left eye right afterwards, he couldn't have seen a trademark if it was hangin' down off the front of his hat."

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



POWER'S PROJECTORS FOR BETTER PROJECTION



The
**MOVING PICTURE
WORLD**

Founded in 1907 by J. P. Chalmers



The Editor's Views

A GLANCE at the Nicholas Power advertisement in this week's issue prompted us to ask some questions. And as a result of our investigations we learned:

That the business of manufacturing and selling spurious parts for projection machines of recognized make is assuming proportions that are huge—and serious.

Serious, not alone to the maker and the dealer in guaranteed articles, but to the exhibitor, who is often under the impression that he is getting genuine manufacturer's parts.

Spurious Parts Are a Danger to Projection Efficiency

Spurious parts are not only an injustice to the manufacturer whose trade mark is on the machine and whose name must stand back of it; they are a danger to projection efficiency.

The same exhibitor who would hesitate a long time over a non-trade marked part for his Ford—or is it the Cadillac—will often take anything “that looks the same” for his projection room.

Which is short-sighted as far as economy and service are concerned; and unjust if the exhibitor is holding the original manufacturer to account for the service rendered by his machine.

Robert E. Welsh

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.





